FUZZ ACID & FLOWERS

by Vernon Joynson



Welcome to the web version of *Fuzz Acid & Flowers*, our extensive guide to U.S. psych and garage music 1964 - 1972.
Vernon Joynson's introduction and foreword also provide information on the basis behind the book, as well as explaining details about how the site is organised & how make most use of it's features.

This archive is regularly updated - and any additional information we have missed will be gratefully received. Please send corrections and additions to: ivor@borderlinebooks.com
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A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

INTRODUCTION

The mid-sixties garage band phenomena, which attracted so little attention at the time, has generated far more interest retrospectively. After the excitement of the first wave of rock'n'roll music of the late fifties, the early sixties were a relatively unexciting era in American music. On the West Coast, in particular, there was a plethora of surf-orientated instrumental bands, whose music was still rooted in rock'n'roll and who produced some memorable guitar runs, but for the most part the scene was dominated by dance bands and balladeers. Enter Beatlemania and the British Invasion sound, as it became known, and things rapidly changed. The music of The Beatles and their other European contemporaries derived from American rhythm and blues and rock'n'roll to which was added enthusiasm and a fresh interpretation of these musical styles. Yet Beatlemania, Merseybeat, the British Invasion (whatever you want to call it) was more than just another new musical style ... with their hair styles, fashion and opinions, these bands heralded a new youth culture.

All over America thousands of teenagers started rock'n'roll bands which were initially influenced by the British Invasion sound, which itself had its roots in American rock'n'roll. Most of these bands were full of average teenagers who could only manage a few chords on a guitar but they transformed thousands of kids into weekend stars among their peers. The better ones got to play at local fraternity parties, dances, shopping centres ... anywhere the opportunity allowed really ... the really good ones made it to bigger venues ... the lucky ones got to cut a record (often a one-off recording deal was the prize for winners of local 'Battle Of The Band' competitions, which were a regular feature at weekend dances in most American towns and cities in this era), the more enterprising ones raised enough bucks themselves to have a record pressed. A minority of these got played on the local radio station and those that caught on became local hits maybe ... the big national labels were always searching for exciting new talent and, as you'll notice when you delve into the meat of this archive, some of these local releases were picked up by major labels for national distribution. This offered the opportunity of a hit record, indeed a few ot these discs became million-sellers. The 45 discographies in this book show the highest placing in Billboard's Hot 100 of all discs listed (and the equivalent placing for all albums listed in Billboard's Top 200 Album Charts for that matter) so you can see the discs and arists that really won through to, (so far as most garage bands are concerned) stardom. Sadly, most discs and the artists who created them remained in total obscurity.

The term garage band referred to the space where many of these bands rehearsed and to a musical phenomenon. In fact, the music they played was very varied but more than anything else the timely invention of the fuzztone box in the mid-sixties helped mould this sound. which in its purest form was a crudely-recorded, raw (even savage), primal three chord sound. thrashed out on Vox guitars and cheesy Farfisa organs laced with lots of fuzz and snarling

vocals. Lyrically, they tended to deal with the problems of teenage life - social restrictions and uncooperative parents and girlfriends (for the American garage band was almost exclusively a male phenomenon as rock'n'roll had been before it). 1965 and 1966 were the prime years of the 'garage' band.

Around the Spring of 1966 marijuana and LSD were introduced to the college and high school campuses, by 1967 they were in widespread use among America's youth. When these naive teenage bands began experimenting with psychedelic drugs the result was sometimes very interesting leading to some of the most demented recordings ever made - the chords became more discordant, the basic rock'n'roll rhythms were broken down and the lyrics started to deal with peoples dreams or more often their nightmares. 1967 and 1968 were the prime years of 'garage psych' as it became known, but the term has been widely abused and misused, particularly by dealers who apply it as widely as they can in the hope of raking in extra cash for records which are not 'psychedelic' at all. Hopefully, some of these have been exposed in this book, which also guides you to those bands who were the real McCoy... bands like **The Calico Wall** who on *Flight Reaction* sought to recreate the paranoia of someone sitting in an airplane prior to take off and fearing that it would crash; **The Bees**, who related a nightmare in their *Voices Green and Purple,* which was one of many records which recounted vivid descriptions of colours associated by acid-inspired dreams; **The William Penn V**, who hallucinated a guru and wrote a song about it; **The Bohemian Vendetta**, who sang of 'skies paved with marshmallow love' on their *Paradox City* or **Cosmic Rock Show**'s *Psiship* with lyrics like, 'Ride it to the moon/Psychedelic space ship/I got the feeling it'll be another bum trip!'... there were countless others. Of course only some garage bands experimented with psychedelia, thousands of them were content to stick more closely to their more basic primal thrash.

As those of you who read my earlier books ('The Acid Trip'and 'The Flashback') know not only garage bands experimented with psychedelia, psychedelic music grew out of other influences as diverse as folk, the blues, beat and rock'n'roll. The term 'psychedelic' really relates to human perception and experience whilst under the influence of psychedelic drugs. It is sometimes equated with 'mind expanding' yet it arguably means something more because new wave music was mind-expanding without being psychedelic. It's tended to be applied to music that is mystical, drug induced or designed to recreate the (psychedelic) drug experience. In its most literal form psychedelia is basically "trippy", uses distortion, minor keys (generally) particularly minor 7ths and relates to consciousness (mind) expansion as derived from the drug culture of the sixties. Psychedelia brought electricity, mysticism and hitherto unknown musical freedom to rock and pop. A whole new range of instruments - sitars, theremins, wind chimes, other electronic devices were introduced to rock and pop music for the first time.

This new radicalism was not solely confined to the music, a new youth culture was born with its own ideology and audience characterised by the hippie.

Hippie audiences and music were very different from the 'garage' or 'garage psych' scenes. Many of the emerging psychedelic rock groups like **The Doors, Jefferson Airplane** and **Country Joe and The Fish** strove to push back the musical frontiers and preoccupation with three-minute pop songs was soon surrendered in favour of experimentation and improvisation, as audiences sought after even more 'far out' sounds. The 'hippie' culture had its own underground press and rock journals like 'Rolling Stone' and 'Mother Magazine'. ln their dress hippies sought to re-create the visions of beauty and vividness of colour associated with the LSD experience, They wore kaftans, beads, bells and flowery shirts. 'Head shops' sprang up in centres like San Francisco, New York and elsewhere throughout the States selling joss sticks, pipes, books about hallucinogenic drugs and various other forms of psychedelic paraphernalia. 'Flower power' as it became known represented the commercial side of psychedelia in the same way that the 'flower-pop' acts included in this book represented the commercial arm of psychedelic music. Indeed, whilst the underground groups whose lyrics were often ladened with drug references for the benefit of turned-on kids were liable to have their records banned from the airwaves: the 'flower-pop' acts like **The Mamas and Papas, Lovin'Spoonful, Turtles** etc. whose lyrics talked of peace, love and flowers, often sold records in large quantities achieving sustained commercial success, as you'll see when you browse through the book. It was these bands who took psychedelia (albeit in diluted form) beyond its essentially elitist audiences to the masses, which is why they are included here.

The new psychedelic culture encompassed all related art forms. The light shows, psychedelic posters and record sleeves all represented a further attempt to recreate the LSD experience. The light shows initially developed in the San Francisco area with names as exotic as the groups they served (e.g. North American Ibex Alchemical Company, Garden Of Delights, Head Lights, Pacific Grass and Electric). They usually consisted of film slides and liquids on a transparent dish through which the light was projected onto a wall. The dishes were movable, enabling artists to make the swirling colours move in time with the rhythms of the music. Strobe-lighting (on-and-off flashing light giving the impression of stopping motion) was first widely used in this era.

Equally derivative of the San Francisco music scene was the growing art of rock posters - essentially an attempt to translate the vivid impressions of an acid trip onto paper. These were usually vivid in their use of colours and concepts. Eventually San Francisco s Art Museum mounted an exhibition of posters, 'The Joint Show' and their designers - Rick Griffin, Wes Wilson, George Hunter, Alton Kelly, Stanley Mouse, Victor Moscoso etc - became nationally known art figures. George Hunter and Michael Huntei, (of **The Charlatans**) designed one of the very earliest posters to advertse their residency at the Red Dog Saloon, Virginia City in Nevada. When the 'Acid Tests'. a series of free-form events, were organised by **Ken Kesey and His Merry Pranksters** in 1965, artist Norman Hartweg designed a poster to

advertise them. Alton Kelley (a member of The Family Dog collective) produced the first three handbills and helped with the posters for the three dances held late in 1965 at the Longshoremen's Hall, San Francisco. **Jefferson Airplane, The Charlatans, The Marbles** and **The Great Society** played at the first on 16 October, **The Lovin' Spoonful** and **Charlatans** played at the second on 24 October and **The Mothers (Of Invention)** and **Charlatans** appeared at the third on 6 November. By 1966 these rock posters had become prolific. Between February 1966 - November 1968 at least 147 posters were produced in the numbered landmark series to promote San Francisco - based concerts mostly at the Avalon Ballroom and the Fillmore Auditorium. After the Family Dog ceased to stage rock shows at the Avalon, the new production company (Soundproof's) first event was a **Grateful Dead** dance accompanied by Rick Griffin's 'Aoxomoxoa' poster, The band later used Griffin's title and art for their third album sleeve. Rock promoter Bill Graham also used posters to promote his early Mime Troupe Shows and Benefits and the concerts staged at the Fillmore between 1966-71. A series of handbills were also produced to promote concerts at The Matrix (originally created by **Jefferson Airplane**'s Marty Balin) between 1965-66. Indeed by 1966 most concert halls in America were using rock posters to promote their shows. Posters were also produced for the Trips Festival, a mixed media event which was the culmination of the 'acid tests', as **Kesey** called them, and was held at Longshoreman's Hall in San Francisco between 21-23 January, 1966. This, more than any other event, marked the inauguration of 'acid rock' as a musical phenomena. Although **The Grateful Dead** starred at The Trips Festival, it was more than just a rock event - all kinds of avant-garde artists working in various media took part. In short, it was an attempt to stimulate the LSD experience with the drug available for those who wanted to try it. Further Trip Festivals were held elsewhere in America, but before long LSD was made illegal and people were forced to be more discreet with its use.

Another landmark in the history of the hippie culture was the Human Be-In held on 14 January 1967 in Golden Gate Park, San Francisco. 20,000 people gathered there on that sunny January day, Three of the city's top groups played there - **Jefferson Airplane, Grateful Dead** and **Quicksilver Messenger Service** and **Jefferson Airplane** wrote a song, *Saturday Afternoon*, to commemorate the event. Stanley Mouse, Alton Kelley and Rick Griffin were among those who designed posters for this event, which heralded the 1967 'Summer Of Love' in which people from all over America and beyond converged on San Francisco to create a new way of life which challenged the nation's prevailing social values. The 'Be-In' inspired 'The Monterey Rock Festival' held later that year in the resort area 150 miles downcoast from San Francisco.

Although overshadowed by San Francisco in the early psychedelic era, Los Angeles (which had always been a major recording centre) and Southern California generally was a vibrant music centre in the mid and late sixties. In

the early sixties it had been the recording base of the surf/hot rod music and groups like The Beach Boys, Jan and Dean and a plethora of lesser known ones. By 1965 it became the centre of the emerging folk-rock music, The main influences on this type of music had been Bob Dylan (who I've not covered in this book as so much has already been written about him) and protest singers like **Barry McGuire**. Groups like **The Byrds, Buffalo Springfield** and later **Crosby, Stills, Nash and Young** put folk material to a rock format, playing music characterised by acoustic guitar (at first) and fresh, melodic harmonies. Some of them later experimented with psychedelia, but generally their music was more commercially orientated than their San Francisco counterparts.

The second distinguishable strand to emerge from Los Angeles in this era was the music of the heavy rock and rock/blues bands, Of these, the most interesting were probably two bands signed to Jac Holzman's Elektra label - **The Doors** and **Love**. **The Doors**, in both name and music were clearly influenced by LSD. Yet their brand of 'acid' rock was different from that of their San Franciscan contemporaries. They took the acid experience less literally, their lyrics tended to centre around leader Jim Morrison's obsessions with the newconsciousness' and their struggle against social repression, for example *Break On Through (To The Other Side)* rather than urge their audience to turn onto LSD and love one another. Morrison was well-read, and his lyrics were often poetical and concerned with his obsessions with freedom which resulted from his reading the works of various existentialist writers. These factors made **The Doors** something of an anachronism among the acid bands and also rather special. Indeed, they were the most controversial and commercially successful of the West Coast underground bands. **Love**, started out as a folk-rock act but their experimentation with drugs led them in a rather different direction to that of their contemporaries. At their best, they attained the melodic musical harmonies associated with the finest LA folk-rock bands and yet the surrealism and nihilism of their lyrics set them apart, though they do bear some comparison with **The Doors**.

Los Angeles, also, boasted a number of influential music venues, mostly in the vicinity of the Sunset Strip. The most popular was the Whisky-a-Go-Go, which soon became not only an important venue for the San Francisco bands, but also a springboard for many of LA's own acts like **The Doors**, **Love** and **The Byrds**. Other significant venues were The Troubador, the Shrine Auditorium, The Kaleidoscope, the Ash Grove, Ciro's (where **The Byrds** were frequent performers), Pandora s Box and the Sea Witch. Strangely, Los Angeles was never a great centre for rock posters. The Pinnacle concert production company was the first significant concert and production company to put on rock concerts and dances in Los Angeles, mostly at the Shrine Auditorium. The posters designed by local artist John Van Hamersveld for these events are now legendary works.

Los Angeles also had a prolific garage band scene. Many of the biggest and best garage bands like **The Seeds, The Standells, Music Machine, Sons Of**

Adam, came from the city and countless more roared out of its surrounding suburbs. As you turn the pages of this book and read about the recordings of bands like **The Avengers, The Grains Of Sand, The Lyrics, The Starfires, Limey and The Yanks**, and **The Human Expression** you can imagine how exciting the city's music scene in the later half of the sixties must have been.

San Diego, although the third largest metropolis in California, failed to develop its own musical style and was mostly influenced by Los Angeles to its north, but its major venues were frequently visited by top bands. Its most significant venues were The Hippodrome (managed by Trans Love Airwaves Productions) which had a San Franciscan, Rebecca Galdeano, as its poster artist and modelled itself on that city's Avalon Ballroom. and The Community Concourse.

Elsewhere in the States psychedelic rock venues were mushrooming. A group of students at the University of Texas in Austin set up the Vulcan Gas Company, the State's first psychedelic dance hall. Many of the State's top bands played there (**The Conqueroo** and **Shiva's Headband** played at the grand opening on 27 and 28 October 1967) and a local artist, Gilbert Shelton, designed several posters for the venue.

Texas is best remembered for tough garage punkers in this era - bands like **Larry and The Bluenotes, S.J. and The Crossroads, The Bourbons** and hundreds more Another Texas speciality was garage psych, not only didn't produce some relatively well known demented geniuses like Roky Erickson and the **13th Floor Elevators** and **The Moving Sidewalks**, it also produced countless more obscure acts like **The Mind's Eye, The Outcasts, The Remaining Few, Stereo Shoestrings** and **Thursdays Children**, whose discs are now sought-after and highly valued by collectors.

Chicago was less closely associated with psychedelia, being the home of the urban blues, but it produced acts like **The Paul Butterfield Blues Band, The Buckinghams, Cryan' Shames** and **The American Breed**, as well as some seminal garage bands like **The Shadows Of Knight, The Del-vets, The Knaves, The Rovin' Kind** and **Saturdays Children**. It also had several notable dance halls, like the Kinetic Playground, where much of the Concert Art was produced by Mark T. Behrens, and the Aragon Ballroom.

Detroit and its suburbs produced one of the most vibrant and unique local garage band scenes in America in this era. The opening of The Hideout Club in May 1964 and the associated record company proved a catalyst for several promising garage acts fronted by **The Fugitives** (who later evolved into **SRC**) and **The Underdogs** and as more clubs like the Crows Nest, the Hullabaloos, the Pumpkin and the Birmingham-Bloomfield Teen Center, opened up the number of bands proliferated further - **The Tidal Waves, The Yorkshires, The Unrelated Segments**, the Anglophile-influenced **Human Beings**. By 1967, the smaller clubs had been over-shadowed by the Grande Ballroom,

which boasted its own poster arist Gary Grimshaw (and later Carl Lundgren) whose psychedelic handbills were a match for any poster designed by San Francisco's own artists. All the city's top bands - **MC5, The Rationals, The Woolies, SRC, The Frost** (formerly **The Bossmen**) played there and a second wave of local groups like **The Amboy Dukes, Psychedelic Stooges, Third Power, Frijid Pink, Teegarden** and **Van Winkle** emerged too. By then, the city was very much associated with the heavy rock genre.

The Pacific Northwest, from the late fifties onwards had been the home of some of the finest instrumental combos in the larid, bands like **The Wailers, The Ventures** and **The Frantics**. What characterised them from the 'also rans' of the era was their very strong, powerful, upfront rhythm section. The music of the Northwest was raw, aggressive and powerful and the phenomenal commercial success of acts like **Paul Revere and The Raiders** and **The Kingsmen** encouraged other local garage bands to seek the same without compromising any of their grungy sound. Among its major venues were Seattle's Eagles Auditorium, the Aqua Theatre and the Seattle Ballroom and Portland's Crystal Ballroom, Memorial Coliseum and Beaver Hall. Seattle also had well established regional labels like Jerden, Etiquette and Seafair - Bolo that gave emerging young groups access to good studios and experienced producers. Indeed Jerden had various subsidiaries like Burdette, Panorama and Piccadilly and recorded countless garage bands in this era. These well established regional labels also had good access to major labels and national distribution channels as well as influence over regional radio stations meaning that local hits could relatively easily become regional hits, which could then be leased to one of the majors and become a national hit. All of these factors are thought to have contributed to the generally good quality of Northwest recordings in this era. The prime Northwest garage band was **The Sonics**, who exuded a surly demeanour and created one of the rawest, toughest garage sounds. People as diverse as The Kinks, Bruce Springsteen and The Sex Pistols have acknowledged **The Sonics'** influence on their own music. The Northwest produced several other garage bands of note such as **The Bootmen, The Brigade, The Live Five, The Night Walkers, Mr. Lucky and The Gamblers** and **The Wilde Knights** as well as psychedelic acts like **Cotton Mouth, The Crome Syrcus, The Daily Flash**, **The Floating Bridge, The New Tweedy Brothers** and **The Lollipop Shoppe**.

Boston had a thriving garage scene, featuring bands like **The Remains, The Barbarians**, and **Teddy and His Pandas**, but more exciting was the emergence in 1968 of the so called 'Bosstown Sound', which featured out its like **Ultimate Spinach, The Beacon Street Union, Freeborne, Phluph** and **Earth Opera**. The city's own psychedelic scene soon sprouted from small clubs into larger psychedelic dancehalls like the Boston Tea Party, the Ark, the Crosstown Bus, Club 47 and the Psychedelic Supermarket.

Minneapolis was a sort of mecca for much of the Midwest producing some first rate psychedelic bands like **C.A. Quintet, Calico Wall, The Litter** and **The**

Electras as well as more commercially successful acts like **The Trashmen**.

There's only been space to mention a few ofthe major cities here but throughout America most towns and cities had their own garage bands and psychedelic scenes in this era. Some of the finest records of this genre came from the Midwest States and places like Colorado as you'll see as you browse throug this book. Not all the bands in this book were garage or psychedelic bands, many were more loosely associated with the hippie movement and the music they played was more grounded in folk and the blues. The flower-pop and bubblegum bands represented the more commercial side of psychedelia and garage music. Ah yes, bubblegum - the basic beat of bubblegum records like *Simon Says. Gimme Gimme Good Lovin', 1,2,3, Red Light, Quick Joey Small* and *Yummy, Yummy, Yummy* was the basic sound of rock and roll and had close links with the garage band sound, the difference being that infantile lyrics were substituted for the usual rage, aggression and snarling vocals. So that's why the main bubblegum acts are included here, too.

We've mentioned the music, the fashion, the new art forms associated with the hippie culture, but the movement was more than just that - it was advocating a new lifestyle in a rapidly changing country. As the sixties evolved American society became very volatile indeed. Certain key events like the assassination of President J.F. Kennedy, the growth of the Free Speech Movement, the freedom marches in Mississippi and the draft and the country's entrenchment in the Vietnam War sparked off a challenge and defiance towards the American establishment among the Nation's youth. The hippie culture was very much a part of this mood. The word hippie was first used in a San Francisco Examiner article in September 1965 about a coffeehouse called The Blue Union in the heart of the Haight Ashbury area of San Francisco and the clients who patronised it. The movement's close association with psychedelia was cemented by **Ken Kesey and The Merry Pranksters'** activities in organising the Acid Tests and Trips Festival. It even had its guru, Dr. Timothy Leary (a Havard psychologist), who announced in September 1966 that he was forming a psychedelic religion, The League for Spiritual Discovery. He called a formal press conference at the New York Advertising Club and called on Americans-to "turn on, tune in and drop out".

At its most extreme, the hippie life-style would involve dropping-out of conventional society and discarding one's material possessions to live off the land in communes. Obviously, this represented a reaction against the growing materialism. violence and impersonality of Western Society (ie many rock songs of this era were imploring audiences to love their neighbours because they were their brothers) and the related pressures of urban life (ie 'let's quit the city and get back to the land') was also a regular theme in lyrics of this era. As one might expect given the experimentation and improvisation of its music the hippie life-style was essentially individualistic with its emphasis on meditation and doing 'ones own thing' as a means to self-fulfilment and realisation. On a more superficial level, long hair was a manifestation of both this new found

freedom and an act of defiance against the standards of conventional society.

By 1969 the hippie movement was dead, discredited in the violence of the altamont Rock Festival, and almost all its dreams remained unfulfilled, but sociologically and musically these were very exciting times. What follows is a encyclopaedic guide to the garage, psychedelic, hippie-rock and related music which came out of America in the sixties and early seventies.

Vernon Joynson.

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

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Foreword

Firstly, thanks to all of you that bought 'The Flashback - The Ultimate Psychedelic Music Guide' and to those of you that sent in tapes and additional information. All of this encouraged me to write this book, which is not just an update of 'The Flashback' but a much more detailed study of American garage, hippie-rock and flower-pop bands of the sixties and early seventies as well.

The Purposes of This Book are:-

- To provide a comprehensive guide (including detailed discographies) to American garage, psychedelic, hippie-rock and flower-pop bands of the sixties and early seventies.
- To bring to your attention some of the recordings by lesser known bands of these genre. Biographies have been written about some of the better known artists and bands in this book. Consult these for more detailed histories of them.
- Countless bands sprang up in America in this era and it would be an impossible task to document them all (you can see the length of this book anyway). The ones I've included are those I consider merit an entry. Doubtless there will be many omissions, though some of these will appear in the American Rock History series I co-write with Hugh Mac-Lean. I've tried to ensure that the book is as accurate as possible but not all the information is easily verified. If you spot errors or feel strongly about omissions please write to me:- c/o ivor@borderlinebooks.com, with the details.

How To Use This Book

All bands appear in alphabetical order. 'The' has been ignored as the first word of a band's name. Individual aftists have been alphabetised under surnames, e.g. Tim Buckley appears in the'B's'.

Some entries are very brief, where bands or al lists just released one 45 of appeared on a compilation, but for more prolific acts expect to see the following:-

Personnel:

Name:	Instruments:	Line-up:	
MEMBER1	gtr, vcls	A	
MEMBER2	bs	A	B
MEMBER3	drms, vcls	A	
MEMBER4	keyb'ds	A	
MEMBER5	gtr, vcls		B
MEMBER6	perc		B

Album Discographies

Where more than one has been released, they are listed in order of release. Line entries are as follows:-

ALBUMS:

No/Line-up	Name	U.S. label & Cat No	Year
*			+
1(A)	A.B.SKHY	(MGM SE4628)	1969
2(B)	RAMBLIN' ON	(MGM SE4676)	1970

NB: * Where albums are known to have been reissued or pirated, this is indicated. + And highest chart placing where applicable

EP Discographies (where applicable)

Where more than one has been released, they are listed in order of release.

45 Discographies

Also listed in order of release. Line-up information is not supplied, but otherwise the same information is supplied as for album releases. c before the year of release = circa or approximate and appears where the year of release is not known for sure.

Assorted Information About The Band Or Artist

In the text, the name(s) of other bands or artists who are featured in this book appear in bold print to facilitate easy cross-reference. Where bands have tracks which are also included on compilations these are also identified in italics as for all but the most ardent collector they will be the only means of accessing the song. A list of all compilation albums referred to, along with label details, catalogue numbers and (where known) year of release, appears at the end of this book. Some of these compilations had very limited pressings and are also rare now,

CD Releases

The compact disc is here to stay and many albums referred to in this book have now been repackaged on CD. This is often referred to in passing beneath the album discographies, where known, although it has proved impossible to keep abreast of the flood of CD releases so the information is not comprehensive. Many CD compilations are also appearing and those known to the author as of 31 December 1992 are included in the compilation listings at the end of the book.

A Rarity / Sought-After Scale

This appears at the end of the book this time and instead of a rating being placed against each album as it appears in the text I've grouped all the albums of the same rarity rating together alphabetically.

Credits

Several collectors have contributed in some way to this volume. Particular thanks go to fellow U.K. collector Max 'Myndblown'Waller, who wrote the entries with MW at the end, contributed much otherdata and allowed several 45s and record sleeves from his collection to be screened for illustrations. Philippe Collignon sent me several tapes (as did Tim

Holden) and helped compile the rarity/sought-after scale. Jeff Jarema supplied information and some illustrations. Marcel Koopman wrote a few entries with MK at the end and will contribute many more to the next volume. I'd also like to thank Hugh MacLean (data), John Platt (illustrations), Ron Simpson (data), Mike Warth (data), Neal Skok (data), Bruno Thors (data), Richard Allen (data), Don Adams (data and tapes), Keith Mintern (typeseting), Moira Foulds (typing compilation listings), Valerie Balazs (typing rarity scale), Bill Nevins (art work), Brian Hogg, Greg Shaw, Iain MacLean and Peter Hughes and .. sorry to anyone who I've forgotten.

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

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A440 to The Abstracts

A 440 • Aardvark • Aardvark • Aardvarks • Aardvarks • Aardvarks • Aargons • Aaron • Abandoned • Abbreviations • Abdo-Men • John Howard Abdnor and The Involvement • Abel • A.B. Skhy • Abstract Sound • The Abstracts •

The Accents to The Actioneers

The Accents (featuring Sandi) • The Accents • The Accents • The Accents • The Accents • The Aces • Aces Combo • Acme Thunder • The Acoustics • Acrobat • Act of Creation • Act III • Action Unlimited • The Actioneers •

Adam to Agape

Adam • Addis and Crofut • The Advancement • Advantes • Adventurers • Aesop and The Fables • Aesop's Fables • Jeff Afdem and Springfield Flute • After All • Afterglow • Aftermath • Agape •

Age of Reason to Allies

The Age of Reason • The Age of Reason • The Agents • Aggregation • A.J. • Akers, Lee, and The Electric Generation • Steve Akin • Alamo • The Alarm Clocks • Aldermen • Gordon Alexander • Alexander Rabbit • Alexander's Rock Time Band • Alexanders Timeless Bloozband • Alien Nation • The Aliens • Alive 'n' Kickin' • All Saved Freak Band • Beau Allen • Chris Allen and The Good-Timers • Davie Allan and The Arrows • Alley Cats • Alley Cats • The Alliance • Allies •

Duane & Gregg Allman to Randy Alvey and The Green Fuz

Duane and Greg Allman • Allman Brothers Band • Allman Joys • The All Night Workers • All Of Thus • All That The Name Implies • Alphabetical Order • Al's Untouchables • Randy Alvey and The Green Fuz

The Amberjacks to American Zoo

The Amberjacks • Ambertones • The Amboy Dukes • America Is Hard To Find • American Beetles • American Blues • American Blues Exchange • The American Breed • American Dream • American Dream • American Eagle • American Express • The American Four • American Legend • American Revolution • American Zoo •

Eric Andersen to Aorta

Eric Andersen • Angel • The Anglo-Americans • Anglo Saxton • The Angry Men • Animated Egg • Anonymous • The Answer • Ant Trip Ceremony • Anthem • Aorta •

Apache to Arrogance

Apache • Apes of Wrath • The Apocalypse • Apokolips • The Apollos • Apollo's Apaches • The Apostles • The Apostles • The Apostles • The Apostles • Appaloosa • Apparition • Apperson Jackrabbit • The Apple Corps • The Apple-Glass Cyndrom • The Applepie Motherhood Band • Appletree Theatre • The Apolloes • Arbuckle • Arch Of Triumph • The Argyles • Ariel • Ark • The Arkay IV • Armageddon • Arnold Bean • The Arondies • Arrangement • Arrogance •

The Arrogants to Astronauts

The Arrogants • Ars Nova • Art Collection • Arthur (Arthur Lee Harper) • Art of Lovin' • David Arvedon • A Small World • The Ascendors • The Ascots • The Ashes • Jan Ashton • Associated Soul Group • The Association • The Assortment • The Astral Projection • Astral Projection • Astronauts •

The Asylum Choir to Aztex

The Asylum Choir • Atlantics • Atlantis Philharmonic • Atlee • Attila • Attila and The Huns • Aum • Aura • The Aussies • Autosalvage • Autumn People • The Avant Garde • The Avengers • The Avengers • The Avengers • The Avengers • Avlons • A Warm Puppy • David Axelrod • Axis Brotherhood • Hoyt Axton • Azitis • Aztecs • Aztex •

Return to:
[Borderline Home Page]

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B.J. & The Hobson Brothers to Ballroom

B.J. and The Hobson Brothers · The Bachs · Bachs Lunch · The Backdoor Men · Backdoor Society · Backgrounds · The Backseat · The Bad Boys · The Badd Boys · The Bad Habits · The Bad Roads · The Bad Seeds · The Bad Seeds · The Bag · Bagatelle · Kali Bahlu · Baker Street Irregulars · Baldwin and Leps · The Balladeers · The Balloon Corps · Balloon Farm · Ballroom ·

Bamboo to The Bards

Bamboo · The Ban · Banana and The Bunch · Banchee · The Bandits · The Bandits · Band Of Wynand · Nikhil Banerjee · Bang · Bangor Flying Circus · The Banshees · Banshees · Dave Banyase and Sum Guys · The Barbarians · Barber Green · Barbie · The Bards · The Bards

Bare Facts to Tom Barsanti And The Invaders

The Bare Facts · The Barking Spyders · Steve Baron Quartet · The Barons · The Barons · The Barons · The Barons · Baron Thomas and The Blue Crystals · The Baroque Brothers · Baroque Monthly · The Baroques · The Barracuda · The Barracudas · The Barracudas · The Barracuda's · Tom Barsanti and The Invaders

The Basement Wall to Beacon St Union

The Basement Wall · Robbie Basho · Basic Things · The Baskerville Hounds · The Bassmen · The Bassmen · Bastille · Gil Bateman · The Bats · Battalion Tweed · Skip Battin · Joe Bauer · Baxter · Baxter's Chat · Bay Ridge · The Baytovens · The BC's · B.C. and The Caveman · Beach Bums · The Beachcombers · The Beach Niks · The Beach Nuts · The Beachnuts · The Beacon Street Union

Bead Game to Beau Brummels

Bead Game • Beans • Bear • Paul Bearer and The Hearsemen • The Bear Fax • Bear Mountain Band • Beast • Beat of The Earth • Beaten Path • Beatin' Path • The Beatle-ettes • Beau Brummels

The Beau Denturies to Beech Nuts

The Beau Denturies • The Beau Gentry • The Beau Phenom • The Beaubiens • Beauregarde • The Beautiful Apollo • Beautiful Daze • The Beaux Jens • Beaver and Krause • Beaver and The Trappers • The Beaver Patrol • Joe Beck • Beckett Quintet • Billy Joe Becoat • The Bed of Roses • Jack Bedient and The Chessmen • Bedforde Set • Bedlam Four • Bedpost Oracle • Beech Nuts

The Beeds to The Berkley Five

The Beeds • The Beefeaters • The Beefeaters • Beep Beep and The Roadrunners • The Bees • The Bees • Bees • Beethoven Four • Beethoven Four • Beethoven's Fifth • Beethoven Soul • The Bel-Aires • Vincent Bell • The Belles • Denny Belline and The Rich Kids • The Bellingham Accents • The Bells of Rhymey • The Beloved Ones • The Benders • The Bends • Bengali Bauls • Benninghoff • Jay Bentley and The Jet Set • Bentleys • Terry Ber • John Berberian • Rob Berge Band • The Berkley Five •

Berkley Kites to Big Brother and The Holding Company

Berkeley Kites • The Bermuda Jam • The Berries • The Berrys • The Berries • Berwick Players • The Best • Best Of Friends • Karen Beth • Bethlehem Asylum • The Bethlehem Exit • Better Half • Better Half-Dozen • Better Sweet • Alex Bevan • B.F. Trike • Bhagavad Gita • Bhang • Big Brother and the Holding Company

Big Brother featuring Ernie Joseph to The Birdwatchers

Big Brother featuring Ernie Joseph • Big Foot • The Big Inners • Big Lost Rainbow • Big Sounds • The Big Three • Billy and The Kids • Billy Rat and The Finks • Edwin Birdsong • The Birdwatchers

Birmingham Sunday to The Black Orchids

Birmingham Sunday • Birtha • Biscuit Davis • Bit 'A' Sweet • Bits 'n' Pieces • Bittersweets • The Bittersweets • Anna Black • T.J. Black • Black and Blues • Blackburn and Snow • Black Death • J.D. Blackfoot • Black Merda • The Black Orchids •

Black Pearl to Arthur Blessitt and The Eternal Rush

Black Pearl • Black River Circus • The Black Sacks • The Black Sheep • Black Swan • The Black Watch • The Blackstones • Blackwell • Blackwood Apology • Blades Of Grass • Hal Blaine • Lindy Blaskey and The Lavells • The Blazers • The Blazers • The Blazers • Blessed End • Lynn Blessing • Michael Blessing • Arthur Blessitt and The Eternal Rush

Bliss to Blue Cheer

Bliss • The Blokes • Bloodrock • Bloody Mary • Mike Bloomfield • The Bloomsbury People • The Blox • David Blue • Blue Ash • The Blue Banana • The Bluebeards • The Blue Beats • The Bluebird • The Bluebird • Blue Cheer

The Blue Echoes to Blues Image

The Blue Echoes • Blu-Erebus • Blue Mountain Eagle • Blue Ridge • Blue Sandelwood Soap • Blue Scepter • The Bluethings • Blue Wood • Blues Company • Blues Image •

The Blues Magoos to Bo Grumpus

The Blues Magoos • Blues Messengers • The Blues Project • The Blues Spectrum • Boa • Boa Constrictor and Natural Vine • The Boards • Bocky and The Visions • Bodacious D.F. • The Bodrockers • The Boenzee Cryque • Curt Boettcher • Boffalongo • Bo Grumpus •

Bohemian Vendetta to The Bootmen

Bohemian Vendetta • Buddy Bohn • The Bojax • Bold • Bolder Damn • Boomerang • Bondsmen • Bone • Sonny Bono • Bonne Villes • Boo Boo And Bunky • Book of Changes • Pat Boone • Boot • The Bootles • The Bootmen

Boruk to Boyce and Hart

Boruk • The Boss Five • The Bossmen • The Boss Tweads • The Boss Tweeds • (Bill Wendry and) The Boss Tweeds • Boston Tea Party • Bo St Runners • Bottle Company • Botumless Pit • Bougalieu • The Bounty Hunters • The Bourbons • The Bourbons • Bow Street Runners • Box Tops • Boy Blues • Boyce and Hart

Amos Boynton and The ABC's to The Brave New World

Amos Boynton and The ABC's • The Boys • The Boys • The Boys From New York City • Boys Next Door • The Boyz • Bob Brady and The Concords • Victor Brady • John Braheny • The Brain Police • The Brain Train • The Brakmen • Bram Rigg Set • Brand X • Brand X • Brandywine • Brass Toad • Brat • The Brave New World •

The Breakers to The Bridge

The Breakers • The Breakers • The Breakers • Bobby Brelyn • The Brentwoods • Brethren • Brew • Brewer and Shipley • Bridge • The Bridge

The Brigade to The British Walkers

The Brigade • The Brigands • Brigg • Bright Image • George Brigman • The Briks • Brimstone • Brimstone • The Brimstones • The British Colonels • The British Walkers

The Brogues to Bruthers

The Brogues • Bronin Hogman Band • Terry Brooks and Strange • Broth • Brother Fox and The Tar Baby • Brotherhood • Brotherhood • BLC (Brother Love Congregation) • Brothers • The Brothers and Sisters • Brothers Grim • Bob Brown • Bobby Brown • Charlie Brown • Doug Brown • Scott Brown and The Tempests • Brownscombe and Kleiner • Brownstone • Bruthers •

Bryds to The Buckle

Bryds • The Brymers • The Brym-Mars • Brym Stonz Ltd • The Bubble Gum Machine • Bubble Puppy • The Buccaneers • The Buccaneers • The Buckinghams • Mickey Buckins and The New Breed • The Buckle •

Tim Buckley to The Buffaloes

Tim Buckley • The Buddahs • Buddies • Buff Organization • Buffalo Springfield • The Buffaloes •

The Bugs to Burnt Suite

The Bugs • Bulbous Creation • Sandy Bull • Bullangus • Bump • The Bumps • Wiburn Burchette • The Burgundy Runn • Danny Burk and The Invaders • Tommy Burk and The Counts • The Burlington Express • The Burlington Squires • The Burning Bush • Randy Burns • Burnside • Burnt Suite •

The Bush to The By Fives

The Bush • The Bushmen • The Busters • The Butlers • Paul Butterfield's Blues Band • Butter Rebellion • The Buzzards • Buzzsaw • The By Fives •

The Byrds to Byron and The Mortals

The Byrds • Byron and The Mortals

Return to:
[Borderline Home Page]

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Jimmy C and The Chelsea Five to California Poppy Pickers

Jimmy C and The Chelsea Five · C.A. Quintet · C.K. Strong · Cactus · Caeser And His Romans · Cafe Feenjohn · Jeffrey Cain · The Cake · The Calico Wall · California Bear · The California Poppy Pickers ·

Bobby Callender to Cannabis

Bobby Callender · The Calliope · Calliope · Calliope · Cambridge · Cambridge · Dick Campbell · Canadian Legends · The Canadian Rogues · Candymen · Canebreak (aka Canebreak Singers) · Cannabis ·

Canned Heat to Captain Beefheart

Canned Heat · Cannibal and The Headhunters · Canoise · The Cannons · Canterbury Fair · Canticle · Capes of Good Hope · Caps · Captain Beefheart ·

Captain Groovy and His Bubblegum Army to The Cartunes

Captain Groovy and His Bubblegum Army · Captain Matchbox Whoopee Band · Captain Milk · The Caravans · Caravelles · The Cardboard Box · The Cardinals · The Caretakers · The Caretakers of Deception · Bob Carey · Carmel Covered Popcorn · Carp · Chris Carpenter · The Carpetbaggers · Carroll's Mood · Dean Carter · The Cartunes

Cashman Vaquero Band to The Cellar Dwellers

Cashman Vaquero Band · The Castaways · The Castaways · Castells · Castels · Cast of Thousands · Catalina · The Catalinas · The Catamorands · Catch · Catfish Knight and The Blue Express · The Cats Meow · Cat Mother and The All Night Newsboys · Cavaliers · The Cavaliers · Cavalry Twill · Cave Dwellers · Cave Dwellers · The Cavemen · The Cavemen · The Cavemen · Ceeds · The Cellar Dwellers ·

The Cellar Dwellers to The Chambers Brothers

The Cellar Dwellers • The Celtics • The Celtics • Center Family • Central Nervous System • Central Park • Centrees • Centuries • The Centuries • The Centurys • The Centurys • The Ceptors • The Ceyleib People • Chad & Jeremy • The Chain Reaction • The Challengers (Of Who) • The Challengers • David Chalmers • Chamaeleon Church • The Chambermen • The Chambers Brothers •

The Chancellors to The Charlatans

The Chancellors • The Chancellors • Chancellors Ltd • Changing Times • The Changing Times • Changin' Times • Changin' Tymes • The Chants • The Chaparrals • The Chapparals • The Chaps • Chapter VI • Chargers • Chariot • Charity • The Charlatans •

The Charles to The Chevrons

The Charles • Charmer • Charolette Wood • The Chartbusters • Chateaus • Chateaux • The Chayns • Chaz (and The Classics) • The Checkmates • The Checkmates • Chelsea • Chelsea Beige • Chentelles • Cherokee • Cherry People • Cherry Slush • Chesmann Square • The Chessmen • The Chevelle V • The Chevelles • Chevrons (V) • The Chevrons •

Chicago Loop to Chocolate Tunnel

Chicago Loop • Chicago Transit Authority • Child • Childe Harold • The Children • The Children of Darkness • Children of The Mushroom • Children of The Night • Children of One • The Chimes • Chips & Co • Chirco • The Chob • The Chocolate Balloon Company • The Chocolate Light Bulbs • The Chocolate Moose • The Chocolate Paintbox • The Chocolate Pickles • Chocolate Telephone Pole • Chocolate Tunnel •

Chocolate Watchband to The Chozen Ones

Chocolate Watchband • The Choir • The Chosen Few • The Chosen Few • The Chosen Few • The Chosen Lot • The Chozen Ones •

Richard Christensen and Tartaglia to Le Cirque

Richard Christensen and Tartaglia • Christmas Spirit • Christopher • Christopher • Christopher and The Souls • Chrysalis • The Church Mice • Churchill Downs • The Churchkeys • Chy Guys • The Chylds • The Chymes • The Cicadelics • The Cindells • The Cindermen • The Cinders • Circuit Rider • The Circus • The Circus • Circus Maximus • The Cirkit • Cirkyt • Le Cirque •

Citations to The Cliques

Citations • City • City Blues • The City Limits • City Squires • The City Zu • Clann • Clap • Todd Clark • Kathy Clarke • The Classmen • Claytons • Cle Shays • The Cleanliness and Godliness Skiffle Band • Clean Living • Clear Blue Sky • Clear Blue Sky • Clear Light • Clefs of Lavender Hill • The Cliches • Click • Clicker • Clinging Hysteria • The Clique • The Cliques •

Clockwork Orange to The Cobras

Clockwork Orange • Clockwork Orange • Clouds • Clover • The Clue • The Coachmen • The Coachmen • The Coachmen • The Coachmen • The Coachmen • The Coachmen • The Coastliners • The Cobblers • The Cobblestones • The Cobras • The Cobras • The Cobras • The Cobras •

Dennis Coffey and Detroit Guitar Band to Colwell - Winfield Blues Band

Dennis Coffey and Detroit Guitar Band • Cold Blood • Cold Sun • Coldwater Army • Cole and The Embers • Collage • Collective Star • The College Boys • The Colony • Coloring Book • The Colors of Night • Colours • Colours • Colwell - Winfield Blues Band •

The Combenashuns to Cookin Mama

The Combenashuns • Bill Comeau • The Comets • Comfortable Chair • Comin' Generation • Coming Generation • Coming Times • Common People • Commons Ltd. • Communicaton Aggregation • Conception • Concrete Rubber Band • Condello • The Confederate Society • The Conqueroo • The Contents Are • The Continental Co-eds • The Continental V • The Continentals • The Continentals • Contra Band • Curley Cook and The Versitones • Cookin Mama •

Jeff Cooper and The Stoned Wings to The Cornerstones

Jeff Cooper and The Stoned Wings • Ry Cooper • Copperhead • Corbett and Hirsh • Jerry Corbitt • Corcoran Brothers • The Cords • The Cords • The Cornells • Corners Four • The Cornerstones •

The Corporation to The Countdown 5

The Corporation • Corpus • Corruption, Inc. • Corvettes • The Cosmic Brotherhood • Cosmic Michael • Cosmic Rock Show • Cosmic Sounds • The Cosmic Tones • The Cosmic Travelers • Cotton Mouth • Cottonwood • The Counsellors • Count and The Colony • The Countdown 5 (Five) •

The Countdowns to The Couriers

The Countdowns • The Countdowns • The Countdowns • The Count Five • Country Gentlemen • Country Joe and The Fish • Country Weather • The Counts • The Counts • The Counts • The Counts IV • The Couriers •

Coven to Creatures Inc.

Coven • Joe Covington's Fat Fandango • The Cowsills • Danny Cox • Crabby Appleton • The Crabs • The Crackerjack Society • Crazy Elephant • The Crazy Teens • Papa John Creach • Creation's Disciples • Creation of Sunlight • Creatures, Inc. •

Creedence Clearwater Revival to Cromagnon

Creedence Clearwater Revival • Creme Soda • The Crimson Bridge • The Critters • Cromagnon •

Crome Syrcus to The Cult

• The Crome Syrcus • David Crosby • Crosscut Saw • Crow • Crowfoot • The Crusade • The Crusaders • The Cryan' Shames • The Crystal Ball • Crystal Chandelier • Crystal Garden • Crystal Mansion • Crystal Rain • Cucumber • Culls • The Cult •

Curfew to The Cyrkle

• Curfew • Current Event • Don Curry and The Instigators • Rick Curtis Affair • Jimmy Curtiss • Custer and The Survivors • Customs Five • Cutty Sark • Cyclones • Cykle • Cynara • The Cynics • The Cyrkle •

Return to:
[Borderline Home Page]

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Charley D. and Milo • The "D" Men • Tommy Dae • The Dagenites • The Daggs • Daisy Chain • The Daily Flash • Floyd Dakil Combo • Floyd Dakil Four • Dakila • Dalek/Engham: The Blackstones • Damnation of Adam Blessing • Damon • Sterling Damon • Dan and Dale • Dancing, Food and Entertainment • Dan-Dees • Danes • Raul (Rabindra) Danks • Danny and Linda • Danny and The Counts • Danny and The Other Guys • Danny and The Sessions • Danny's Reasons •

Nick D'Angelo and The Farmers to Tim Davis

Nick D'Angelo and The Farmers • The Dantes • The Dantes • Darius • The Dark Horsemen • The Dark Knights • Darkseid • Dark Shadows • Daughters Of Albion • Daughters of Eve • Dave and The Customs • Dave and The Shadows • Dave and The Squires • Mogan David and His Winos • The David • David and The Boys Next Door • Jeff Davis • Tim Davis •

Tim Dawe to The Dearly Beloved

Tim Dawe • The Dawgs • The Dawks • Daybreak • The Dawnbreakers • The Day After • Day Blindness • The Daybreakers • Daze of The Week • The Deacons • The Dead Beats • Deadend • Deadlys • Ritchie Dean • Christopher Deane • The Dearly Beloved •

The Debonaires to Dee Jay and The Runaways

The Debonaires • The Debonairs • Debris • The Debs • The Decades • The Decades • The Decades • The Decades • December's Children • December's Children Ltd • The Decisions • Declaration Of Independence • Terry Dee and The Road Runners • Dee Jay and The Runaways •

The Deep to Depot Rains

The Deep • The Deepest Blue • Deep Soul Cole • Deerfield • The Defiant 4 • The Defiants • The Del Counts • Delaney & Bonnie and Friends • The Delights • Del-Rays • The Del-tinos • The Del-vetts • Demian • The Demons of Negativity • The Denims • Denise & Co • Denis and The Times • Dennis The Fox • Depot Rains •

Derby Hatville to Dialogue

Derby-Hatville • The Descendants • Destiny's Children • Destiny's Children • Detroit • Detroit Riots • Deuces Wild • Deviled Ham • Devilles • The Devilles • Devils • Devil's Anvil • Devil's Brigade • Dialogue •

Dave Diamond and The Higher Elevation to Dirty Wurds

Dave Diamond and The Higher Elevation • Johnny Diamond and The Royal Five • Dick Rabbit • Dick Watson 5 • The Different Parts • The Dimensions • The Dimensions (Five) • The Dinks • Dino Desi and Billy • Dirty Blues Band • Dirty Filthy Mud • Dirty John's Hot Dog Stand • Dirty Martha • Dirty Shames • Dirty Shames • Dirty Wurds •

The Disciples to Dick Dodd

The Disciples • The Disciples of Shaftesbury • Disraeli • Distant Cousins • The Distant Sounds • Distortions • DMZ • The Do's and The Don'ts • Doctor Feelgood • Dr. John, The Night Tripper • Dr Spec's Optical Illusion • Dr. T. and The Undertakers • Dr. West's Medicine Show and Junk Band • Dick Dodd •

The Dogs to Donnybrookes

The Dogs • Dogwood • Denny Doherty • Dolphin • Domestic Help • The Dominions • The Dominos • Don and Jerry with The Fugitives • Don and The Agitators • Don and The Goodtimes • Donnybrook • Donnybrookes •

The Doors to Douglas Idaho

The Doors • Doppler Effect • The Doughboys • Douglas Fir • Douglas Idaho •

The Dovers to Drnwyn

The Dovers • Paul Dowell and The Dolphin • The Down Children • Down From Nothing • Downtown Collection • The Drag Kings • Dragonfly • Dragonwyck • Dreamies • Dream Merchants • Dreams and Illusions • D.R. Hooker Band • The Driving Stupid • Driving Wheels • Drnwyn •

The Drongos to The Dynasty

The Drongos • The Druids • The Druids • Druids • The Druids of Stonehenge • Drydock County • Dryewater • The Dry Gins • Duffy • The Dukes • Frank Dumin • Duplex • Dust • Dust Bowl Clementine • Dutch Masters • Dwight Douglas and The Jayhawkers • The (Dynamic) Dischords • The Dynasty •

Return to:
[Borderline Home Page]

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E.T.C. to Sally Eaton

E.T.C. • Eagle • Earthen Vessel • Earth Island • Earth Opera • Eastern Alliance • Eastfield Meadows • The East Side Kids • (Gaylon Ladd & the) Eastside Transfer • Eastwood Review • Easy Chair • Easy Steam • Easy Street • Sally Eaton •

The Ebb Tides to Eden's Children

The Ebb Tides • Ebb-Tides • Barry Ebling and The Invaders • The Eccentrics • Eccentrics • The Echoes of Carnaby St • The Echomen • The Echo(es) • Echos • Eclectic Mouse • Ecology • Eddie and The Showmen • Eden's Children •

The Edge to Electric Piano Playground

The Edge • Edge of Darkness • Jim Edger and The Roadrunners • Edgewood • Edison Electric Band • Bob Edmund • George Edwards and Friends • Jack Eely and The Courtmen • 8th Wonders (Of The World) • Elastic Prism • The Elastik Band • El Campo Jades • Billy Elder • Elderberry Jak • The Elders • The Electras • Electras • The Electric Company • The Electric Flag • Electric Junkyard • Electric Love • Electric Piano Playground •

Electric Prunes to Elephant's Memory

The Electric Prunes • The Electric Screwdriver • Electric Toilet • Electric Tomorrow • Electric Train • The Electrical Banana • Elephant • Elephant's Memory •

The Elite to (Original) Emotions

The Elite • The Elite U.F.O. • Elizabeth • Ellie Pop • Steve Elliot • Ron Elliott • Elmer City Rambling Dogs • The Elopers • The Elusives • Elysian Field • The Embers • The Emblems • The Emblems • The Emergency Exit • Tim Emery • Emilon • Emory University Almanac • (Original) Emotions •

The Emperor's to Era of Sound

The Emperor's • The Emporium • Enchanters 4 • The End • The End • The Endd • The Endless • The Energy Package • The Enfields • Butch Engle and The Styx • John English III • The Englishmen • The English Muffins • The English Setters • Enoch Smoky • Entourage Music and Theatre Ensemble • The Epics • The Epics • The Epics • The Epicureans • Epitome • Era of Sound •

Eric to A Euphonius Wail

Eric • Mark Eric • Eric and The Norsemen • Erik • Erik and The Smoke Ponies • Ernie and The Emperors • Ernie's Funny's • ESB • The Escapades • The Escorts • The Escorts • Esko Affair • The Esquires • The Esquires • The Esquires • The Esquires • The Esquires • The Esquires • The Essentials • The Estes Brothers • Eternity's Children • The Ethics • The Ethics • E-Types • Euclid • A Euphonius Wail •

Euphoria to Everything Is Everything

Euphoria • Euphoria • Euphoria • Euphoria • The Euphoria's Id • Even Dozen Jug Band • Ever Green Blues • Keith Everett • The Evergreen Blueshoes • Everyman • Every Mother's Son • Everpresent Fullness • Everyday Things • Everything Is Everything •

Evil to Denny Ezba

Evil • Evil Encorporated • The Evil I • The Excels • The Ex-cels • Excentrics • The Exception(s) • Exchequers • The Executioners • The Executioners • Exit • The Exkursions • The Exotics • The Experimental Blues Band • The Express • Denny Ezba •

Return to:
[Borderline Home Page]

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The Fab Four to Facts Of Life

The Fab Four • The Fabs • The Fabulous Apostles • The Fabulous Depressions • Fabulous Pack • The Fabulous Pharaohs • The Fabulous Prophets • Faces In The Crowd • The Factory • The Factory • Facts of Life •

Faine Jade to Family Tree

Faine Jade • The Fairviews • Faith • Falcons • Fallen Angels • The Fallen Angels • The Famen • Family • Family • Family of Apostolic • Family Tree •

The Fanatics to Farquahr

The Fanatics • Fancy • The Fantastic Dee-Jays • Fantastic Zoo • Fantasy • Fanz • Fapardokly • Far Cry • Fargo • Fargo • Richard Farina • Farm • Farm • The Farm Band • The Faros • Farquahr •

Pat Farrell and The Believers to Felt

Pat Farrell and The Believers • Cyrus Faryar • Fat • Fat Chance • Fat City • Fat Water • Father Pat Berkery • The Fatimas • Faun • Fax • Fear Itself • The Fearsome Five • Feather • Feather Da Gamba • Federal Duck • Feebeez • The Feelies • Fe Fi Four Plus 2 • The Felicity • Felt •

Feminine Complex to Fifth Avenue Band

The Feminine Complex • Fenner, Leland & O'Brien • The Fentons • The Fenways • Fenwyck (Featuring Jerry Ray) • Ferguson Tractor • Lawrence Ferlinghetti • The Ferraris • Feris Wheel • The Ferris Wheel • Fever Johnny • The Fever Tree • The Few • The Fewdle Lords • Fields • W.C. Fields Memorial Electric String Band • Fifth Avenue Band •

The Fifth Estate to The Final Solution

The Fifth Estate • Fifth Flight • Fifth Generation • Fifth Generation • Fifth Order • Fifty Foot Hose • Filet of Soul • The Final Solution •

Finchley Boys to Firebirds/31st Flavour (Electric Firebirds)

Finchley Boys • Fink Muncx IX • Emmett Finley • Finnigan and Wood • Mike Finnegan and The Surfs • Finnegan's Wake • Finnicum • Fire • Fire and Ice • Fire and Ice Ltd. • The Fire Escape • Firebirds/31st Flavour (Electric Firebirds) •

Firesign Theatre to Fish 'N' Chips

Firesign Theatre • 1st Century • First Chips • First Crow To The Moon • First Friday • The First Four • 1st National Band • First Revelation • Ernie Fischbach and Charles Ewing • Wild Man Fischer • Fish 'N' Chips •

The 5 to Five More

The 5 • The Five • The Five Americans • Five Bucks • Five By Five (5X5) • Five Canadians • Five Dollar Shoes • The Five Empressions / The Five Emprees • Five Hungry Men • Five More •

Five Of A Kind to Flavor

Five of a Kind • Five of Us • Sonny Flaherty and The Mark V • The Flamin' Groovies • Tommy Flanders • Flash and The Memphis Casuals • Flat Earth Society • Flavor • Flintwhistle •

Floating Bridge to Fly By Nites

Floating Bridge • The Floating Opera • The Flock • Flood • Floss • The Flow • The Flower Children • Flower of Purple • The Flower Pot • The Flower Power • Flower Power • Flowers, Fruits and Pretty Things • Flowerz • Fluff • Fly By Nites •

Flying Circus to The Fonograf Four

Flying Circus • Flying Karpet • The Flys • Foamy Brine • Fogcutters • Tom Fogerty • The Foggy Notions • Foley and Kavanaugh • Folkswingers • The Fonograf Four •

Food to The Four of Us

Food · The Footprints · Jim Ford · Neal Ford and The Fanatics · Ford Theatre · Forgotten Times · Joplin Forte · The Fort Mudge Memorial Dump · The Fortune Seekers · Fortune Teller · Forum Quorum · The Forums · Forvus (featuring Brooke Chamberlain) · The Foul Dogs · The Fountain of Youth · The Fountain of Youth · Four Fifths · The Four Gents · Four In The Morning · 4 Making Do · Four More · The Four O'Clock Balloon · The Four of Us ·

The IV Pack to Lance Fox and The Bloodhounds

The IV Pack · Four Real · 4 Score · The Four Wheels · The 4th Amendment · Fourth Cekcion · Fourth Way · Kim Fowley · Lance Fox and The Bloodhounds ·

Fraction to The Free

Fraction · Framework · Francisco · Joe Frank and The Knights · The Alan Franklin Explosion · (The) Frantic(s) · Frantic Freddie and His Reflections · Fraternity of Man · Freak Scene · Fred · John Fred and His Playboy Band · Frederic · The Free ·

Freebeez to Frar Tuck

Freeborne · Free Design · Freedom Express · Freedom Five · Freedom Highway · Freedom Of Choice · The Free For All · Freeman Sound · Freeport · Free Spirits · Free Thinkers · Freight Train · French Lick · Fresh Air · Friar Tuck ·

Friedles to Frost

Friedles · Friend and Lover · The Friendly Torpedos · Friends of The Family · Friendship · Friendsound · Frijid Pink · Froggie Beaver · Frolk Haven · Front Line · Front Office · The Front Page News · The Front Page Review · The Fronts · Frost ·

Frost to The Fugitives

Frost · Max Frost and The Troopers · Frumious Bandersnatch · Fruit of The Loom · The Fugitives · The Fugitives · The Fugitives · The Fugitives (Bill Allan and) · The Fugitives · The Fugitives · The Fugitives ·

The Fugs to Future

The Fugs · Bobby Fuller Four · Fumin' Humins · Fun and Games (Commission) · Funkadelic · The Furniture · Furniture Store · Fuse · Fusion · Future ·

Return to:
[Borderline Home Page]

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G.T.O.'s to Gas Mask

G.T.O.'s • Gables • Gabriel Gladstar • Galabooches • Galactus • The Galaxies • The Galaxies IV • Galaxy • Gallows • Game • Gamma Goochee • Gandalf • Gandalf The Grey • The Gang Of Saints • The Gants • Jerry Garcia • Jerry Garcia and Howard Wales • The Gas Company • Gas Mask •

The Gas Station to The Gents

• The Gas Station • Gass Co. • The Gaunga Dyns • The Gears • The Geers • Arthur Gee • Joey Gee and The Come Ons • The Gee Tee's • The Generations • Genesis • Genesis • Genesis with Maryann Farra • Geneva Convention • The Gentlemen • The Gentlemen Wild • Gentle Reign • Gentle Soul • The Gentrys • Gentrys • The Gents • The Gents •

Geoffrey to The Glass Harp

• Geoffrey • The Georgetown Medical Band • The Georgia Prophets • Geronimo Black • The Gestures • Geyda • Tom Ghent • Giant Crab • Giant Jellybean Copout • The Giant Sunflower • The Gigolos • Russ Giguere • Jimmy Gilbert • The Gillian Row • Gin Gillette • Steve_Gillette • Ginger • The Girls • Glad • The Glass Bottle • The Glass Candle • Glass Family • The Glass Harp •

Glass Menagerie to Golden Dawn

• Glass Menagerie • The Glass Opening • The Glass Prism • Glass Sun • The Glitterhouse • Glory • Glory • Glory Rhodes • Gnats • Go-Betweens • Godfrey • God Unlimited • The Godz • Gold • Barry Goldberg • Goldberg-Miller Blues Band • The Golden Catalinas • The Golden Dawn •

Goldenrod to Goose Creek Symphony

Goldenrod • Golden Throat • Goliath • The Goldtones • Golgotha • Golliwogs • Gonn • Good and Plenty • Good Cheer • Good Dog Banned • Good Earth • Good Feelins • The Good Idea • The Good Rats • The Good, The Bad and The Ugly • Goodthunder • Goose Creek Symphony •

Jimmy Gordon to The Grass

Jimmy Gordon • Gordian Knot • Gord's Horde • Gospel • Gospel Oak • Gossip • Gove • Symon Grace and Tuesday Blues • Graced Lightnning • Graffiti • A Grain of Sand • Grains of Sand • Grains of Sand • The Grains of Sand • Grand Larceny • Grand Prees • Grand Prees • Granfalloon • Grandma's Rockers • Granmax • Grand Theft • Granicus • Grant's Blueboys • Grapes Of Rath • The Grapes of Wrath • The Grapes of Wrath • The Grapes of Wrath • The Grass •

The Grass Roots to Great Bear

The Grass Roots • The Grateful Dead • Graven Image • Nick Gravenites • Jesse Graves • Graveyard 5 • The Gray Things • Great Bear •

The Great Believers to Grim Reepers

The Great Believers • The Great Imposters • Great Jones • The Great Society • The Great Society • The Greek Fountains • The Greek Fountain River Front Band • Green • Green Apples Dirty • Green Beans • The Green Giants • Green Slime • Norman Greenbaum • Greenwood, Curlee and Thompson • Greer • The Gregorians • Dale Gregory and The Shouters • The Gremlins • The Grey Stokes • Griffin • Griffin • The Grifs • The Grim Reepers •

Grodeck Whipperjenny to Group Therapy

Grodeck Whipperjenny • The Grodes • The Groop • Grootna • Gross National Productions • Groundspeed • The Group • The Group • Group Axis • Group "B" • Groupies • The Groupies • The Group Image • Group Inc. • Group Therapy • Group Therapy •

Growing Concern to Gypsy Trips

• Growing Concern • Peter Grudzien • Gryphon • The Gs • Lenis Guess • The Guilloteens • Guise • Guitar Ensemble • Guns and Butler • Sandy Gurley • The Gurus • Margo Guryan • Arlo Guthrie • Guys Who Come Up From Downstairs • Gwydion • Gypsy • The Gypsies • Gypsy Boots • Gypsy Trips •

Return to:
[Borderline Home Page]

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H.B. and The Checkmates to Half Tribe

H.B. and The Checkmates · H.M.S. Bounty · H.M. Subjects · H.P. Lovecraft · H.Y. Sledge · Hackamore Brick · Hackers · Haircuts · Hair Theatre · Hal and The Prophets · Half Pint and The Fifths · Half Tribe ·

Sonny Hall to John Hammond

Sonny Hall · The Hallmarks · The Hamilton Face Band · Hamilton Peach · Hamilton Streetcar · Hammer · John Hammond ·

Hampton Grease Band to Tim Hardin

Hampton Grease Band · A Handful · Hangmen · Hangmen of Fairfield County · Ha'Pennys · The Happy Dragon Band · The Happy Feeling · Harbinger Complex · Tim Hardin ·

The Hardtimes to Harvest Of Dreams

The Hardtimes · Hard Times · Hard Times · Hardwater · Bob Hardy · Ray Harlowe and Gyp Fox · Harper and Rowe · Harper's Bizarre · Joe Harriott Double Quintet · The Harrison · Kent Harrison Boyles · Mickey Hart · Harumi · Harvest of Dreams ·

Jimmy Haskell to Head Lyters

Jimmy Haskell · The Hassles · Jeanne Hatfield · The Hatfields · Richie Havens · Haymarket Riot (Calvin James and) · Haymarket Riot · Haymarket Riot · Haymarket Riot · Haymarket Square · Haystacks Balboa · The Hazards · The Hazards · Roy Head (and The Traits) · Head and The Hares · The Headhunters · Head Lyters ·

Head Over Heels to Heather Black

Head Over Heels · The Heads · The Head Shop · Headstone · The Headstones · The Heard · The Heard · The Heard · The Hearsemen · The Heart Attacks · The Heartbeats · Hearts and Flowers · The Heathens · Heather Black ·

Heaven to Henry Tree

Heaven · Heavy Balloon · Heavy Cruiser · The Dave Heenan Set · Harry Hellings and The Radials · The Hello People · Help · Help · David Hemmings · The Henchmen · Jimi Hendrix · Henry Tree ·

The Herd to The Hippies

The Herd · The Herde · Here Comes Everybody · Heroes · Carolyn Hester Coalition · Hex · Hickory Hollow · Hickory Wind · The Hides · Gary Higgins · Higher Elevation · The Highlifes · High Mountain Hoedown · High Numbers · The High Spirits · High Treason · Highway · Highway Robbery · Kenneth Higney · Bunker Hill · Thomas Hill · Hillow Hammet · Him · The Hinge · Hip Sound · The Hippies · The Hitch-Hikers · The Hitch Hikers ·

Hobbits to Hombres

Hobbits · Hog Heaven · The Hogs · Hokus Pokus · Randy Holden · Randy Holland · Hollins and Starr · Rex Holman · Jake Holmes · Holocaust · The Holy Ghost Reception Committee Mo 9 · Holy Mackerel · The Holy Modal Rounders · Holy Moses · The Hombres ·

Homegas to Bill Horwitz

Homegas · Homer · The Honey Jug · The Hoodoo Rhythm Devils · The Hook · Hootch · The Hooterville Trolley · Hoover · Hope · Hope · Patrick Hopney · Hoppi and The Beau Heems · Horses · Horton · Bill Horwitz ·

Hot Coffee to The Human Beinz

Hot Coffee · Hot Dog Stand · Hot Poop · Hot Soup · Hot Tuna · Hound Dog Clowns · Hourglass · Household Sponge · The House of Commons · Houston · Houston Fearless · The Huck Finn · Huckleberry Mudflap · Human Beings · The Human Beinz ·

The Human Equation featuring Jon Uzonyi to Huns Of Time

The Human Equation featuring Jon Uzonyi • The Human Expression • The Human Situation • The Humane Society • The Humans • The Human Zoo • Ray Hummel III • Hung Jury • Hunger • The Huns • The Huns • Huns Of Time •

The Hunted to Hysterics

• The Hunted • The Huntsmen • Michael Hurley • The Hurricanes • Sandy Hurvitz • The Hush Puppies • The Hustlers • The Hustlers • Danny Hutton • Laura Huxley • The Hydraulic Raisins • Hydro-Pyro • Hysterical Society • Hysterics •

Return to:
[Borderline Home Page]

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The Id to Ilmo Smokehouse

The Id • Id • Id • The Id • The Ides • The Ides of March • The Ides of March • Idle Few • Idols • The Iguanas • The Iguanas • The Iguanas • The Ill Wind • The Ill Winds • Illinois Speed Press • Illusion • Illusion • The Illusions • The Illusions • The Illusions • The Illusions • Ilmo Smokehouse •

Image to Index

Image • The Immigrants • Impact • Impacts/Impact Express • (Fabulous) Impacts • Impact 5 (aka Impact IV) • Impala Syndrome • The Impalas • Thee Impalas • The Implicits • Improper Bostonians • In • The In Crowd • Inca • Incredible Broadside Brass Bed Band • Indescribably Delicious • Index •

Indian Puddin' and Pipe to The Interpreters

Indian Puddin' and Pipe • The Individuals • The Individuals • Industrial Image • The Inexpensive Handmade Look • The Infinite Pyramid • Infinite Staircase • Influence • The Ingredients • The Initial Shock • The In-Keepers • The Inmates • Inn Crowd • Inner Dialogue • Inner Lite • Inner Light • Inner Scene • Innocence • Innovation • The Innsmen • The Insane • The Insect Trust • The In-Sex • Inside Experience • The Inside Out • International Brick • Internal Canitery Sin • Interns • The Interns • The Interpreters •

The Intruders to Itchy Brother

The Intruders • The Intruders • The Intruders • The Intruders • Intruders 5 • The Invaders • Invasion • The Invictas • Iota • I.R.A. • The Iris Bell Adventure • Iron Butterfly • The Iron Gate • Iron Horse • Iron Lung • Itchy Brother •

It's A Beautiful Day to The Ivymen

It's A Beautiful Day • Its Them • Its Us • Ivan and The Sabers • Ivar Avenue Reunion • Peter Ivers • Ivory • The Ivymen •

Return to:
[Borderline Home Page]

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J.H. and The Esquires to The Jam Band

J.H. and The Esquires • J. Michael and The Bushmen • Jack and The Beanstalks • Jack and The Rippers • The Jackasses • John Roman Jackson • The Jackson Investment Co. • The Jackals • Jacob's Creek • Jacob's Ladder • Jacob's Reunion • Jade • Jade • Jades • The Jades • The Jades (of Fort Worth) • Jagged Edge • Jagged Edge • Jagged Edge • Jagged Edge • The Jaggers • The Jaguars • The Jaguars • The Jaguars • The Jaguars • Jaim • Jake Jones • The Jam • The Jam Band •

Michael James to Bobby Jameson

Michael James • Tommy James and The Shondells • James Gang • Bobby Jameson •

Jamme to The Jeans

Jamme • The Jammers • Jamul • Jan and Lorraine • Janey and Dennis • January Tyme • Jarvo Runga • Jasper Wrath • Robbie Jay • Jay Hawkers • Jeanie, Jim, Tom and Bill • The Jeans •

Jefferson Airplane and Jefferson Hankerchief

Jefferson Airplane • Jefferson Hankerchief •

Jefferson Lee to Jesus Generation

Jefferson Lee • The Jelly Bean Bandits • Jeremiah • Jeremy and The Satyrs • The Jerms • Jerry and The Others • Jerry and The Playmates • Jesse J. and The Bandits • Jesse, Wolf and Whings • Glen Jester and The Mersey Men • The Jesters • The Jesters • The Jesters • The Jesters IV • Jesters of Newport • Jesus Generation •

The Jet Stream to The Joint Effort

The Jet Stream • Tommy Jett • The Jiants • Jim and Dale • Jim and Jean • Jimmy and The Offbeats • Joey and The Continentals • Joey and Time Machine • John and Gunther • Jonathan and Charles • Jonathan and Leigh • John Bunyan's Progressive Pilgrims • Johnny and The Hurricanes • Johnny and The Nite Ryders • Johnny's Uncalled Four • Mike Johnson • Joint Effort • Joint Effort •

The Jokers Wild to The Juveniles

The Jokers Wild • Jolliver Arkansaw • The Jolly Beggars • The Jolly Green Giants • Jon and Robin • Josefus • Joseph • Ernie Joseph • Joshua • Joshua Dyke • Joshua Fox • The Journey Back • The Journey Men • Joyfull Noise • Joyous Noise (Musical Ensemble) • Joyride • The Joys of Life • Judge 'N' Jury • The Ju-Ju's • Jimmy Jukebox • Juletta's Valiants • Julius Victor • Jungle • Roy Junior • Just Luv • Just Too Much • Just Us • The Juveniles •

Return to:
[Borderline Home Page]

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K.O. Bossy to Katmandu

K.O. Bossy · Kack Klick · Kai Ray and Crew · Kak · Kaleidoscope · Maitreya Kali · Mickey Kalis and The Bakersfields Blues Band · Kallabash Corp · Kama Del Sutra · The Kan Dells · Kane's Cousins · Kangaroo · Kantones · The Kards · Kartune Kapers · The Kasenetz Katz Singing Orchestral Circus · Kasnat & Katz Fighter Squadron · The Kasuals · Katmandu ·

Katz Kradle to Kindred Spirit

Katz Kradle · Peter Kaukonen · Jimmy Kaye and The Coachmen · Keepers · The Keggs · Peter Kelley · Dick "Wilde Childe" Kemp · Kempy and The Guardians · Ken and The 4th Dimension · Kennélmus (featuring Bob Narloch) · Kenny and The Fiends · Kenny and The Kasuals · Kensington Forest · Keith Kessler · Ken Kesey · The Keymen · Khazad Doom · Kickland and Johnson · Kicks Inc. · The Kidds · The Kidds · Kids · Pat Kilroy · Kim and Grim · Kim and The Characters · Kindred Spirit ·

Kinetics to Russ Kirkpatrick

Kinetics · Charlie King · Denny King · King Arthur's Quart · The King Bees · The King Bees · The King Biscuit Entertainers · Kingdom · King Krusher and The Turkeynecks · King Richard and The Knights · The Kings · The King's Court · King's English · King's English · King's English · King's Ransom · Kings Verses · The Kingsmen · Kingtones (Dave Roberts and) · Russ Kirkpatrick ·

Kit and The Outlaws to The Knowbody Else

Kit and The Outlaws · Kit Kats · Kitchen Cinq · The Klowns · The Knaves · The Knickerbockers · Curtis Knight · Terry Knight and The Pack · Knight Riders · The Knights 5 + 1 · The Knights (aka The Herman Knights) · Knight's Bridge · Knights Bridge Quintet · Knights of Day · Knights of Day · The Knowbody Else ·

Koala to The Kynd

Koala • Dean Kohler • Kollektion • The Kommotions • Al Kooper • Kopperfield • The Kords • The Artie Kornfeld Tree • K-otics • Kracker Barrel Komplex • Kreed • The Kreeg • Kristyl • The Krums • Kubla Khan • Jim Kweskin Jug Band • Kyks • Kyle • The Kynd •

Return to:
[Borderline Home Page]

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L.A. Teens to Last Nikle

L.A. Teens · Ken LaBrie · Wayne Lacadisi · Lacewing · Gaylon Ladd · The Ladds · Lady and The Tramps · The Ladybugs · Lamb · Lamb · Lamp Of Childhood · J.J. Lancaster · Lancers · The Landlords · Landslide · Tony Lane and The Fabulous Spades · David Lannan · Larry and The Blue Notes · Larry and The Loafers · Larry and The Prophets · Last Call Of Shiloh · The Last Draft · The Last Five · Last Knight · Last Nikle ·

The Last Ritual to Leather-Coated Minds

The Last Ritual · Last Times · The Last Word · Last Words · James Late · The Laughing Kind · Andy Lauren · The Lavender Hill Express · The Lavender Hour · Arnie Lawrence and The Children of All Ages · K. Lawson and Four More · The Laymen · The Lazy Eggs · Lazy Nickels · Lazy Smoke · LCS and The Bishops Four · Timothy Leary · The Leather Boy (aka Milan) · Leather-Coated Minds ·

The Leaves to The Lemon Drops

The Leaves · Leaves of Grass · Barry Lee and The Actions · Billy Lee and The Rivieras · Terry Lee · The Left Banke · Lefty and The Leadsmen · Legend · The Legends · The Legends · The Legends · Lemon Drops ·

The Lemon Fog to Mark LeVine

Lemon Fog · The Lemon Pipers · Lemon Sandwich · Leo and The Prophets · Leonda · Perry Leopold · Drake Levin · Mark LeVine ·

The Levis to The Lidos

The Levis · Levitt and McClure · The Lewallen Brothers · Lewis and Clark Expedition · Jeff Liberman · Liberty Bell · Liberty Lads · The Liberty Party · The Liberty Street Ferry · The Lidos ·

Lift to Liquid Smoke

Lift · Light · J.J. Light · The Light Nites · Lightning · Lil' Boys Blue (aka Little Boys Blue) · Lily and Maria · Lime · Limey and The Yanks · Lincoln Park Zoo · The Lincolns · Lincoln St. Exit · Bob Lind · Lines End · Buzzy Linhart · Linn County · Lion and The Leprechauns · Liquid Smoke ·

Listening to The Litter

Listening · Lite Storm · The Litter ·

Ken Little to The Live Wires

Ken Little · (A) Little Bit of Sound · Little Bits of Sound · The Little Bits · Little Boy Blues · Little Casesar and The Consirators · Little John and The Monks · Little John and Tony · Little Willie and The Adolescents · The Live Five · Liverpool Five · The Liverpools · The Liverpools · Live Wires · The Live Wires ·

The Livin' End to Charles Lloyd

The Livin' End · The Livin' End · The Livin' End · The Livin' End · Liv'in End · Livin End · Livin' End · Livin' End · Livin' End · Livin' Ends · Livin' Ends · Livin' Ennd · The Living End · The Living End · The Living End · The Living End · The Living Ends · The Living Children · Adrian Lloyd · Charles Lloyd ·

Load to Long John and The Silvermen

Load · Loading Zone · Loading Zone · Loadstone · Locksley Hall · Locomotive · Lode Star · The Lollipop Shoppe · Robb London and The Rogues · London and The Bridges · London Fog · The London Knights · Londons · London Taxi · Long Island Sound · Long John and The Silvermen ·

Lonnie and The Legends to The Lorey's

Lonnie and The Legends • The Looking Glasses • The Loose Ends • The Loose Ends • Loose Enz • Lord and The Flies • Lord August and The Visions of Life • Lord Beverly and The Mossmen • Lord Sitar • Lords • Lords • Lords • The Lorey's •

The Lost to Lost Tribe

• The Lost • The Lost Agency • Lost and Found • Lost Chords • The Lost Generation • The Lost Generation • The Lost Generation • The Lost Legend • Lost Nation • Lost Ones • Lost Souls • Lost Souls • The Lost Souls • The Lost Souls • The Lost Souls • The Lost Souls • Lost Tribe •

Lothar and The Hand People to Love Song

• Lothar and The Hand People • Louie and The Leprechauns • Louie and The Lovers • Love • Love Corporation • Lovechain • The Loved Ones • The Loved Ones • Love Exchange • Love Flowers • Love Generation • The Love Ins • The Love Ins • Love Is A Heart-On • Love, Serve, Remember • Love Sitars • The Love Society • Love Song •

Lovin' Spoonful to Lyte

• The Lovin' Spoonful • Ted Lucas • Tom Lucas • Chris Lucey • Lucifer • Lucifer • Lumbee • Lunar Madness • Garrett Lund • The Luv Bandits • Luv'd Ones • Lyd • The Lykes of Us • Lyme and Cybelle • Lynn and The Invaders • Kathy Lynn and The Playboys • The Lynx • Jamie Lyons • The Lyrics • Lyte •

Return to:
[Borderline Home Page]

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Bobby Mabe and The Outcast to Madson

Bobby Mabe and The Outcast · Macabre · The Mach V · Larry Mack · Bruce MacKay · Rabbit Mackay and The Somis Rhythm Band · Mad Andy's Twist Combo · The Mad Hatters · Mad Mike and The Maniacs · Mad River · The Madadors · The Madhatters · The Madison Revue · Madson ·

Maelstrom to Majic Ship

Maelstrom · Maffit and Davis · Magi · The Magi · Magic · Magic Fern · Magic Mushroom · The Magic Mushrooms · The Magic Plants · Magic Reign · The Magic Ring · Magic Sand · Magic Sounds · Magic Swirling Ship · The Magicians · Majestics · Majic Ship ·

Major Arcana of Six to Mammoth

Major Arcana · Majority of Six · Malachi · Malibus · The Malibus · The Maltees Four · The Mama Cats · Mama Lion · The Mamas and Papas · Mammoth ·

Man to Marcus

Man · The Manchesters · Harvey Mandel · The Mandells · The Mandrake Memorial · Mankind · Terry Manning · Charles Manson · The Marauders · The Marauders · The Marauders · The Marauders · The Marauders · The Marauders · Marble Cake · Marble Collection · Marble Phrogg · The Marbles · Marcia and The Lynchmen · Lydia Marcelle · Marcus · Marcus ·

Mariani to Marshmellow Steamshovel

Mariani · Mark and The Escorts · Mark Five (Mark V) · Mark V · The Mark Five · The Mark Five · The Mark Four · Mark IV · Mark IV · Mark Markham and The Jesters · Marke V · Bob Markley · Marlboros and The Jokers Six · The Marquis · The Marsadees · The Marshmellow Steamshovel ·

Martians to Masters of Deceit

Martians • Bill Martin • Dewey Martin and Medecine Ball • Paul Martin • Pat Martino • The Martinis • The Mar-Vels • Mary Butterworth • The Masked Marauders • Mason • Mason Proffit • Bonnie Jo Mason • Mass • Masters of Deceit •

The Masters of Stonehouse to MC5

• The Masters of Stonehouse • Mastin and Brewer • The Matadors • Donnie Matchett • Matrix • The Mauds • Bugsy Maugh • The Maundy Quintet • The Mauve • Maximillian • Maxx • Judy Mayhan • Maypole • May Street Tops • The Maze • Cash McCall • The McCoys • MC5 •

Hugh McCracken and The Funatics to Members

• Hugh McCracken and The Funatics • McDonald and Sherby • Barry McGuire • Scotty McKay • McKendree Spring • Scott McKenzie • Billy McKnight and The Plus 4 • Me and Them Guys • Me and The Rest • The Measles • Mechanical Switch • Mecki Mark Men • The Medallions • The Meditations • Melanie • Melton, Levy and The Dey Brothers • Barry Melton • David and Tina Meltzer • Members •

Menerals to The Mesmerizing Eye

• Menerals • Menn • Mephistopheles • The Merced Blues Band / Notes • The Mercy Boys (aka The Mersey Boys) • Merkin • The Merlynn Tree • Merrell and The Exiles • Merrie Motor Company • Bobby Merritt • Merry Dragons • Merry-Go-Round • Neil Merryweather • The Mersey Men • The Merseylads • Mersey Sounds • The Mesmerizing Eye •

The Messengers to Mighty Manfred and The Wonderdogs

The Messengers • The Messengers • The Messengers • Taro Meyer • M.H. Royals • Micah • Michael • Michael • Al Michael and The Medallions • Michael and The Messengers • Michaelangelo • Lee Michaels • Michele • Mick and The Shambles • The Mid-Knighters • The Mid-Night Sons • Midknights • Midnight Sam • Midnight Snack • Midwest • Mighty Manfred and The Wonderdogs •

Mij and White to The Steve Miller Band

• Mij • Mijal and White • Mike's Messengers • Milan (The Leather Boy) • The Mile Ends • Buddy Miles Express • Milford Graves Percussion Ensemble • Milkwood Tapestry • Mill Valley Bunch • Millard and Dyce • The Millennium • The Steve Miller Band •

Miller Bros. to The Moanin' Glories

• Miller Bros. • Mind Distortions • The Mind-Expanders • The Mind's Eye • Mind Garage • Minets (Of England) • The Minimum Daily Requirements • The Minitmen • Minnie and The Kneebones • Minnesoda • The Minority • The Mint • Mint Tattoo • The Minute Men • Mirthrandir • The Mission Singers • Missing Links • Missing Links • Missing Links • Missing Links • Missing Lynx • Missouri • Mr. Christian • Mr. Flood's Party • Mr. Lucky and The Gamblers • Mister's Virtue • The Misty Blues • Misty Wizards • Chad Mitchell • The Mo Joes • The Moanin' Glories •

The Mob to The Models

• The Mob • Moby Grape • Modality Stew • Mod and The Rockers • The Mod 4 • The Mod VI • Modds • The Models •

Modern Folk Quartet to (Florian) Monday and His Mondos

Modern Folk Quartet • The Mods • The Mods • The Mods • The Mods • The Mods • The Mods • The Mods • The Modulation Corporation • David Mogan and His Winos • Moguls • The Mojo Men • The Mojos • The Mojos • Moloch • Mom's Apple Pie • Moms Boys • Monacles • Stephen Monahan • (Florian) Monday and His Mondos •

Monday Rain to Montage

Monday Rain • The Mongrels • The Monkees • The Monks • The Monocles • Montage •

Montells to Morgus and The Daringers

Montells • Monuments • The Mood • Moogie Woogie • Moolah • Chris Moon Group • Jeff Moon • The Moon • The Moon-Dawgs • The Moon Men • Glen Mooney and The Ferraris • The Moonrakers • Bill and Ron Moore • Bob Moore • Matthew Moore (Plus Four) • Moorpark Intersection • More-Tishans • Chris Morgan and The Togas • Morganmasondowns • Steve Morgen • Morgus and The Daringers •

Mor-Loks to Mo-Shuns

Mor-Loks • Morly Grey • Morning • Morning After • Morning Dew • Morning Glory • Morning Song • The Morning Tymes • Morninglory • Morocco • Kent Morrill • The Morticians • The Morticians • Mortimer • Moses Lake • Mo-Shuns •

Mother Earth to Mouzakis

Mother Earth • The Motifs • The Motion • The Motions • The Motivations • The Motleys • Motor City Bonnevilles • The Mott's Men • Mountain • Mountain Bus • Mount Rushmore • The Mourning Reign • Mouse and The Boys • Mouse and The Traps • Mouzakis •

The Movement to Muphets

The Movement • The Movement • The Movers • Movin' Morfomen • The Moving Sidewalks • Moving Violations • The Moxies • Mu • Muffets • Muffetts • Mugwumps • The Mugwumps • Munx • Muphets •

Murmaids to The Music Machine

Murmaids • J.F. Murphy and Free Flowing Salt • Murphy and The Mob • Music • Music Asylum • The Music Emporium • Music Explosion • Music Fair • The Music Machine •

Charlie Musselwhite to The Mystifying Monarchs

• Charlie Musselwhite • The Mussies • Mustache Wax • The Mustang • The Mustangs • The Mustard Family • The Mustard Men • Mustardseed • Mutha Goose • Mutzie • The Myddle Class • Dave Myers and The Disciples • The Myrchents • Myrth • Mysterians • Mysteries • The Mystery Trend • The Mystic Astrologic Crystal Band • Mystic Blue • The Mystic Five • The Mystic Five • The Mystic Number National Band • The Mystics • The Mystic Siva • The Mystic Tide • The Mystifying Monarchs •

Return to:
[Borderline Home Page]

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'N' Group to Neighb'rhood Childr'n

'N' Group • Ron Nagle • Naked Truth • Napoleon XIV • Napoleonic Wars • The National Gallery • The Naturals • The Nautiloids • The Navarros • The Nazz • The Nazz • Ted Neeley • Negative Space • Tommy Nehls • Neighborhood Of Love • Neighb'rhood Childr'n •

Fred Neil to New Colony Six

Fred Neil • Neon • Neon Philharmonic • Nepenthe • The Nervous Breakdown • Neurotic Sheep • Never Mind • The New Arrivals • The New Breed • The New Breed • New Breed • New Buffalo (Springfield) • New Colony Six •

New Dawn to The News

The New Dawn • New Directions • The New Fugitives • The New Generation • The New Hope • New Hudson Exit • The New Life • The New Life • Newluvs • The New Mix • The New Order • The New Phoenix • The Newports • The New Roadrunners • The New Rock Band • The New Survivors • The New Tweedy Brothers • New Wine • The New Wing • New World Congregation • The New York Rock (& Roll) Ensemble • The New Yorkers • New Zealand Trading Company • Curt Newbury • The News •

Next Five to Nineteen Eighty-Four

Next Five • Next Morning • The Next World • NGC-4594 • Chet Nichols • Nickel • The Nickel Bag • The Nickel Bag • Nicodemus • Ralph Nielsen and The Chancellors • The Nightcrawlers • The Night Crawlers • The Night Crawlers • The Night People • Night Riders • The Night Riders • The Nightrockers • The Nightriders • The Nightshadows • The Night Walkers • Nightwalkers • Nineteen Eighty-Four •

1910 Fruitgum Co. to The Nobles

1910 Fruitgum Co. • The '1900' Storm • 90th Congress • The Ninth Street Bridge • 9th Street Market • Nirvana Banana • The Nite Owls • The Nite Walkers • Nitty Gritty Dirt Band • Noah's Ark • Noah's Ark • The Noblemen • The Noblemen • The Noblemen • The Noblemen • The Noblemen • The Noblemen • The Noblemen • The Noblemen • The Noblemen • The Noblemen • Noblemen 4 • The Nobles •

Nobody's Children to The Notations

Nobody's Children • Nobody's Children • Nobody's Children • Nobody's Children • Nobody's Children • Nobody's Children • The Nomadds • The Nomads • The Nomads • The Nomads • The Nomads • The Nomads • The Nomads • The Nomads • Nomadz • No-Na-Mee's • Steve Noonan • Dave Nordin • North Atlantic Invasion Force (N.A.I.F.) • North Bridge Company • The Northern Front • Nosy Parker • The Notations •

Notes From The Underground to Nu-Dimensions

Notes From The Underground • The Notorious Noblemen • Nova Local • Novac • The Novas • The Nova's • The Novells • Len Novy • Now • Now Generation • The Nuchez's • Nucleus • Nu-Dimension •

Return to:
[Borderline Home Page]

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Oasis to Ognir and The Night People

Oasis • Phil Ochs • October Country • Octopus • Oda • The Odds and Ends • Kevin Odegard • Odyssey • Odyssey • Odyssey • Oedipus and The Mothers • Off Beats • Off-Set • The Offbeats • The Offbeets • Ofoendian Den • Carl Oglesby • Ognir and The Night People •

Ohio Express to The One Way Streets

• Ohio Express • Ohio Knox • Oho • Okiextremist Moon Dog • Old Hickory and The Pirate • Olivers • Omegas • The Omen • The Omens • Omnibus • Oncomers • On The Seventh Day • One • One Eyed Jacks • One Man's Family • The Oneness Space • One Of Hours • One St. Stephen • One Way Street • The One-Way Street • One-Way Street Band • The One Way Streets •

The Ones to Orient Express

• The Ones • Only Ones • Onyx • Michael Oosten • Operations • The Opposite Six • The Opposite Six • Opus 1 • Opus IV • The Oracle • Orange Colored Sky • The Orange Wedge • The Orange Wedge • Orang Utan • The Orfuns • The Organgrinders • Organised Confusion • Organised Confusion • Orient Express •

The Original Dukes to The Other Half

• The Original Dukes • The Original Sinners • PJ Orion and The Magnates • The Orkustra • Ormandy • Orphan Egg • Orpheus • The Orphuns • The Oscar Five • Oscar and The Majestics • Osgood • Oshun • Other Five • The Other Four • The Other Half • The Other Half •

The Other Side to The Outlaws

• The Other Side • The Other Two • The Others • The Others • Our Gang • Our Gang • Our Village Sound • The Outcasts • The Outcasts • The Outcasts • The Outcasts • The Outcasts • The Outcasts • The Outcasts • The Outcry • Outer Edge • The Outer Limits • Outlaw Blues • The Outlaw Blues Band • The Outlaws •

The Outrage to Ozone

The Outrage • The Outside In • The Outsiders • The Outsiders • The Outsiders • The Outspoken Blues • Owen-B • Owl • The Oxford Circle • The Oxford Circus • The Oxford Circus • The Oxford 5 • Oxford Watchband • The Oxfords • The Oxfords • The Oxpetals • The Oz Band • Oz Knozz • Ozone •

Return to:
[Borderline Home Page]

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The Pandas to The Patriots

The Pandas • The Pandemonium Shadow Show • The Panicks • The Panics • Paper Fortress • The Paper Garden • Paper Mind • Paper Train • The Parade • Paragons • Paraphernalia • Paraphernalia • Paris Pilot • Parish Hall • Park Avenue Playground • Van Dyke Parks • Parliament • Paul Parrish • Parrish and Wilde • The Parrots • Passing Clouds • The Passions • The Pastels • The Pastels • The Pastels • Pasternak Progress • The Patriots •

The Patriots to The Pedestrians

The Patriots • Patron Saints • The Pattens • The Patterns • Brenda Patterson • Paulist Folk Singers • The Pawnbrokers • Pawnee Drive • P.B. and The Staunchmen • Joe Peace • Peace and Quiet • Peace Bread and Love Band • Peacepipe • The Peanut Butter Conspiracy • Pearl Drivers • Pearls Before Swine • The Pebble Episode • The Pebbles • The Pebbles • The Pebbles • Peck's Bad Boys • The Peddlers • The Pedestrians •

David Peel and The Lower East Side to The Persuaders

David Peel and The Lower East Side • The Steve Peele Five • Peers • Pembrook Ltd. • Pendulum and Company • The William Penn Fyve • William Penn and The Quakers • Pentagram • The Penthouse Five • People • People of Sunset Strip • People's Victory Orchestra and Chorus • Pepper and The Shakers • Jim Pepper • The Peppermint Trolley Co • Linda Perhaus • The Perils • Perpetual Motion Workshop • Pep Perrine • The Persian Market • Perspective • The Persuaders •

Peter and The Prophets to Phineas and The Lemon Fogg

Peter and The Prophets • Peter and The Rabbits • Peter and The Wolves • Peter Pan and The Good Fairies • Peter Pipers • John Peterson • Kris Peterson • Petra • Petrified Forest • Pex's Bad Boys • Phafner • Phananganang • Phantasia • Phantom • The Phantom Raiders • The Phantoms • Phase III • Phil and The Frantics • Samy Phillip • Glenn Phillips • The Philosophers • Phineas and The Lemon Fogg •

Phinx to The Plague

Phinx • PH Phactor (Jugband) • Phlegethon • Phluph • Phoenix Bird • Phoenix Trolley • Phorenbach Delegation • The Pictorian Skiffuls • Picture • Pidgeon • The Piece Kor • Pied Pipers • Pierce Arreau • (Mark Stein and) The Pigeons • Piggy Bank • Pig Iron • Pilgrimage • Pinkiny Canandy • Pinnochio and Puppets • The Pirates • Pitche Blende • The Plague • The Plague • The Plague • The Plague •

The Plagues to The Plymouth Rockers

The Plagues • The Plagues • Plain Jane • Planet of The Apes • Planned Obsolescence • Plaster Casters Blues Band • Plastic Blues Band • The Plastic Ice Cube • Plastic Mushroom • Plato and The Philosophers • The Playboys of Edingburg (P.O.E.) • The Playgue • Pleasure (featuring Billy Elder) • Pleasure Fair • The Pleasure Seekers • Plum Nelly • Bill Plummer and The Cosmic Brotherhood • Plymouth Rock • The Plymouth Rockers •

Plynth to Pound

Plynth • P-nut Butter • Poco • Pollution • Polyphony • Erica Pomerance • Poobah • Pookah • The Poor • The Poor Boys • The Poor Boys • The Poor Boys • Poor Little Rich Kids • Poor Richard • The Poore Boys • Poother Unlimited • Popcorn Blizzard • Popcorn Blizzard • Positively Thirteen O'Clock • The Possums • The Possums • Potter St. Cloud • Pound •

Poverty Five to Don Preston and The South

Poverty Five • Powder • Power • Power of Zeus • Powers of Blue • The Preachers • The Preachers • The Premiers • Prentice and Tuttle • Press Down, Shaken Together and Running Over • Preston • Don Preston • Don Preston and The South •

Pretty People to Proctor Amusement Co.

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The Pulsating Heartbeats to The Pyramids

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Return to:
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Return to:
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Terry Randall • Randy and The Radiants • Randy and The Rest • Randy and The Ring • Rapid Richard Group • Tom Rapp • The Rare Breed • The Rare Breed • Rare Earth • Rasput and The Sepoy Mutiny • Rasputin and The Mad Monks • Rasputin and The Monks • Billy Rat and The Finks • The Rationals • The Rats • The Ravelles • Raven(s) • Raven • Raven • Ravenz • The Rave-Ons • The Ravons with Bobby Roberts • The Raves • Ravin' Blue • The Raving Madd • Raw Honey • Bob Ray • Jerry Raye and Fenwyck •

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The Remaining Few to Paul Revere and The Raiders

The Remaining Few • The Remains • Renaissance Fair • The Renagades • The Renegades • Renegades V • Renegades IV • Mike Renolds and 'The Infants of Soul' • Research 1-6-12 • The Restless Feelin's • The Restless Knights • Retreds • The Revelation • Reveliers • The Revelles • Reverbs • Paul Revere and The Raiders •

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The Revlons • Revolution • The Revolvers • Rhinoceros • Rhode Hog and The Nuisances • Rhubarb's Revenge • Rhythm Rockers • Randy Rice • Ronnie Rice (and The Gents/Silvertones) • Cathy Rich • Richard and The Young Lions • Emil Richards and The Microtonal Blues Band • Warren S. Richardson • Karl Richey • Richie's Renegades •

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Rising Storm to Road's End

• The Rising Storm • Rising Tides • Rising Tides • Peter Ritchie • Ritchies Renegades • The Rites • Rites of Spring • River Styx • Road • The Road • The Road Runners • The Roadrunners • Road's End •

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Return to:
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The Sapians to Savage Grace

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The Ship • Shivas Headband • Wally Shoop and Fubar • The Shoremen • Short Cross • The Short Cuts • Shotgun Ltd • The Showmen • The Showmen • Show of Hands •

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The Shy Guys • The Shy Guys • The Shy Ones • The Shyres • The Sidekicks • Si-dells • The Side Show • The Sidewalk Skipper Band • Siegel Schwall Band • The Sights and Sounds • Silent Partner • Silk • Silk Winged Alliance • Silver •

Silver Apples to Sir Douglas Quintet

Silver Apples • Silver Fleet • Silver Metre • The Silvertones • Jeff Simmons • John Simon • John Simson • The Sinners • Sin Say Shuns • Sir Douglas Quintet •

Sir Lord Baltimore to S.J. and The Crossroads

Sir Lord Baltimore • Sir Michael and The Sounds • Sir Raleigh and The Coupons • Sir Winston and The Commons • The Sires • The Sirs • Six Feet Under • Six Pence • The Six Pents • Thee Sixpence • The Sixpence • The Sixpentz • S.J. and The Crossroads •

The Skeptics to The Sloths

The Skeptics • Skip and The Creations • Skunks • Sky • Sleepless Knights • Sleepy Hollow • P.F. Sloan • Sloths •

Sly and The Family Stone to Smithsonian Institute

Sly And The Family Stone • The Smack • Small Society • Smith • Bob Smith • Kathy Smith • Smithsonian Institute •

The Smoke to Smokin' Willie

The Smoke • The Smoke • Smoke • The Smoke Ring • Smoke Rings • Smoke Rise • Smokestack Banana • Smokestack Lightning • Smokey and His Sister • Smokin' Willie •

The Smubbs to Songs For The Masses

Smubbs • Snails • The Snaps • Sneakers • The Sneakers • The Sneekers • Alva Snelling • Snow • Marj Snyder • The Society • Society's Children • Society's Children • So It Goes • The Sole Survivors • Solenoid • Solid Ground • The Solitary Confinement • Some Other Animal • Some Beautiful Day • Somebody's Chyldren • Something Else • Something Wild • Song • Songs For The Masses •

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The Souls Of Britton • Souls Of The Slain • The Souncations • The Sound Barrier • Sound Extraction • The Sound Investment • Sound Machine • Sound Of Fury • The Sound Offs • The Sound Sandwich • Sound System • The Sound Track • The Sound Vendor • Soundpeace •

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South 40 to The Spades

South 40 • Southbound Freeway • Southern Comfort • Southern Comfort • Southern Steel • Southwest F.O.B. • Southwind • Space Ark • Space Cadets • Space Opera • The Spacemen • The Spades •

Spanky & Our Gang to The Spikedrivers

Spanky and Our Gang • The Sparkles • Sparks of Lite • The Spartans • The Spats • Specktrum • The Speckulations • The Specters • The Spectrum • Jim Spencer • Sperm Whale • Spider and The Mustangs • The Spiders • The Spiders • Spiffys • The Spikedrivers •

The Spindle to Split Level

The Spindle • Spindrift • The Spiral Starecase • Spires Of Oxford • Spirit • Spirit • Spirit In Flesh • The Spirits • Spirits and Worm • Spirits of Blue Lightning • Spiritwood • Split Ends • Split Level •

Mark Spoelstra to The Squires

Mark Spoelstra • Spoils Of War • The Spokesmen • Spontaneous Combustion • Spontaneous Generation • Spring Fever • The Springfield Rifle • Sproton Layer • The Sprytes • Square Root of Nine • Spur • Squiremen Four • The Squires • The Squires • The Squires • The Squires •

SRC to The Standells

SRC • Stack • The Staehely Brothers • The Staffs • Stained Glass • Stained Glass Window • The Stains • Stalk - Forrest Group • The Standells •

Starbuck and The Rainmakers to The Dave Starky Five

Starbuck and The Rainmakers • The Starchiefs • Starfire • The Starfires • The Starfires (Steve Ellis and) • Peter Stark • Stark Naked • Stark Naked and The Car Thieves • The Dave Starky Five •

The Starlets to Leigh Stephens

The Starlets • The Starliters • The Starlites • The Starlites • Alva Starr • Starvation Army Band • The State of Mind • The State of Mind • Statesiders • The Statesmen • The Statics (with Tiny Tony) • Status Quo • George Stavis • Steel • Steeplechase • Steeple Peeple • Gene Steiker and Larry Chenges • Stephen and The Farm Band • Leigh Stephens •

Steppenwolf to The Stoics

Steppenwolf • The Stepping Stones • Stepson • Stereo Shoestring • Steve Elliot • Jerry Stevens • The Stillroven • The Stingrays • Sting-Rays of Newburgh • Stix and Stoned • Stix and Stones • Stix & Stonz • Stix & Stonz • The Stoics •

Simon Stokes and The Nighthawks to Stone Harbour

Simon Stokes and The Nighthawks • The Stompers • Sly Stone and The Family Stone • Stone Canyon Rock Group • Stone Circus • Stone Country • Stone Garden • Stone Harbour •

Stone Henge to Stonewall

Stone Henge • Stonepillow • Stone Poneys • Stone Sypher • Stoned Circus • Stoneground • The Stonemen • Stonewall •

The Stooges to The Strawberry Alarm Clock

The Stooges • Stop • Jeremy Storch • Stories • The Story Tellers • The Stowaways • The Strange Fate • The Strangeloves • The Strangers • The Strangers • The Strangers • The Strawberry Alarm Clock •

Strawberry Tuesday to The Styx

Strawberry Tuesday • Strawberry Window • The Street • Street Christians • The Street Cleaners • Street Noise • Street People • Streys • The Striders • String and The Beans • String Cheese • Carol Stromme • The Stuarts • Stuffin' • The Stumbling Blox • The Stumps • The Styx •

Sub Zero Band to Summerhill

Sub-Zero Band • Substantial Evidence • Subterranean Monastery • Suburban 9-5 • Sudden Death • The Suedes • Sufi Choir • Sugar Creek • Sugar Cube Blues Band • Sugarloaf • Sultans Five • Sum Pear • Summer Sounds • Summerhill •

Sumpin' Else to The Surf Knights

Sumpin' Else • Sundance • Sunday Funnies • The Sunday Funnies • Sunday Funnies • Sunday Servants • Sundog Summit • Sundowners • Sun Lightning Incorporated • Sunliners • Sunny Funny Co. • The Sunrays • Sunrisers • Sunset Love • Sunshine • Sunshine Buggs • The Sunshine Company • Sunshine Ward • Superfine Dandelion • Sur Royal Da Count & The Parliaments • The Surf Boys • The Surf Knights •

Surprise to Sweet Stavin Chain

Surprise • Surprise • Surprise Package • The Surprize • The Surrealistic Pillar • The Swagmen • Swallow • The Swamp Rats • Swampgas • Swaydes • The Sweet Acids • Sweet Briar • Sweet Cherry • Sweet Marie • Sweet Nothings • Sweet Pants • Sweet Revival • Sweet Smoke • Sweet Stavin Chain •

Sweettarts to Gabor Szabo

The Sweettarts • Sweet Toothe • Sweetwater • T. Swift and The Electric Bag • Swift Rain • The Swingin' Apolloes • Swinging Machine • Swingin' Medallions • (Swingin') Yo Yo's • The Swiss Movement • Syndicate • The Syndicate of Sound • The System • Gabor Szabo •

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James T and The Workers to The Talula Babies

James T and The Workers • T.C. Atlantic • T.I.M.E. (Trust In Men Everywhere) • T.P. and The Indians • T.R. and The Yardsman • T.S. Truck • Wayne Talbert and the Melting Pot • Richmond Talbott • The Talismen • The Tallysmen • The Talula Babies (aka The Tulu Babies) •

Tamalpais Exchange to Teddy and His Patches

Tamalpais Exchange • Tamrons • The Tangents • Tangerine • Tangerine Roof • Tangerine Zoo • Tarantula • Tasmanians • Tayles • James Taylor and The Original Flying Machine • The Tea Company • Teardrops • The Tears • Teddy and His Patches •

Teddy and The Pandas to The Tempos

Teddy and The Pandas • Teddy Boys • Teegarden and Van Winkle • The Teemates • Teenbeets • Teen Tones • The Telstars • The Tempests • The Tempos •

Temptations to Thee Kavaliers

The Temptations • Tennessee Farm Band • Ten Wheel Drive • The Termites • Terra Nauticals • The Terrifics • Terry and Tommy • Terry and The Chain Reaction • Joel Tessler • Thackeray Rocke • Thee Kavaliers •

Thee Midniters to Their Singing Bodies

Thee Midniters • Thee Muffins • Thee Saints and The Prince of Darkness • Thee Wylde Main-iacs • Thee Young Generation • Their Eminence • Their Singing Bodies •

These Prosperous Times to Things To Come

These Prosperous Times • These Trails • Theze Few • The Thingies • The Things • The Things • The Things • Things To Come • Things To Come •

The Third Bardo to The Third World

The Third Bardo • Third Booth • Third Estate • The Third Evolution • Third Power • The Third Rail • Third Stone • The Third World •

The 13th Floor Elevators

• The 13th Floor Elevators •

Thirty Days Out to Those Of Us

• Thirty Days Out • Thirty-first of February • This Side Up • Susan and Richard Thomas • Thomas A. Edison Electric Band • Thomas Group • Don Thompson • Mayo Thompson • Thorinshield • Thornton, Fradkin and Unger and The Big Band • Those Boys • Those Guys • Those of Us •

3's A Crowd Out to Thundering Heard

• 3's A Crowd • Threshold of Sound • Tom Thumb and The Casuals • Thunder and Roses • Thunder Head • Thunder Mugs • The Thunderbirds • The Thunderbirds • Thunderbolts • Thunderduk • Thundering Heard •

Thunderpussy to The Tikis

• Thunderpussy • Thundertree • Thursdays Children • The Thyme • The Tiaras • The Tidal Waves • The Tidal Waves • The Tidal Waves • Tide • Tides In • Tiffany Shade • Tiffany System • The Tigermen • Tight Little Unit • The Tikis • The Tikis • The Tikis •

Tim Tam and The Turn-Ons to TNT

• Tim Tam and The Turn-Ons • Timbercreek • The Time Machine • Time of Your Life • Time Piece • The Timestoppers • The Timetakers • The Timezone • Timmothy (Tim Ward) • Tin House • Tingling Mothers Circus • The Tinkers • Bill Tinkler • Tino and The Revlons • Tiny Tim • The Titans • Titus and Ross • Titus Oates • TNT •

Toad Hall to Tomorrow's Children

Toad Hall • Toads • Toby Ben • Today • Today's Special • The Todds • The Togas • The Tokays • Tom and The Cats • Tombstones • Tommy and The Blue Velvets • Tommy and The Hustlers • Tomorrows Children •

Tongue and Groove to Touch

Tongue and Groove • Toni and Terri • Tonto and The Renegades • Tony and The Bandits • Top Drawer • Topsy Turbys • The Tormentors • Toronados • Torquays • Touch • Touch • The Touch •

Touchstone to The Traits

Touchstone • Touchstone • Tower • The Town Criers • Toy Factory • Toy Factory • The Tracers • Tracers • Traces Of Time • The Trackers • The Trademarks • Trademarks • Trademarks • The Tradewinds • Trafalgar Square • Train • The Train • The Traits • The Traits •

The Transactions to Tree

The Transactions • Trans-Atlantic Subway • Transatlantic Winkham Chiken No. 5 • The Trashmen • Travel Agency • The Travel Agency • The Travelers (IV) • The Travelling Salesmen • Dave Travis (Extreme) • Dick Treadway • The Treds • Tree • Tree •

Trees to Tripsichord (Music Box)

Trees • Trees • The Trees • Amanda Trees • Treez • The Tremelons • Tremors • The Trenchmen • Bobby Trend • The Trespassers • The Treytones • Trials and Tribulations • Triangle • The Tribu-Terrys • Trilogy • The Trippers • The Trippers • The Trips • Tripsichord (Music Box) •

The Triumphs to Truk

The Triumphs • The Triumphs • The Triumphs • The Trodden Path • Chuck Trois and The National Bank • Trojans of Evol • The Trolley • The Troll • The Trolls • Trolls • The Trophies • The Tropics • Troy • The Troyes • The Troys • William Truckaway • True Blue Facts • Truk •

Truth to Turnquist Remedy

Truth Truth Truth Truth Truth Truth and Janey Truth of Truths Truths Try-Cerz Tommy Tucker and The Esquires The Tuesday Club The Tulu Babies The Tumblers Turks Richard William Turner Velvert Turner Group Turnquist Remedy

The Turtles to 27 Dollar Snap On Face

The Turtles Twas Brillig Charlie Tweedle The Twelfth Night The 12 AM 27 Dollar Snap On Face

The Twentieth Century Zoo to Tyrannies

Twentieth Century Zoo The Twilighters The Twilighters The Twilighters The Twilighters The Twiliters Twilighters Twin Connexion Two Boys In The Windows The Two Of Clubs Tyde Tyler Mudge Tyme Tyme of Day Tymes Children Tyrannies

Return to:
[Borderline Home Page]

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The Uncalled For to The Underground

The Uncalled For • Unchained Mynds • Uncle and The Anteaters • Uncle Sam and The War Machine • Uncle Willard • The Undecided? • Underbeats • The Underdogs • The Underground •

Underground All-Stars to The Undesyded

Underground All-Stars • Underground Balloon Corps • Underground Cinema • Underground Electrics • The Underground Railroad • Undeground Sunshine • The Underprivileged • The Undertakers • The Undertakers • The Undertakers • The Undertakers • The Undesyded •

The Unfolding to The Unknown

The Unfolding • The Unholy Trinity • The Uniques • The United Nations • The United Sons Of America • The United States of America • The United Travel Service • The Universal Ignorants • The Unknown •

The Unknown Kind to Unusual We

The Unknown Kind • The Unknowns • The Unknowns • The Unknowns • The Unknowns • The Unlimited • The Unrelated Segments • Unsettled Society • The Unspoken Word • The Untamed • The Untouchables • Untoucables • (Kathi McDonald and) The Unusuals • Unusuals • Unusual We •

Up to Utopia

Up • The Upper Class • The Upper U District Singers • The Uprisers • Upsetters • Up-Stairs • Uranus and The Five Moons • Urban Renewal • Ursa Major • US • Us • The Us Four • Us Kids • Us Too • John Ussery • Utopia • Utopia •

Return to:
[Borderline Home Page]

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The Vacant Lot to Vandals

Vacant Lot • The Vacels • Vacuum Cleaner • The Vagrants • Dino Valente • Sal Valentino • Valhalla • Jim 'Harpo' Valley • Dave Van Ronk and The Hudson Dusters • Charles Vance (and The Sonics) • The Vandals • Vandals • Vandals •

Vanilla Fudge to Velvet Seed

Vanilla Fudge • The Vaqueros • The Variations • The Vectors • Vectors • Pat and Lolly Vegas • The Vejtables • The Velaires • Velvet Hammer • Velvet Illusions • Velvet Night • Velvet Seed •

The Velvet Underground to Victims Of Chance

The Velvet Underground • Velvet Whip • The Venetian Blinds • The Venturie '5' • The Venus Flytrap • Vestells • Mike Vetro and The Cellar Dwellers • Kevin Vicalvi • Viceroys • The Viceroys • Victims of Chance •

Victoria to The Vydels

Victoria • Victoria • The Victors • The Vigilaires • Vigilantes • The Vikings • The Vikings • The Village Outcast (aka as The Outcasts) • Villagers (Fl) • Villagers (Fl) • Villagers (Ma) • Villagers (NC) • Villagers (Oh) • Villagers (SC) • Villagers • Villagers • The Villains • Viola Crayola • The Viscount V • Vision of Sunshine • The Visions • Vondells • Von Ruden • Eric Von Schmidt • The Voyagers • The Vydels •

Return to:
[Borderline Home Page]

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The W.C. Dorns to Steve Walker and The Bold

The W.C. Dorns · Wabash Resurrection · Tom Wachunas · The Wackers · Wadsworth Mansion · Dick Wagner and The Frost · T.Y. Wagner · The Wailers · Wali and The Afro Caravan · J. Walker and The Pedestrians · Peter Walker · Robert Walker · Steve Walker and The Bold ·

Pat Wallace to The Warlocks

Pat Wallace · The Wallflowers · Wally and The Rights · The Walnut Band · The Wanderers · The Wanderers · The Wanderer's Rest · Wanderin' Kind · Wanted · Waphphle · The War-Babies · The War-Babies · Warden and His Fugitives · Warlock · Warlocks · The Warlocks ·

The Warlords to Watermelon

The Warlords · The Warlords · Warm · Warmest Spring · Danny Warner · Warner Brothers · Ellen Warshaw · George Washington and The Cherry Bombs · Washington Merry Go Round · The Watchband · Waterloo · Watermelon ·

Watermusic to The Weeds

Watermusic · Waterproof Candle · Waterproof Tinkertoy · The Wave-Riders · Kenny Wayne and The Kamotions · Wazoo · Weathervane · The Weavils · The Weads · Wednesday · The Weeds ·

The Wee Four to West Coast Natural Gas

The Wee Four · The Weight · Weejuns · Weejuns · The Weekenders · The We Five · Weight · Elyse Weinberg · Bob Weir · Weird Street Carnival · Wellington Arrangement · Cory Wells and The Enemys · Wendy and Bonnie · The Werps · West · Leslie West · West Coast Branch · West Coast Natural Gas ·

West Coast Pop Art Experimental Band to West Minist'r

The West Coast Pop Art Experimental Band • West Coast Workshop • Westfauster • Westhampton Barge • West Minist'r •

We The People to The What-Nots

We The People • We Three • We Ugly Dogs • We Who Are • Wet Paint • Whalefeathers • Michael P. Whalen • What Four • The What Fours • The What-Knots • The What-Nots •

What's Happening to Whistler, Chaucer, Detroit and Greenhill

What's Happening • What's It To Ya • Whatt Four • Whatt Four • Whazoos • Peter Wheat and The Breadmen • Wheatstone Bridge • The Wheel of Fortune • Jim Whelan and The Beau Havens • The Whether Bureau • Whims • The Whims • Whistler, Chaucer, Detroit and Greenhill •

White Cloud to Wig/Wags

White Cloud • White Duck • White Fluff • White Light • White Lightning • White Room • White Wash • White Wing • Whitewood • Dan Whittemore • The Whiz Kids • Billy Whyte • The Whyte Boots • Wichita Fall • Wicked Truth • Widshit • Widsmith • The Wig • Wig/Wags •

Wild Butter to Tim Williams

Wild Butter • Wild Cherries • The Wilde Knights • Wildfire • The Wildflower • Wildflowers • The Wild Ones • The Wild Ones • Wild Thing • Wild Things • The Wild Things • The Wild Things • Wildweeds • Wildwood • Wilkinson Tri-cycle • William and The Conquerors • William The Wild One • Tim Williams •

Willie and The Red Rubber Band to Woody's Truck Stop

Willie and The Red Rubber Band • Will-o-bees • Willow Green • Wilshire Express • Wilson McKinley • Tom Wilson • The Wind • Wind • Windflower • Windflower • The Wind In The Willows • Windsor Tunnel • Wings • Winkle Pickers • Johnny Winter • Wire • Wizard • The Wizards From Kansas • Wolfman Jack and The Wolfpack • The Wolfmen • Womb • Woodbine • Terry Woodford • Woody's Truck Stop •

Wool to Thee Wylde Main-iacs

Wool/Ed Wool and The Nomads • Woolies • Wooly Bear • Wooly Ones • Word • The Word D • World Column • World of Milan • Worlocks • Would • Ron Wray Light Show • Wreck-A-Mended • Tommy Wright • Wrongh Black Bag • Wrong Numbers • The Wyld • Wylde Heard • Thee Wylde Main-iacs •

Return to:
[Borderline Home Page]

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The X-cellents to The Xtreems

The X-cellents · X-Ceptions · Xit · The XLs · The XLs · The Xtreems ·

Return to:
[Borderline Home Page]

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Ya Ho Wa 13 to Yellow Hair

Ya Ho Wa 13 • The Y'alls • Yama and The Karma Dusters • Yancy Derringer • Dann Yankee and The Carpetbaggers • Yankee Dollar • David Yantis • Atlee Yeager • Year One • Year 2000 • Yellow Balloon • Yellow Hair •

Yellow Hand to The Young Aristocracy

• Yellow Hand • Yellow Pages • The Yellow Payges • Yellow Sunshine • Jerry Yester and Judy Henske • Yesterday's Children • Yesterday's Children • Yesterday's Children • Yesterday's Obsession • The Yetti-men • Yezda Urfa • John Ylvisaker • The Yorkshires • The "You-Know-Who" Group • Jesse Colin Young • Kathy Young • The Young Aristocracy •

The Youngbloods to Yo Yo's

• The Youngbloods • Young Generation • The Young Ideas • The Young Men • The Young Men • The Young Monkey Men • The Young Ones • The Young Rascals • The Young Savages • Young Stuff • The Young Tyrants • Your Friends • Yo Yo's •

Return to:
[Borderline Home Page]

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Zaharas to Frank Zappa & The Mothers of Invention

Zaharas • Zakary Thaks • Frank Zappa & The Mothers of Invention •

Zendik to Andy Zwerling

• Zendik • Zephyr • Zerfas • The Zero End • 006 • Warren Zevon • Zig Zag People • Zipper • The Zone V • Zoo • The Zoo • Zoo • Zookie and The Potentates • Zorba and The Greeks • Zoser • Zuckerman's Dream • Zuma • Andy Zwerling •

Return to:
[Borderline Home Page]

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A 440 *to* The Abstracts

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- A 440
- Aardvark
- Aardvark
- Aardvarks
- Aardvarks
- Aardvarks
- Aargons
- Aaron
- Abandoned
- Abbreviations
- Abdo-Men
- John Howard Abdnor and The Involvement
- Abel
- A.B. Skhy
- Abstract Sound
- The Abstracts

A 440

TOP

Personnel incl:

IAN HOFFMAN	drms	A
CARLOS LUEVANO	gtr	A
CRAIG MEACHAM	bs	A
TED NEELY	vcls	A
MICHAEL RAPP	keyb'ds	A
YVONNE WERSON	vcls	A
ROCK ROMANO	gtr	

ALBUM:

1(A)	ULYSEES - THE GREEK SUITE (dbl)	(20th Century Fox TCF 1101)	1978

45s:

1	It's Just Your Mind/Torture	(Soma 103)	1967
2	When I Get Out/So Watch Out	(Cinema 006)	1967
3	Instructions! Please Do Not Open Before Christmas/Santa Claus Is Comin' Yeah	(Cinema 008)	1967

This Houston band were best known for *Torture* which Rock Romano co-wrote with Messrs Clark and Sartie. A driving psychedelic punk track with raw vocals, powerful drumming and rich organ work, it can also be found on the *Acid Visions* compilation, which was also issued as *Mindrocker, Vol. 4* and the three-CD set *Acid Visions - The Complete Collection, Vol. 1*.

Formerly a guitarist with The Six Pents and later with The Fun and Games Commission, Romano played on the Soma 45 but was not a regular member of this outfit. Unreleased tracks from the 1967 period - *When I Get Out* and *Marathelia Glows In The Dark* - can be heard on *The Houston Post Nowsounds Groove-In.*

The band operated on and off during the seventies and eighties recording an album in 1978 but line-up data is hard to come by. The band's sole album was a rather forgettable effort entitled *Ulysses, The Greek Suite*. Released for 20th Century Fox, the resulting 23 track, double album set was clearly intended as a concept piece built on ancient Greek mythology. Written and arranged by keyboardist Michael Rapp, musically the set showcased the talents of singers Ted Neeley and Yvonne Iverson. Neeley wasn't half bad, displaying a nifty gruff voice that was well suited for more mainstream rock (the MOR Ambrosia-styled *Ithaca*). Recalling Yvonne Elliman, Iverson wasn't as impressive, though it didn't matter since her performances were scattered far and wide. Exemplified by material such as the instrumental *Greetings From Olympus, Ulysses Theme* and *Island Of The Lotus Eaters* the collection was heavy on pomposity, complete with spoken word narratives and over-the-top ELP-styled synthesizers and keyboards. Hardly something to get excited about, though it would have made for dandy background music when you were studying the Classics.

Ted Neely also had a solo career.

(Vernon Joynson / Max Waller / Clark Faville / Scott Blackerby)

Aardvark

TOP

45:

1	Wish I Could Tell You / Change For Ever	(Zoological Gardens 8606)	c1968

Wisconsin and Illinois are both claimed as home turf. Whatever, *Wish...* is a haunting melodic garage-ballad with echoey vocals, keening guitar and moody Hammond vibes. Flip over for another good example of the garage-ballad genre, full of yearning with a reflective piano solo. One for late night unwinding.

(Max Waller)

Aardvark

TOP

45:

1	Salty Dog / The Kiss That Touches Me	(Bullet 800)	196?

A subsidiary label of JEMKL (outta Miami & Nashville) may hint at possible locations for this band. *Salty Dog* blasts off with some dischordant distorto-fuzz, and later feature liberal doses of wah-wah. It is essentially an uptempo late '60s rocker with a driving beat, like *Emerge*-period Litter but with less bite. *Kiss* is a soul-tinged last-dance ballad.

(Max Waller)

Aardvarks

Personnel incl:
DARRELL DINGLER A

45s:

1	I'm Higher Than I'm Down/That's Your Way	(Vark 2058)	May 1966
2	I Don't Believe/I Don't Need You	(Fenton 2090)	Sep. 1966
3	Let's Move Together/Cherie, Can't You Tell	(Forte 2021)	1968
4	Let's Move Together/Cherie, Can't You Tell	(Talpa 68101)	1968

Erroneously thought to be a Chicago band, this act were in fact from Muskegon, Michigan. They were formed in late '64 under the name The Hitch Hikers, but later pulled the "Aardvarks" monicker from the first page of the dictionary.

Released on their own Vark label *I'm Higher Than I'm Down* despite the title wasn't a "drug" song. Hear it on *Michigan Mayhem Vol. 1* (CD) or *Pebbles, Vol. 11*. The flip, *That's Your Way*, is another fine number full of jangly guitar and has also resurfaced on *Sixties Rebellion Vol. 6* (CD). The Vark release was recorded / produced and pressed by Fenton Records from Grand Rapids, Michigan, for whom they also recorded their second 45. The 'A' side to this, *I Don't Believe*, is a reasonable punker and can also be found on *Destination Frantic!* CD.

The *Let's Move Together* single was originally released on Forte, but was later re-issued by the bands ex-manager, after he had left town with a bunch of their money.

The band also recorded two unreleased songs: *I Can't Explain* which is a moody guitar and organ original and *People Of This Land* a sparse protest tune with lonesome sounding harmonica.

(Max Waller/Kip Brown/Mike Markesich)

Aardvarks

45:

1	Subconscious Train Of Thought/Unicorn Man	(Arch ARA 1303)	Aug. 1968

A rare and little-known late sixties fuzz guitar monster, produced by Steve Cropper at his studio in Tennessee, although the band were based in Florrisant, Missouri. *Subconscious Train Of Thought* can be heard on *A Lethal Dose Of Hard Psych*.

(Clark Faville/Max Waller)

Aardvarks

45:

1	Josephine / Reminiscing	(Bell 1059)	1965

A different, Minneapolis, outfit who included Dave Waggoner later of South 40 and Crow.

(Max Waller)

Aargons

45:

1	Do The Dog / Spiked	(Casino 1012)	196?

Do The Dog - a dirty-dancing frat-punker circa 1965 from Topeka Kansas - has been taken out for a walk on *Monsters Of The Midwest Vol. II* and Tom Tourville's CD comp *Midwest Garage Band Series: Kansas*. Woof!

(Max Waller)

Aaron

ALBUM:

1	MUSIC BY AARON	(Private Pressing)	1974 SC

From Virginia, a four-piece band with guitar and organ interplay and a melodic hard psych material. Only 500 copies pressed, housed in a homemade textured cover.

(Stephane Rebeschini)

Abandoned

45:

1	Come On Mary/Around And Around	(The Abandoned 4867)	1966

This four piece frat rock band from Chicago formed in 1964 as The Satin Flames when they were all eleven year olds. *Come On Mary*, a simple frat rock raver was recorded in March 1966, at the Stereo Sonic Recording studios in Chicago and released on their own label. It later resurfaced on *Back From The Grave, Vol. 6* in 1985, whilst more recently both sides of the 45 have been compiled on *Sixties Rebellion, Vol. 9*. *Around And Around* was a cover of the Chuck Berry classic.

Abbreviations

45:

1	True Fine Lovin'/?	(N/K)	1965

The work of a very obscure Rocky Mount, South Carolina band. The 'A' side can be heard on *Tobacco-A -Go-Go, Vol. 2.*

Abdo-Men

45:

1	The Only Bad Thing About Her / All Alone Am I	(Arcola UA-407-41259)	196?

Two low-key strummed Beatlesque pop by a cleverly named group from Duluth, Minnesota. A crude and sparse sound from Arcola Recording of St.Paul, gives the impression of circa 1964 although a much later date has been suggested. Both sides were penned by R. Redosevich.

(Max Waller)

John Howard Abdnor and The Involvement

ALBUM:

1	INTRO TO CHANGE	(Abnak ABST-2072)	1969

From Texas, a pop rock group lead by **John Abdnor**, formerly in Jon and Robin.

(Stephane Rebeschini)

Abel

Personnel:

CHARLES BOLDS	bs	A
TOM CATALANO	drms	A
LARRY CHIESA	vcls, trumpet	A
ABEL SANCHEZ	gtr, vcls	A
DAVID SPEDIACCI	sax, vcls	A

ALBUM:

1(A)	PLEASE WORLD	(Fantasy)	1971

From San Francisco, an average horn rock group with some latin influences and competent guitar work, previously

known as The Prophets. Tom Catalano had worked with Nancy Sevins before she joined Sweetwater.

(Stephane Rebeschini)

A.B. Skhy

Personnel:

TERRY ANDERSON	drms, vcls	A
DENNIS GEYER	gtr, vcls	A B
JIM MARCOTTE	bs	A B
HOWARD WALES	keyb'ds	A
JAMES CURLEY COOKE	gtr, vcls	B
RICK JAEGER	perc	B
(RUSSELL DaSHIELL	gtr	A)
(JIM LIBAN	hrmnca	A)
(OTIS HALE	flute	A)
(DAVE ROBERTS	horn arrangements	A)
(ELVIN BISHOP	gtr	B)
(WALLY ROSE	piano	B)
(BEN SIDRAN	harpsichord	B)

ALBUMS:

1(A)	A.B. SKHY	(MGM SE 4628)	1969
2(B)	RAMBLIN' ON	(MGM SE 4676)	1970

45:

1	Camel Back / Just What I Need (PS)	(MGM 14086)	1969

Originally known as New Blues, they were basically an electric blues band with horns and some jazz influences. From Milwaukee, Winconsin they relocated to San Francisco where they became a popular live attraction at venues like the Fillmore and Avalon in the late sixties. Produced by Richard Delvy (Chamber Brothers, Challengers), their first album contains a mix of original songs and covers (*You Upset Me Baby* and Keith Jarrett's *It's Love Baby*, *24 Hours A Day*) and is still very nice to hear. The 45 cuts are from this album.

Terry Andersen and Howard Wales then left, the latter to play with Harvey Mandel, Jerry Garcia and the Grateful Dead. They were replaced by Rick Jaeger and James Curley Cooke (ex-The Versitones and The Steve Miller Band).

Still in the same style, their second album was recorded in March 1970 and produced by Kim Fowley and Michael Lloyd. Cooke had obviously became their leader, writing most of their original material. The covers this time were Fats Domino's *I'm Walkin*, Doc Pomus's *My Baby Quit Me* and a version of *Groovin'*. The excellent and long track *Gazebo* was clearly jazz oriented and dedicated to Gabor Szabo. The band also started work for a third album which was never completed.

Upon their demise, Cooke went on to Cat And The Fiddle and also played with Boz Scaggs and Ben Sidran. After some years out of the music scene, he came in 1980 back with a decent solo album *Gingerman* (First American). Rick Jaeger joined Crowfoot and became a session man.

A CD, *A.B. Skhy, Featuring Howard Wales* (One Way 30011) has recently been issued.

(Vernon Joynson / Max Waller / Stephane Rebeschini)

Abstract Sound

45s:

1	Your Gonna Break My Heart/Judge Him If You Can	(CBM no #)	1966
2	Blacked Out Mind/I'm Trying	(Gray Sounds GS 006)	1967
3	Blacked Out Mind/I'm Trying	(Sound Of Soul SOS 1002)	Jun. 1967

Despite the Gray Sound label address of Brooklyn, New York, this group were from Springfield, New Jersey. *Blacked Out Mind* is an interesting, if uninspiring keyboard-heavy punker that is not in the least psychedelic despite its title. The flip unashamedly rips off the backing keyboard track from *96 Tears* and is again a little pedestrian.

Their 1966 punker *You're Gonna Break My Heart* was misspelt *Your...* on the label, which also credited the group as **Abstrack Sound**. The flip is an excellent understated protest song.

Compilation coverage has included:- *Your Gonna Break My Heart* on *Psychotic Reactions*; *Blacked Out Mind* on *Basementsville! U.S.A.*; *I'm Trying* on *Bad Vibrations Vol. 1* and *Prisoners Of The Beat*.

(Max Waller / Mike Markesich)

The Abstracts

Personnel:

HENRI MARIO DONDINI	organ	A
TONY PELUSO	vcls, gtr	A
MICHAEL THATCHER	drms	A
PIERRE ARMAND VIGEANT	bs	A

ALBUM:

1	THE ABSTRACTS	(Atco Pompeii SD 6002)	1968

45:

1	Smell Of Incense / See The Birdies	(Atco Pompeii 66679)	Aug 1968

The Abstracts were formed by Peluso and Dondini, both from Los Angeles and Pierre Vigeant (from Montreal) whilst they were in high school. They discovered Thatcher (from Dallas) in a 'Battle Of The Drums Contest' in L.A. County and asked him to join their group. Their album was recorded for the small Pompeii label at Sound City Studios in Fort Worth, Texas, produced by Darrell Glenn and David Anderson and engineered by J. "T-Bone" Burnett. It was rather patchy on the whole but with a few highlights and ranged from soft to heavy, sometimes psychy, pop. The 45 catches two of their better efforts: - a lightweight cover of the West Coast Pop Art

Experimental Band's psych-pop nugget (also covered by Southwest FOB, Pawnbrokers and '90s Norwegian folk-psychers Smell Of Incense); *See The Birdies* is a slab of Vanilla-Fudge-essenced heavy acid-pop.

Note that *Smell Of Incense* was credited to Peluso, not to the WCPAEB! Apart from the material written by Peluso, the album also contains a cover of Gerschwin's *Summertime* and *Any Old Time*, a Pat and Lolly Vegas song.

In the '70s, Tony Peluso went on to play with the Carpenters and Seals and Croft.

(Max Waller/Stephane Rebeschini)



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The Accents *to* The Actioneers

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Accents (featuring Sandi)
- The Accents
- The Accents
- The Accents
- The Accents
- The Aces
- Aces Combo
- Acme Thunder
- The Acoustics
- Acrobat
- Act of Creation
- Act III
- Action Unlimited
- The Actioneers

The Accents (featuring Sandi)

TOP

Personnel:

DON BECK	sax	A
TONY JOHNSON	drms	A B
GABE LAPANO	vcls, keyb'ds	A B
DON LOVAS	gtr	A B
FRANK MANNIX	bs	A B
DOUG MYERS	sax	B
SANDRA 'SANDI' ROUSE	vcls	B

45s:

1	Better Watch Out Boy/Tell Me	(Commerce C 5012)	1964
2	Better Watch Out Boy/Tell Me	(Challenge 45 1112)	1964
3	I've Got Better Things To Do/Then He Starts To Cry	(Charter CR 1017)	196?
4	What Do You Want To Do/I Really Love You	(Liberty 55813)	1965
5	On The Run/He's The One	(Karate 529)	196?

This San Diego-based group was previously known as **The Accents**, who played live concerts but made no recordings (line-up 'A'). **The Accents** held open auditions for a female vocalist and were so knocked out by Sandi Rouse that they gave her top billing! Their first 45 was a huge local hit (Los Angeles - San Diego) and the group

was immediately picked up by Challenge records who re-released their 45 with national distribution and that Summer it made the charts in markets all across the country. Their subsequent singles met with similar success, but the group broke up when Myers was drafted. Mannix and Johnson later formed a group with David and Rick Randle called The Brain Police who eventually made an incredible album in 1968, after Johnson and Mannix had moved on. Johnson later became a sought-after live and session drummer, playing with Mary Wells, Junior Walker, Commander Cody, Maria Muldaur, Hoyt Axton and others. **Sandi and The Accents** were the most popular group in San Diego in 1964 - 1966, and staged a thirty year reunion concert there in 1996 that was a sold-out, standing-room only event. Their sound was R&B and soul-based pop rock.

(Clark Faville)

The Accents

Personnel:

SKIP DAKLIN	bs	A
TOM GROENE (aka TOM NYSTROM)	drms, vcls	A
BILL MILLER	keyb'ds	A
KEN SANDS	gtr, vcls	A

45s:

1	Howlin'For My Baby/Wherever There's A Will	(Bangar 605)	1964
2	Wherever There's A Will/Howlin' For My Baby	(Garrett 4008)	1964
3	You Don't Love Me/Searchin'	(Bangar 629)	1964
4	Searchin'/You Don't Love Me	(Garrett)	1964
5	Why/Road Runner	(Bangar 648)	1964
6	Why/Road Runner	(Garrett 4014)	1965
7	Wherever There's A Will/Louisiana Man	(Twin Town 707)	1965
8	Muffin Man/Someone To Love	(Twin Town 711)	1965
9	No One Heard You Cry/Your Time Has Come	(Bear 1977)	1966

These punkers were based in Minneapolis, Minnesota and also appeared on the compilation, *Big Hits of Mid-America, Vol. 1* (Garrett 20l/Soma 1245) 1964. In addition, *Road Runner*, *Muffin Man* and *Louisiana Man* were compiled on the Bud-Jet series *Top Teen Bands (Vol's 3, 1 and 2* respectively) in 1965. Surprisingly of their later recordings, only *Why*, a Lonnie Mack composition, has been compiled. You can hear it on *Sixties Rebellion, Vol. 9.*

(Max Waller / Bruce McArthur)

The Accents

Personnel:

VIC BUNDY	keyb'ds	A B
PAT JERNS	drms	A B
GEORGE PALMERTON	bs	A
RON PETERSON	vcls	A
LAURIE VITT	sax	A B

BILL CAPP	vcls	B
DOUG LING	bs	B
KATHI McDONALD	vcls	

45s:

1(A)	Sticky/Linda Lou	(Jerden 728)	1964
2	All Of My Life/I Want Your Love	(Panorama 10)	1965

A different act also from the Seattle area in the Pacific Northwest. They evolved out of a Bellingham Wailers-styled act called The Night People, led by Reginald Shannon (bs), with Gary Hill (ld gtr), Laurie Vitt (sax) and some other musicians from Seattle. Laurie Vitt was recruited at short notice, after their original sax player had quit:- "I played with them for about three months, but the band was starting to fall apart, mostly because the keyboard player and drummer were driving up from Seattle. At the same time, Ron Peterson from The Frantics had entered Western and their band too fell apart. We hired Ron to take Gary Hill's place - I liked Gary, but he and Shannon had a major falling out and, if you can believe it, Shannon owned the PA system so the band stuck with the PA. We continued to use The Night People name but it was clear that Reginald had to go. We also picked up Vic Bundy and Pat Jerns when the keyboard player and drummer dropped out, all within the space of a month. The Night People had become pretty well known in the northern part of the state so we had lots of bookings. Ron Peterson couldn't get along with Reginald either and before long we started thinking that it was time for him to go. Ron contacted George Palmerton about replacing Reginald and he agreed. So, in a major falling out, with threats by Reginald about lawsuits, we threw him out and got George. As it turned out, George was great, not only as a bass player, but as a singer. We changed our name to The Frantics, mainly to keep Reginald off our backs - and he was fuming to say the least. He claimed that he owned The Night People name. We then decided to record *Linda Lou* but Ron was worried that we might face legal problems if we did a record under the name Frantics. So we changed our name to **Ron Peterson and the Accents**".

"We then did the *Linda Lou* record with *Sampan* (written by Bundy) as the flip side. The voice introducing us on that record is Pat O'Day from KJR Radio Station in Seattle. It was this group, Ron Peterson and the Accents, who first tried out Kathi at a small grange hall in Mt. Vernon. Kathi was 13 at the time and she blew us away. I might add that Vic Bundy was either 13 or 14 and I was 18. As time went on, Kathi sang with us more and more and we started paying her $10 per night. At some point George Palmerton quit (he was driving up from Seattle), but on very good terms - we regretting seeing him go, and we replaced him with Doug Ling. Doug was an animal and a mediocre musician so it was clear that he wouldn't last. Ron Peterson decided to quit soon after and he also left on good terms. In the meantime Ron had coerced me into singing, which of course scared me to death. He was basically priming us to continue without him and it turned out that I wasn't too terrible. Then we hired Bill Capp who not only was a decent guitar player, but a good singer. We kept the name **The Accents** for a while but added "Bellingham" to it and did the *Bacon Fat* record which got some local air time but that was about it. One of our booking agents suggested The Bellingham Accents part arguing that it made us sound British."

Linda Lou has also resurfaced on the cassette only compilation *History Of Northwest Rock Vol.7*.

Laurie Vitt is now Curator of Reptiles and Professor of Zoology at Sam Noble Oklahoma Museum of Natural History!

(Max Waller)

The Accents

45:

1	Friendly Stranger/People Are Funny	(Gazzari 90391)	196?

Previously thought to have been the San Diego Accents, this 45 was by another bunch, so who were they? The label is from Hollywood, Ca. and the song credits are Paolucci-Tutalo and Paolucci-Tutalo-Fallon respectively. Answers on an email please!

The Accents

45s:

1	Birds In My Tree / She Cried	(Planet 82468)	1968
2	Slow Down / Go Now	(Freeform 203)	1970

Aram Heller's New England bible 'Till The Stroke Of Dawn' informs us that they hailed from Rhode Island and that the top side on the Planet 45 is a Strawberry Alarm Clock cover.

(Max Waller / Aram Heller / Mike Markesich)

The Aces

A band who have three cuts on *Thee Unheard Of*, a compilation of Michigan acetates. *Train's Late* - an Elvis-style ballad, a really raw version of Bo Diddley's *Who Do You Love*, and a great garage ballad *I Can Hear The Rain Drops* with rainstorm effects and a big nod to the Cascades. The trouble is that the latter track is really *I Can Hear Raindrops* by The Noblemen 4. The other "**Aces**" tracks are also thought to be different artists. It turns out that many of the 'acetates' on *Thee Unheard Of* are actually modern forgeries manufactured by a fraudster who took the tracks from obscure '60s 45s to exploit the compiler's interests.

(Vernon Joynson/Max Waller/Mike Markesich)

Aces Combo



Personnel:

HOWARD CAYWOOD	drms	A
MICHAEL EARNHARDT	bs	A
TIM ERVIN	ld gtr	A
JOHNNY NANCE	gtr	A
JOHNNY YARBROUGH	gtr	A

ALBUM:

1(A)	INTRODUCING	(Justice 134)	c1967

NB: (1) reissued on CD (Collectables CD 0605) 1995.

A schoolboy quintet, all 14 or 15 according to the reproduced liner notes, trot through some favourite covers - surf/instrumental (*Wipe Out*, *Apache*), ballads (*Under The Boardwalk*, *My Girl*), frat/dance (*Shake A Tail Feather*, *The Monkey Time*) and pop/beat (*Pied Piper*, *This Boy*). Kudos to Collectables for reissuing these extremely rare and expensive albums. Curiosity is satisfied without selling the family china, though the general sound of these lesser known Justice LPs is the pre-fuzz 1964/1965 period and of more interest to fans of beat/pop/frat than the "class of '66" clan.

(Max Waller)

Acme Thunder

Personnel incl:

ALIOTTA	gtr	A
HARVEY MANDEL	gtr	A

ALBUM:

1	LET'S ALL GET NAKED/TD>	(Private Pressing)	1975

A bluesy biker album. Although it features Harvey Mandel, the result is far from being interesting.

(Stephane Rebeschini)

The Acoustics

45:

1	My Rights/I Want Your Love	(Canaltown 254)	196?

This mid-'60s combo, who operated out of Palmra in New York State, recorded a catchy folk-punk song, *My Rights*, about the plight of the high school kid penned in by parents, teachers et el. It's captured in all its splendour on *Pebbles, Vol. 16*.

(Vernon Joynson / Mike Markesich)

Acrobat

Personnel incl:

BILL JONES	gtr	A

ALBUM:

1	ACROBAT	(TMI 1004)	c1972

On the same label as Edgewood, a rural rock group with vocal harmonies, probably from the Memphis Area.

(Stephane Rebeschini)

Act Of Creation

TOP

Personnel incl:

? SAMPSON	A
ERIC SAMPSON	A
KEN WHITMAN	A

45:

1	I've Just Seen You/Yesterday Noontime	(Capitol 5973)	1967

The above is an interesting and as yet uncompiled 45 by a Plymouth, Rhode Island band. It must be said that both sides are nearer to pop than psych/garage: the 'A' side seems on the verge of breaking into a fuzzy freakout but never does, the 'B' side is pop - la - Merry Go Round but with some psychedelic effects added.

The Sampson brothers would later form The Buzzards who issued a decent heavy garage 45.

Act III

TOP

45:

1	Made For You / M.F.Y.	(Kookaburra 501)	c1966

Breezy harmonious pop with baroque flourishes from an unknown outfit who also released this track as by the Travel Agency. The flip is a different, almost instrumental, mix of the 'A' side. Thought to be Californian, but perhaps confused with the Viva band - is there an Aussie connection here?

(Max Waller)

Action Unlimited

TOP

45s:

1	Thinking To Myself / My Heart Cries Out	(Parkway P-115)	Nov 1966

A bouncy melodic male-harmony popper (think of an upbeat Association) backed by a haunting dreamlike ballad

with harmonies and oscillating psych effects. Both sides were composed by a C. Trisko. The group personnel is unknown and may have just been another anonymous Los Angeles sessioneer aggregation. Historical significance and interest is assured by the production wizardry of wunderkind Curt Boettcher, that would be given its head with Millennium and Sagittarius.

You can also find the excellent 'B' side on the 1998 Arf Arf CD comp *No No No*, subtitled *28 Moody Somber and Tragic '60s Garage Rock Sagas*.

(Max Waller)

The Actioneers

45:

1	No One Wants Me/It's You	(Shane 57)	1966

A sixties garage band from Texas (most probably Houston). Their 45 is rather primitive with both sides featuring pounding drum work, sloppy tambourine and guitars low in the mix - great stuff! Both sides of this 45 have also resurfaced on *Sixties Rebellion, Vol. 2*.

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Adam *to* Agape

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Adam
- Addis and Crofut
- The Advancement
- Advantes
- Adventurers
- Aesop and The Fables
- Aesop's Fables
- Jeff Afdem and Springfield Flute
- After All
- Afterglow
- Aftermath
- Agape

A d a m



Personnel:

JIMMY FITZSIMMONS	A
DONALD HENNY	A
ADAM MILLER	A
EDWARD SCHNUG	A

45:

1	Eve / Where Has My Little Girl Gone	(Mala 547)	Dec 1966

Eve is a strange and chaotic psy-punker that is hard to describe. Beginning with a fabulous instrumental passage which kicks into *Eight Miles High* mode, it evolves into an off-the-wall punker with fuzz guitar, keening backing vocals and screams that give it a nightmarish aura. The avalanche of guitars returns at intervals and the whole affair concludes abruptly in an odd anti-climax. Check it out on *Incredible Sound Show Stories Vol.7* and *A Lethal Dose Of Hard Psych*.

The flip is just as bizarre in that it's a straight harmony-vocal ballad.

Possibly just a NYC studio aggregation, Henny, Miller and Schnug turned up again in 1967 as the Balloon Farm.

(Max Waller / Mike Markesich)

Addis and Crofut

ALBUM:

1	SUCH VERY INTERESTING PEOPLE	(Verve)	1963
2	ADDIS AND CROFUT	(Columbia)	c1966 SC
3	LIVE CONCERT RECORDING	(Private Pressing)	c1967 SC

NB: (3) was issued in a plain white sleeve.

A folk duo whose Columbia album reputedly contains some good acid folk tracks.

(Stephane Rebeschini)

The Advancement

Personnel:

COLIN BAILEY	drms, perc	A
LYNN BLESSING	vibes, hrmnca, organ	A
JOHN DE ROSE	classical gtr	A
HAL GORDON	conga, drms, perc	A
A.A. JOHNSON	gtr	A
LOU KABOK	bs	A
RICHARD THOMPSON	organ, harpsichord	A

ALBUM:

1(A)	THE ADVANCEMENT	(Philips PHS 600-328)	1969

A sixties Hollywood outfit whose album is one of those strange late sixties barrier-breaking experimental efforts trying to fuse different musical genres. Orient Express, Autosalvage and John Berberian are other similar projects which spring to mind. This particular one is an attempt to fuse jazz with folk, rock and acid. Interesting but its success is debatable.

Lynn Blessing also released a solo album in 1969, *Sunset Painter* and Lou Kabok went on to play with Gabor Szabo.

(Max Waller)

Advantes

45:

1	Done It Again / Feel A Whole Lot Better	(Tripper 60611)	Jun. 1966

A crude jangley garage-ballad also featured on the 'desperate garage punkers' comp *I Can Hear Raindrops*, backed by a cover of a Byrds' classic. Check it out there unless you've $100 plus for an original. It's been speculated (but not proven) that the band came from Pennsylvania.

(Max Waller/Mike Markesich)

Adventurers

45s:

1	Baby Baby My Heart / Lover Doll	(Reading R-602)	1966
2	Jane Doesn't Live Here Anymore / Cheryl's Theme	(Reading R-603)	1966

From Catasauqua, Pennsylvania. Invasion, beat and earlier teenbeat influences give the first 45 a charming 1964 sound - so won't appeal to the class of '66.

(Max Waller)

Aesop and The Fables

Personnel incl:

DAVID BURT ?		A
ORYSIA LUBINSJI ?		A
PIERRE 'PETE' OUELETTE	gtr	A

45:

1	Grass/You'll Be My Pride	(Panorama 29)	1966

From the Pacific Northwest, this outfit included Pierre Oulette, who had earlier played with Don & The Goodtimes and Paul Revere & The Raiders. The other personnel listed above may be incorrect.

(Max Waller / Darryl F. Riffero)

Aesop's Fables

Personnel:

RONNY ALTERVILLE	bs, gtr, vcls	A
SONNY BOTTARI	vcls, perc	A
ROBERT DI MONDA	flute	A
JOE FRATICELLI	sax	A
FRANK KREPALA	gtr	A
BARRY TAYLOR	keyb'ds, vcls	A

ALBUM:

1(A)	IN DUE TIME	(Cadet Concept LPS-323)	1969

45s:

1	Hidin' My Love/I've Got Troubles	(Atco 6453)	1966
2	Girl, I've Got News For You/Yes, I'm Back	(Atco 6508)	1967
3	Take A Step/What's A Man To Do	(Atco 6523)	1967
4	Slow And Easy/The Truth	(Atco 6565)	1968
5	I'm Gonna Make You Love Me/They Go Out And Get It	(Cadet Concept 7005)	1969 123
6	Temptation 'Bout To Get Me/What is Love?	(Cadet Concept 7011)	1969
7	What Is Love?/And When It's Over	(Cadet Concept 7016)	1969

Possibly a contentious inclusion for this Hampstead, Long Island group. Though we can't comment on their other releases, their *What Is Love* 45 contains most characteristics associated with the "Long Island sound". *And When It's Over* is very different from The Vagrants' rampantly heavy version of Bert Sommer's pop melodrama, starting with an encouraging dreamy intro but then replacing the guitar lines with brass and orchestra.

The album was recorded at Syncron Sound Studios, Wallingford, Connecticut and produced by Bob Gallo and Louis Cofredo, who were also the producers of Sum Pear.

(Vernon Joynson / Max Waller / Mike Markesich)

Jeff Afdem and Springfield Flute

TOP

See Sprinfield Rifle.

After All

TOP

Personnel:

MARK ELLERBEE	drms	A
ALAN GOLD	keyb'ds	A
BILL MOON	bs, vcls	A
CHARLES SHORT	gtr	A

ALBUM:

1(A)	AFTER ALL	(Athena 6006)	1970

NB: (1) reissued on CD (Gear Fab GF-161) 2000.

The album, which is easy to find, is organ-dominated progressive rock with a psychedelic taint and a clear classical influence. The group comprised members from various bands in Tallahassee, Florida. They got together with lyricist Linda Hargrove (later a Nashville songwriter) to create a concept album, to "emulate the new styles of the era; acid rock, classical rock, surrealism in lyrics and complexity of form". A one-off project, all returned to their individual

careers as soon as it was finished in 1969.

(Vernon Joynson/Roger Maglio/Max Waller)

Afterglow



Personnel:

LARRY ALEXANDER	drms	A
RON GEORGE	bs	A
GENE RESLER	vcls	A
ROGER SWANSON	organ	A
TONY TECUMSEH	gtr	A

ALBUM:

1(A)	AFTERGLOW	(MTA 5010)	1967

NB: (1) reissued on CD (Sundazed SC 6074) 1995.

From Chico, California, this band were originally known as The Medallions. Their album, which was produced by Larry Goldberg and Leo Kulka (aka Leo De Gar Kulka, a regular at Golden Gate studios, in San Francisco), consists of soft pop with a tinny organ backing and memorable tunes. Some of the tracks such as *Susie's Gone*, *It's A Wonder*, and *Afternoon* are extremely psychedelic and side one is much the stronger of the two. Something of a cross between Country Joe and The Fish and British North American Act, their album is certainly worth investigation and has been reissued on CD by Sundazed, with four previously unissued tracks - alternate versions of *Susie's Gone*, *Chasing Rainbows*, *Afternoon* and *Morning*.

Compilation coverage has so far been limited to *Morning* on *Psychedelic Crown Jewel's Vol. 1* and *Susie's Gone* on both *Pebbles, Vol. 2* (CD) and *Beyond The Calico Wall*.

Aftermath

Personnel:

MIKE DAVIS	bs	A
DANNY DEMIANKOW	ld gtr	A
SCOTT GIUS	gtr	A
BRAD GOODMAN	drms	A
GARY LA PRELL	vcls	A

Formed in North Hollywood in early 1966 after Danny and Gary met in Continuation School (a sort of halfway house for social misfits). They decided to form a band and got together in earnest with the rest of the guys. They got to play gigs at places like Pandora's Box, the Hullabaloo and It's Boss and were auditioned for a record deal at A&M but lost out to the Merry Go Round. Their increasing indulgence in psychedelics and brushes with the law were their downfall, the final straw coming when Danny was arrested backstage at one gig and thrown into Juvenile Hall for three months. Although they didn't make it onto vinyl at the time a tape of them playing three songs back in the summer of 1966 survived and their very loose version of Van Morrison's *Gloria* found its way into *Vol. 20* of Greg Shaw's *Highs In The Mid-Sixties* series. Danny now lives in Oregon and plays with The Miracle Workers. Scott

plays in Top 40 bands in Venice (not far from LA). Brad lives in Hawaii - he's now a born again Christian and plays in Top 40 bands; Gary is a construction worker in Simi Valley (outside LA) and Mike, well he kinda vanished and the others haven't heard of him for several years.

Agape



Personnel:

FRED CABAN	gtr, vcls	A
MIKE JUNGKMAN	drms, organ	A
JOHN PECKHART	bs	A
RON TURNER	manager	A

ALBUM:

1(A)	GOSPEL HARD ROCK	(Mark MRS 2170)	1971
2(A)	VICTIMS OF TRADITION	(Agape 101)	1972

NB: (1) and (2) have been issued on CD by Agape Communi Cations (AC001 and AC002 respectively).

Yep! Perhaps it could only happen in America. This Californian outfit (from Azusa) are preaching the gospel using a hard rock format and musically it's pretty good too. Fred Caban was the brain behind the project - he wrote the lyrics, music and supplies the vocals on all the tracks. The opening cut on the first album *Blind* is pretty bluesy, there's plenty of fuzz on tracks like *Trust* and a good echoed guitar on *Freedom*. The magnum opus is the final track, *Rejoice*, which deals with the end of the world and the coming of Christ. Imaginative, maybe even psychedelic, this track in particular is well worth a listen. Their second album is more laid back than the first but both are equally sought- after.

There's also a CD release by Hidden Vision entitled *The Problem Is Sin: Live And Unreleased* which was supposed to be their third album in 1973. The CD contains 70 minutes of music.

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Age of Reason *to* Allies

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Age of Reason
- The Age of Reason
- The Agents
- Aggregation
- A.J.
- Akers, Lee, and The Electric Generation
- Steve Akin
- Alamo
- The Alarm Clocks
- Aldermen
- Gordon Alexander
- Alexander Rabbit
- Alexander's Rock Time Band
- Alexanders Timeless Bloozband
- Alien Nation
- The Aliens
- Alive 'n' Kickin'
- All Saved Freak Band
- Beau Allen
- Chris Allen and The Good-Timers
- Davie Allan and The Arrows
- Alley Cats
- Alley Cats
- The Alliance
- Allies

The Age Of Reason

Personnel:

- TOMMY DILDY keyb'ds, vcls A
- T. GORKA bs A
- J. JENSON bs A

- BILL MANNING drms, vcls A
- BILLY WINDSOR gtr, vcls A

ALBUM:

1. (A) THE AGE OF REASON (Georgetowne no #) 1969

On a Washington D.C. label, this band is thought to have come from Virginia. The album, which had no catalogue number, is rare and sought-after by collectors now. It kicks off with the band's own individualistic cover version of Bob Dylan and Rick Danko's *This Wheel's On Fire*, which is probably their magnum opus. Like most of the album, the music is very keyboard driven - Sony Bono's *Bang Bang* and Ike Turner's *I'm Blue* get similar treatment. It also contains a couple of originals with Bill Manning and Tommy Dildy's *Lefter To Home* the pick. It starts with some cool bluesy piano but then becomes very country-influenced.

The Age Of Reason

TOP

45:

1. (Your Love ls Like A) Magnet/I'm A Free Man (Ascot 2230) 1967

A different act from Long Island. The 'A' side of their 45 later resurfaced on the *Ear Piercing Punk* compilation.

(Max Waller / Mike Markesich)

The Agents

TOP

45:

1. Gotta Help Me/Calling An Angel (Rally 504) 1965

A California (Los Angeles) band whose *Gotta Help Me* has resurfaced on *Highs In The Mid-Sixties, Vol. 20*. It's a Mersey-influenced record with a guitar riff very similar to one in The Searchers' *When You Walk In The Room*.

Aggregation

TOP

ALBUM:

1	MIND ODYSSEY	(LH1 12008)	1967

45:

1	Sunshine Superman/Maharishi	(LH1 1209)	Mar 1968

The album sounds like a studio project. It's atmospheric, psychedelic mood music and includes some mellow instrumentals with Eastern moves, flute passages and dreamy arrangements. Ideal music to unwind by. At times it's

reminiscent of The Electric Prunes *Mass In F Minor* period, especially on *White Light*, with its cathedral choir sound. On the down-side there's some brassy arrangements that creep in too often and concocted lyrics and vocals which are occasionally rather lame. *The City Of Toys And Games* is sorta swing-era melody pop update - the toilet flush at the end eloquently sums it up. *Life's Light* makes amends though. Yet to be reissued/pirated, it commands pretty high prices but musically has limited appeal.

Recording on Lee Hazlewood's LHI label probably places this as a Los Angeles-based project.

(Max Waller)

A.J.

Personnel:

- TOM ARNOLD drms A
- LANCE GESSLER bs A
- ANDREW J. GOULARD gtr A

ALBUM:

1. (A) LAST SONG FIRST SIDE (Black Walnut) 197? SC

A privately pressed album of rural/hard rock recorded live on 31st October 1973. No date or local area is designated, but 1974 would be a best guess on the year of release.

Akers, Lee, and The Electric Generation

ALBUM:

1	HEAVY, HEAVY, HEAVY	(CROWN CST 600)	1969

On the same budget exploito label as the (Electric) Firebirds / 31st Flavors comes another anonymous assortment. Though the title might encourage hopes of more proto-grunge, 'heavy' this is NOT. The vocalist sounds like a gruffer version of CCR's John Fogerty, and the bulk of the material is in similar bluesy rock'n'boogie territory. The rest is country-rock and big ballads with piano to the fore. Heave, heave, heave!

(Max Waller)

Steve Akin

45s:

1	Baby You're A Habit I Gotta Break / Take Your Time	(Ash A-2001)	1969
2	It's Heavy / I'm Trippin' Alone	(Ash A-2002)	1970

A solo artist from Houston, Texas. The second 45 comes across like a pot-smokin' cowboy - trippy lyrics with a stoned folkie vibe over laid-back guitar rock. Very cool. It has subsequently resurfaced on the vinyl comp *I'm*

Trippin' Alone, and also appears on *The Psychedelic Experience, Vol. 3* (CD).

(Max Waller)

Alamo

Personnel:

LARRY DAVIS	bs	A
LARRY RASPBERRY	vcls, gtr	A
RICHARD ROSEBROUGH	drms	A
KEN WOODLEY	keyb'ds, vcls	A

ALBUM:

1(A)	ALAMO	(Atlantic SD 8279)	1970

Formed by four Memphis musicians, **Alamo** released a decent hard rock album. Larry Raspberry was previously in The Gentrys and would later form the Highsteppers. Richard Rosebrough went on to play with the Hot Dogs and Big Star, whilst Ken Woodley later played with Don Nix and would team up again with Rosebrough on the first solo albums by Alex Chilton.

(Stephane Rebeschini)

The Alarm Clocks

Personnel incl:

BILL EARLE (SCHWARK)	drms	A

45:

1	Yeah/No Reason To Complain	(Awake 107)	1966

A Stones/Kinks-influenced teen trio from Parma, a suburb of Cleveland, Ohio. They drove into a Cleveland studio to record both sides of an excellent teen-punk 45 - great snotty vocals and a good beat. Check it out on *Back From The Grave, Vol. 1*. *No Reason To Complain* has more recently been compiled on the *Acid Dreams Epitaph* CD.

Drummer Bill Earle graduated to The Damnation Of Adam Blessing.

Aldermen

45:

1. House Of Wax / ? (Sir Graham 102) c1966

An excellent fuzz garage-punker from Los Angeles' East Side, that can be appreciated at last on a recent various artists EP along with Cannibal & The Headhunters and the Atlantics (Dionysus/Bacchus BA05, 1995). Originally compiled on the 1969 double-LP *East Side Revue* (Rampart 3303), the track was written by Chick Carlton, who had performed as Chick Carlton & The Majestics before turning to writing for other local acts including the Sunday Funnies and the Enchantments. (Max Waller)

Gordon Alexander

ALBUM:

1 GORDON'S BUSTER (Columbia CS 9693) 1968

A Californian singer whose sole album was produced by Curt Boettcher and released at the same time as the Millenium *Begin* album.

(Stephane Rebeschini)

Alexander Rabbit

Personnel:

- B. BRADBURY A
- C.J. BRODOWICZ A
- L. DEMSKI A
- C. HOLMES A

ALBUM:

1. (A) THE HUNCHBACK OF NOTRE DAME (THE BELLS WERE MY FRIENDS) (Mercury SR 61291) 1970

The names are taken from the songwriting credits and on the back cover were four faces... but very little is known about this band. They were based in New Jersey from somewhere near Trenton, New Jersey, and their most popular live song was a version of the Spanish classic *Malaguainia*. Their album has been sadly neglected and is an excellent melodic psych/progressive cross-over item, with some similarities to Gandalf. It was produced by Jerry Samuels (Napoleon XIV).

Their guitar player later went on to form Duke Williams And The Extremes together with drummer Hank Ransom, from the Philadephia group Elizabeth. They also recorded at least one album.

(Vernon Joynson / Frederick Hoey)

Alexander's Rock Time Band

45:

1	Number One Hippie On The Village Scene/The Travel Song	(J&T 2022)	1967

This 45 was by The Coachmen. They later became Professor Morrison's Lollipop. See the Coachmen entry for further details.

Alexander's Timeless Bloozband



TOP

Personnel:

- CHARLES LAMONT A
- C. LOCKHART A
- L. MARKS A

ALBUMS:

1. (A) ALEXANDER'S TIMELESS BLOOZBAND (Smack 1001) 1967
2. (A) FOR SALE (Uni 73021) 1968

45:

1. Love So Strong / Horn Song (Matamat 101) 1967
2. Maybe Baby / Maybe Baby (Kapp K 967) 1967

NB: (1) also released on Uni (55044) 1967. They probably released other 45s.

A bluesy outfit with some psychedelic influence. Charles Lamont also released a solo LP in 1969, *A Legend In His Own Time* (Uni 73076), which consists of melodic psyche/pop with orchestrations. All the songs were written by Lamont and it features a version of *Love So Strong* which can also be found on the **Alexander's Timeless Bloozband** *For Sale* album. Both albums were produced by Tony Cary, but Lamont's solo effort cannot be recommanded.

The second 45 was a cover of the Buddy Holly/Norman Petty classic.

(Clark Faville / Stephane Rebeschini)

Alien Nation

TOP

ALBUM:

1	EAT THE DAY	(Private Pressing)	1970

A hippy folk group with good vocals.

(Stephane Rebeschini)

The Aliens

Personnel:

NICKY BONIS	organ	A
DOUG COWARD	bs	A
JOHN DAVIS	ld gtr	A
CONRAD DEDACATORIA	drms	A
STEVE GREEN	gtr	A
GAYLE "POONEIL" HOLLOWMAN	vcls	A
ROBBIE HOUSE	vcls	A
BILL SECHMAN	vcls	A

45s:

1	Come Fly With Me / Season Of The Witch	(Son Of A Witch 1801)	c1968
2	Love Someone / Tobacco Road	(Telastar 1401)	c1968

An octet from Norfolk, Virginia who were strongly influenced by the "San Francisco sound", especially Jefferson Airplane. *Love Someone*, an uptempo pop-rocker with Airplane-style vocals and heavy acidic guitar, is featured on *Aliens, Psychos And Wild Things* (CD).

The first 45 *Come Fly With Me* was a local hit. Their arrangement of Donovan's *Season of The Witch* adds a nightmarish atmosphere and more heavily fuzzed guitar - it lies in wait on *A Fistfull Of Fuzz*.

(Brent Hosier/Dr.Simon Trent D.S.U./Max Waller)

Alive 'n' Kickin'

Personnel incl:

P. CARDONA	A
J. PARISIO	A
BRUCE SUDANO	A
S. TODER	A
W. WILSON	A

ALBUM:

1	ALIVE 'N' KICKIN'	(Roulette SR-45052)	1970

45s:

1	Tighter, Tighter/Sunday Morning	(Roulette 7078)	1970
2	Just Let It Come/ ?	(Roulette)	1970

Produced by Tommy James and Bob King, **Alive 'n' Kickin'**s album certainly deserves attention. Composed of five men and one female singer a la Joplin/Bonnie Bramlett, the group offers a exciting mix of pop and psych rock with

excellent guitar parts. All the cuts bar two were penned by Bruce Sudano and W. Wilson, sometimes helped by S. Toder, P. Cardona or J. Parisio, so we assume they formed the line-up of this forgotten group. The more commercial songs from this very consistent album were chosen for singles. Tracks like *Kentucky Fire*, *Mississippi Mud*, *Hitter Man* or *Mother Carey's Chicken* are illuminated by a fantastic (and unknown) guitarist (who was probably a fan of the Litter's Zippy Caplan) using fuzz, wha wha and other effects. The tracks are generally long and give him the possibility to improvise at length.

Tommy James and Bob King also produced Neon.

(Stephane Rebeschini)

All Saved Freak Band

Personnel incl:

GLENN SCHWARTZ	gtr	A

ALBUMS:

1(A)	MY POOR GENERATION	(Rock The World Enterprises Records)	1975 R1
2(A)	FOR CHRISTIANS, ELVES AND LOVERS	(Rock The World Enterprises Records LP ASFB 1001)	1976 R1

A mix of gospel, Christian rock, heavy blues and psych folk with female vocals. Their albums are sought-after by some collectors now. Glenn Schwartz was previously in Pacific, Gas and Electric.

(Stephane Rebeschini)

Beau Allen

45s:

1	My Time / See Her Honey (Instr)	(Allen Records 1001)	Aug 1968
2	I Hope You're Proud / Dreamin' (PS)	(Allen Records 1008)	1968
3	Stand By Me/That's All I Want	(Allen)	1968
4	Part Of Me / What A Love Can Do	(HFA International 1012)	Nov 1968
5	Fallen Angel / Pusher Man	(HFA International #1013)	Nov 1968
6	My Time / Waiting For Me	(HFA International #1014)	1969
7	My Time / Waiting For Me	(Scepter 12247)	1969
8	Give Me Your Love / What A Love Can Do	(HFA International #1016/#1012)	May 1970
9	Georgia Ground / Fallen Angel	(HFA Internatioanl #1016/#1013)	Jul 1970

NB: (1) and (2) as **Bo Allen**. (3) as **Bo and The Weevils**

A Vidalia, Georgia artist who recorded as **Beau Allen**, Bo Allen and Bo And The Weevils. A borderline inclusion - his material covers a wide variety of styles taking in early '60s sounding ballads, cabaret/club sounds, teen-beat, through straight pop and rock. His choice and most relevant cuts have been compiled - *I Hope You're Proud* on *Kicks & Chicks* (which mentions that he also put out a "best of, 8 track") and *Give Me Your Love* - a good garagey-pop number which sounds more like 1966 than 1970 - on *The Garage Zone Vol. 1*. Of possible interest is *Georgia Ground*, a fine pop-rocker with flowing lead, use of wah-wah, and a tinge of country.

(Max Waller/Stephane Rebeschini)

Chris Allen and The Good-Timers

45:

1. My Imagination / Sorry 'Bout That (New World) 1967

A little known band from Indiana. Their cool fuzz-punker *My Imagination* has also been included on *Garage Punk Unknowns, Vol. 8.*

(Max Waller)

Davie Allan and The Arrows

Personnel:

DAVIE ALLAN	ld gtr	A B
LARRY BROWN	drms	A
PAUL JOHNSON	gtr	A
STEVE PUGH	bs	A
TONY ALLWINE	gtr	B
DREW BENNETT	bs	B
DON MANNING	drms	B

NB: **Davie Allan** has confirmed that Paul Johnson wasn't really in the band but was grabbed to fill out a publicity shot. Both he and Steve Pugh did play on two released tracks however: *Dance The Freddie* (the flip to *Moondawg '65*)and *I'm Looking Over A Four Leaf Clover*" (the flip to *Baby Ruth*).

ALBUMS:

1()	APACHE '65	(Tower (D)T-5002)	1965
2()	THE WILD ANGELS (Soundtrack)	(Tower (D)T-5043)	1966
3()	THE WILD ANGELS VOL. 2 (Soundtrack)	(Tower (D)T-5056)	1967
4()	DEVIL'S ANGELS (Soundtrack)	(Tower (D)T-5074)	1967
5()	BLUES THEME	(Tower (D)T-5078)	1967
6()	MONDO HOLLYWOOD (Soundtrack)	(Tower (D)T-5083)	1968
7()	CYCLEDELIC SOUNDS	(Tower (D)T-5094)	1968
8()	THE HELLCATS (Soundtrack)	(Tower ST-5124)	1968
9()	WILD RACERS (Soundtrack)	(Sidewalk ST-5914)	1969

NB: (2) reissued on CD.

45s:

1	War Path / Beyond The Blue	(Cude 101)	1963
2	War Path / Beyond The Blue	(Marc 107)	1963
3	Apache '65 / Blue Guitar	(Sidewalk 1)	1964
4	Apache '65 / Blue Guitar	(Tower 116)	1965
5	Moondawg '65 / Dance The Freddie	(Tower 133)	1965
6	Baby Ruth/I'm Looking Over A Four Leaf Clover	(Tower 142)	1965
7	Space Hop / Granny Goose	(Tower 158)	1965
8	Theme From The Wild Angels / U.F.O.	(Tower 267)	1966
9	Blues Theme/Bongo Party	(Tower 295)	1967 37
10	Angel With A Devil's Heart / I'm Leavin'	()	1967
11	Devil's Angels / Cody's Theme	(Tower 341)	1967
12	Blue Rides Again / Cycle-Delic	(Tower 381)	1967
13	Shape Of Things To Come / Wild In The Streets	(Tower 446)	1968
14	It's The Little Things You Do / You And Me	(MGM 14299)	1971
15	Head Over Heels / Here It Comes	(MGM 14374)	1972
16	Dawn Of The 7th Cavalry / Little Big Horn	(MGM 14432)	1972
17	Dawn At Wounded Knee / Little Big Horn	(MGM 14432)	1972
18	Pleasure Girl / And Evil Did Too	(MGM 14560)	1973
19	Apache '73 / Run Of The Arrow	(MGM 14650)	1973
20	White Man Beware / Where Do We Go From Here	(Aoa 113)	1976
21	Stoked On Surf / Outer Surf	(What 12-601)	1982
22	Stoked On Christmas / Flashback	(Macola MRC-0901)	1984
23	Chopper / Open Throttle	(In The Red ITR 0381)	1995
24	The Born Losers Theme / The Glory Stompers	()	19??

NB: (1), (2), (14), (15), (18) & (20) as Davie Allan. (16), (17), (19) as The Arrows. (10) unreleased. There are also two rare French EPs with picture sleeves: *Apache '65/Blue Guitar/Red Roses For A Blue Lady/Indian River* (Capitol EAP 60000) 1965 and *Theme From The Wild Angels/Rockin' Angel/Blues Theme/Bongo Party* (Capitol EAP 405043) 1967.

A mid to late sixties instrumental band from Hollywood, California. They specialised in doing a lot of soundtracks and there may have been a connection with Max Frost and The Troopers. In September 1967, *Blues Theme* reached No 37 in the U.S. charts. It was taken from the film 'Wild Angels' and has since resurfaced on *Songs We Taught The Fuzztones*.

Larry Brown later played with The Moon and Tony Allwine (aka Wayne Allwine) took up the long-standing role as the third official voice for "Mickey Mouse"!

In the '90s **Davie Allan** made at least two further albums: *Fuzz Fest* (Total Energy NER 3016) 1998, and *Loud Loose And Savage* (Dionysus ID123368), 1999. Still an amazing guitar player, with his trademark, a rich sustaining fuzz tone sound. He was inspired particularly by Duane Eddy, The Ventures' Nokie Edwards and Henry Mancini, whose songs are nearly the only covers he includes in his recent live and recorded work.

For more information on **Davie Allan** check his website: http://www.davieallan.com/

(Max Waller / Craig Morrison / Vernon Joynson / Janine Ridgeway / Stephane Rebeschini)

Alley Cats

45:

1. Cut Loose / Big Pigalle (Verna 501) 1965

Possibly two different outfits - the Verna 45 bunch called Houston home. They also recorded as the Terrible Teens, London Teens and Bad Habits - their bad habit being that they couldn't stick with one name. The Epic 45, produced and written by Ted Varnick, is swingin' beat-pop with a hint of country and enough attitude and swagger to be from Texas too. (Max Waller)

Alley Cats

45:

1	Lily Of The West / I Should Have Stayed At Home Tonight	(Epic 9778)	1965

Produced and written by Ted Varnick, this 45 is swingin' beat-pop with a hint of country and plenty of attitude and swagger. Ted was also in The Descendents and came from the Bronx, NY.

(Max Waller / Mike Markesich)

The Alliance

45:

1. (I'm Not Your) Steppin' Stone/Somewhere They Can't Find Me (Americana 1003) 196?

A cool fuzzy cover of Boyce and Hart's, *Steppin' Stone* and a competent stab at Simon & Garfunkel's classic on the other side. From Ruston, Louisiana, both tracks have also resurfaced on *Sixties Rebellion Vol. 14* (CD).

Allies

45:

1. I'll Sell My Soul / Burning Flask (Valiant V-748) 1966
2. I Would Love You / Sound Of Children (Reprise 0674)1968

A Los Angeles area outfit. *I'll Sell My Soul* is a superb moody folk-punker and can be savoured on *Straight From The Garage EP Vol. 3, Acid And Flowers* CD and *Sixties Rebellion 14: The Basement*. *Burning Flask* is very Byrdsy

with delightful harmonies and a swaying beat, yet to be compiled. Recommended for Byrds-spotters and Dovers fans everywhere. It has yet to be established whether the Reprise 45 is by the same group. (Max Waller)



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Duane and Greg Allman *to* Randy Alvey and The Green Fuz

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Duane and Greg Allman
- Allman Brothers Band
- Allman Joys
- The All Night Workers
- All Of Thus
- All That The Name Implies
- Alphabetical Order
- Al's Untouchables
- Randy Alvey and The Green Fuz

Duane and Greg Allman

Personnel incl:

DUANE ALLMAN	gtr	A
GREG ALLMAN	vcls, keyb'ds	A

ALBUM:

1(A)	DUANE AND GREG ALLMAN	(Bold 33-301)	1970

45:

1	Morning Dew/I'll Change For You	(Bold 200)	1971

An album issued to cash in the Allman Brothers Band success. It's composed of tracks probably dating from the Allman Joys and Hourglass period. The best tracks are an excellent cover of *Morning Dew* and *I'll Change For You*. Curiously, some tracks have a very bad sound and are in fact other versions of Hourglass tracks with new titles and composers (*Come Down And Get Me* credited to Ray Gerald is in fact *Down In Texas* by Eddie Hinton).

Bold was a small Florida label from Hialeah, probably linked to Steve Alaimo, a local soul and rock producer.

(Stephane Rebeschini)

Allman Brothers Band

Personnel:

DUANE ALLMAN	ld gtr	A B C

GREGG ALLMAN	organ, ld vcls	A B C
DICKY BETTS	ld gtr	A B C
JAI JOHANNY JOHANSON	drms	A B C
BERRY OAKLEY	bs	A B C
BUTCH TRUCKS	drms, perc	A B C
THOM DOUCETTE	hrmnca	B

ALBUMS:
(up to 1972)

1(A)	THE ALLMAN BROTHERS BAND	(Atco SD33-308)	1969
2(B)	IDLEWILD SOUTH	(Atco SD33-342)	1970
3(B)	LIVE AT FILLMORE EAST (dble)	(Capricorn 2802)	1971
4(C)	EAT A PEACH	(Capricorn 2CP0102)	1972

NB: All these albums have been reissued on vinyl and CD.

After Hourglass, Duane and Gregg Allman teamed up in 1969 with Butch Trucks of the Thirty-first of February, Berry Oakley and Dick Betts (from Second Coming) and Jay Johanny Johanson. **The Allman Brothers Band** was essentially a blues rock fusion act with some country and even classical influences. Fired by Duane Allman's inventive lead and slide guitar work, and supported by their two drummers (an idea probably inspired by the Grateful Dead), the group soon became very popular, especially in the South (they were established near Macon, Georgia).

Their first album was released in 1969 and recorded in New York by Adrian Barber. It contains five Gregg Allman originals plus a Muddy Waters cover and *Don't Wan't You No More* by Spencer Davis. The inside of the gatefold sleeve shows the group naked, sitting in a river.

Reinforced by Thom Doucette, a bluesy harmonica player, *Idlewild South* was recorded in Macon, Miami and New York and produced by Tom Dowd and Joel Dorn. All their material was original, except a version of Willie Dixon's *Hoochie Coochie Man*.

Their third album, the double *Live At Fillmore East*, is one of the greatest live sets ever and was recorded in New York in 1971. With only seven cuts, two of them over 19 minutes, there are no wasted notes and no useless jams. It helped secure the **Allman Brothers Band** reputation as a hot live act second only perhaps to the Grateful Dead.

The follow-up, *Eat A Peach* was also a double album, partly recorded live. It is notable for the 34 minute jam of Donovan's *First There Is A Mountain*, which takes up two sides of the album. The inside gatefold is a psychedelic drawing with magic mushrooms and various hallucinations.

Duane Allman died in 1971 and Berry Oakley in 1972, both in motorcycle accidents in the same Georgia area. The group's subsequent releases are more Southern Rock and Country oriented and are out of scope of this book.

(Stephane Rebeschini)

Allman Joys

TOP

Personnel:

MIKE ALEXANDER	bs	A
DUANE ALLMAN	ld gtr	A

GREGG ALLMAN	organ, gtr, ld vcls	A
BILL CONNELL (CONNEL)	drums	A
(TOMMY AMATO	drms	A)
(RALPH BALLINGER	bs	A)
(BOBBY DENNIS	gtr	A)
(JACK JACKSON	gtr	A)
(RONNIE WILKINS	piano	A)

ALBUM:

1(A)	EARLY ALLMAN	(DIAL DL 6005)	1973

NB: (1) also sometimes seen as *The Allman Joys*. (1) also issued in France (Mercury) 197?.

45:

1	Spoonful / You Deserve Each Other	(Dial 4046)	Sep 1966

NB: (1) 'B' side is non-LP.

Duane Allman was born in 1946 and grew up in Nashville with his brother Gregg. In 1958 the Allmans moved south to Daytona Beach, Florida. They formed several groups (the Y-Teens, the House Rockers) and finally the **Allman Joys**. In 1966, John D.Loudermilk, the songwriter (*Tobacco Road*) heard them playing live in a small Nashville club, the Briar Patch, and decided to take them into the studio to cut some sides. One of these, a psychedelic version of Willie Dixon's *Spoonful*, was released locally as a single on Buddy Killen's Dial label and sold well locally. They returned to the studio to record more tunes but the album was shelved when the band toured the South for several months and broke up upon the formation of Hourglass. It was eventually released in 1973 to cash in the Allman Brothers success...

The album has clear blues and R&B influences which permeate these early efforts, especially in Gregg's strong emotive vocals, but some of this material has a garagey edge to it, most notably on Gregg's own compositions: - *Gotta Get Away*, a spirited fuzzy thumper; *You'll Learn Someday* - a wistful jangley folk-rocker ala Beau Brummels; *Doctor Fone Bone* - a raucous rocker sounding like an early Golliwogs/Creedence. Their version of *Spoonful* is more uptempo than usual and features some hot fuzz runs from Duane.

The personnel listed without parenthesis is the four-man line-up that gigged as the **Allman Joys** and who recorded the Dial 45. The additional "members" shown appeared on studio recordings, Ronnie Wilkins, for example, was a session player who co-wrote tons of songs with John Hurley and others... just check out the *Gentry Time* album by The Gentrys for five Wilkins songs on one album alone!

Brian Connell later played with The Rubberband.

(Max Waller / Stephane Rebeschini/ Jeff Lemlich)

The All Night Workers

TOP

Personnel incl:

LLOYD BASKIN	A

45:

1. Why Don't You Smile?/Don't Put All Your Eggs In One Basket (Round Sound 1) 196?

Both tracks on this 45 were written by a pre-Velvet Underground Lou Reed and John Cale together with a guy called Vance and another called Terry Phillips. Phillips had been an early collaborator with Phil Spector, and was at this time in charge of Pickwick, who occasionally put out singles like this and *The Ostrich* by the Reed's The Primitives.

It may be that **The All Night Workers** were college mates of Lou Reed, and for certain the band had a large following from Fall 1966 through to Spring 1967 at Syracuse University, where they used to perform with a black soul-singer as **Otis and The All Night Workers**. It has also been suggested that some members of The Blues Magoos were in this act. Most of them moved to New York and formed The Albert who released LPs on Perception. Lloyd Baskin was later in Seatrain.

Why Don't You Smile? is a very appealing song, great vocals (rather soulful) and lots of commercial appeal. It was later covered by the U.K. Downliners Sect, but you can hear the original on *Mayhem And Psychosis, Vol. 1*.

Other 45s by All Night Workers (though possibly not this outfit?):-

1. Honey and Wine/God Bless The Child (Cameo 420) 1966
2. The Collector/Misery (Mercury 72833) 1968

(Max Waller / Mike Kostek / Joe Foster / Christine Wands)

All Of Thus

TOP

Personnel:

- DON CORBIT gtr, bs A
- BARRY DALGLEISH drms A
- JERRY HEUKENSFELD organ, piano A
- JOHN JOHNSTON gtr, piano, organ A

ALBUM:

1. (A) ALL OF THUS (Century 27916) 1966 R5

NB: (1) reissued on Rockadelic (RRLP 11.5) 1994 SC.

A late sixties garage rarity, which was reissued by Rockadelic in 1994. There are a few competent cover versions (Roger McGuinn's *Bells Of Rhymney*, Stevie Winwood's *Keep On Running*, and Bacharach & David's *Walk On By*), and lots of originals penned by John Johnston. These range from good organ driven garage punkers like *Last Night* and *Bye Bye Baby* to catchy garage ballads like *Kind Of A Dream*, *Just A Little* and *Artificial Lies*, which seem to be their speciality. A New York band. (Max Waller/Vernon Joynson)

All That The Name Implies

TOP

Personnel:

ALLAN BREE	gtr, vcls, hrmnca	A
NICK FEVA	12-string gtr, vcls	A
ROY JIMINEZ	vcls	A

MELINDA PARKES	vcls	A
MARLENE RYAN	vcls	A
(EMILE LATIMOR	congas	A)

ALBUM:

1(A)	ALL THAT THE NAME IMPLIES	(ORO ORO-4)	1968

45s:

1(A)	Black Tuesday/So Am I	(Oro 45-2)	1968
2(A)	Liar/August Pine	(Oro 45-3)	1968

This five-piece folkie collective, augmented by Emile Latimor on congas, produced an album and two 45s on this little known ESP subsidiary. The album rarely turns up - actually, its existence wasn't even suspected until it popped up on a list in 2000. The 45s are less elusive - only *Black Tuesday* is a non-LP track, though others are alternate versions.

Their sound is mellowed-out and distinct - gruff male vocals intertwine with sweet female and male harmonies over laid-back strumming and congas, with occasional flute or tambourine. Religious references and a 'back to the woods' vibe push this into the flower-children/hippie zone of the folk spectrum.

(Max Waller)

Alphabetical Order TOP

Personnel incl:

- MIKE CROSBY
- FRED DAVIDSON
- BOB LAMAR
- BOB McDANIEL
- RICHARD PERRYMAN

45s:

1. Under My Thumb/My Little Red Book (Lemco LEM 4402) Sep. 1967
2. All Over The World/Miss Blue Eyes (Rising Sons RS 45-710) 1968
3. All Over The World/Gonna Fight The War (Soul Boulevard 1002) 1968

From Louisville, Kentucky, their first 45 is quite sought-after. Both sides are keyboard-led garage with moody and soul-inflected vocals. *Under My Thumb* is a decent jerker with sinuous reedy runs, marred only by falsetto 'bah bah bah' backing vocals. *My Little Red Book* is a pretty competent stab at Love's classic, and has subsequently resurfaced on *Sixties Rebellion Vol. 8*. Sadly, by their second release they'd turned to a more pop/club sound. (Max Waller)

Al's Untouchables

Personnel:

- BILL ALLEY bs A
- RON HAMAD vcls, rhythm gtr A
- AL HUNTZINGER drms A
- BOB KEITH keyb'ds A
- MEL WIDENER ld gtr A
- RON BRESLER drms B
- DICKIE DOUGLAS gtr B
- TOMMY HANKINS bs B
- BRUCE NUNEMAKER rhthmn gtr B

45s:

1. (A) Church Key/Danny Boy (Hunt 450) 1964
2. (B) Come On Baby/Stick Around (Hunt 1140) 1966

NB: (1) as **Al & The Untouchables**. (2) as **Al's Untouchables**.

Actually a Johnny And The Hurricanes-style instrumental band from Iowa City, Iowa, but both sides of the *Come On Baby* 45 feature on *Boulders, Vol. 4* so we've included them here and indeed it's a screaming punk disc. Al Huntzinger played on the first 45, and was manager of the second line-up. He was also later in The Untouchables.

Their story is told on an excellent 1992 EP (MCCM 9102), which compiles both 45s. (Max Waller)

Randy Alvey and The Green Fuz

Personnel:

- RANDY ALVEY vcls
- LES DALE ld gtr
- R.E. HOUCHENS bs
- JIMMY MERCER gtr
- MIKE PEARCE drms

45:

1. Green Fuz/There Is A Land (Big Tex 445) 196?

This punk band hailed from Bridgeport in North Texas, just Northwest of Fort Worth and were for a while a popular local attraction in the area. Randy was just 15 when this single was made. Mastered on a portable reel to reel cassette and recorded in a rock constructed cafe after hours, which probably explains the echoey sound, it's hardly surprising the production sounds so crude. Since its inclusion on *Pebbles, Vol. 2*, and more recently the *Pebbles Box* set *Acid*

Dreams Epitaph CD and *Get Primitive (The Best Of Pebbles), Green Fuz* has become something of a cult classic. Only 500 copies were pressed at the time - the flip was a ballad credited to R.E. Houchens. Minus Les Dale the band recorded again as Natchez.

More recently, *Green Fuzz* has been covered by the Miracle Workers, Germany's Beatitudes, the Seclusions and by Dino Sorbello's Laughing Sky on their *Free Inside* CD retitled as *Here We Come*. (Max Waller)



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The Amberjacks *to* American Zoo

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Amberjacks
- Ambertones
- The Amboy Dukes
- American Beetles
- American Blues
- American Blues Exchange
- The American Breed
- American Dream
- American Dream
- American Eagle
- American Express
- The American Four
- American Legend
- American Revolution
- American Zoo

The Amberjacks

45:

1	Hey Eriq! / Blue Jaunte	(Migliore CR 727661/2)	Aug 1966

Also known as Terrozoid and The Amberjacks, this outfit were from Baldwin, Long Island. Another 45 may exist featuring a track *Put You Down*.

Compilation appearances have included:- *Hey Eriq!* on *Psychedelic Unknowns Vol. 4* and *Back From The Grave Vol. 8*; *Blue Jaunte* is on *Teenage Shutdown Vol.6: (I'm Down Today)*.

(Max Waller/Mike Markesich)

Ambertones

45s:

1	Charlena / Bandido	(GNP Crescendo 329)	1963
2	Chocolate Covered Ants / One Summer Night	(Dottie 1129)	1965

3	I Need Someone / If I Do	(Dottie 1130)	Oct 1965
4	I Can Only Give You Everything / I Only Have Eyes For You	(Rayjack 1002)	1966
5	I Can Only Give You Everything / I Only Have Eyes For You	(Treasure Chest 001)	1966
6	Clap Your Hands / Cruise	(Rayjack # Unkn)	1966
7	Clap Your Hands / Cruise	(Newman 601)	1966

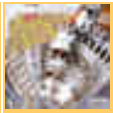
NB: (3) was repressed on a pale blue label circa 1969, the original is on a dark blue label. Two further 45s may be by the same band:- *99%* / *You Don't Know Like I Know* (White Whale 242) 1967 and *A Million Tears* / *Little Bit Of Lovin'* (White Whale 302) 1969.

Los Angeles' East Side has its own very special and vibrant scene, drawing on a plethora of musical styles from its wide ethnicity. In the '60s there was a wave of mainly Hispanic bands which peaked after the Invasion hit. Adopting rock'n'roll, pop, beat and garage sounds and flavouring them with their own musical heritage produced some fascinating and compelling results. These found an outlet on local labels like Linda, Faro, Rampart, Whittier and Chattahoochie which have been revisited in recent years by reissues, compilations and retrospectives. First division proponents of the 'East Side Sound' include Thee Midniters, Cannibal & The Head Hunters (*Land of 1,000 Dances*), and The Premiers (*Farmer John*). The lesser knowns now available on reissues and comps include the East Side Kids, Romancers (aka Smoke Rings), Atlantics, Jaguars, Enchantments, Sunday Funnies, Blendells ... and the **Ambertones**, who can be heard on Rampart's 1969 double-LP compilation *East Side Revue* (*I Need Someone*, *I Only Have Eyes For You*).

Recent comps of this genre include the Dionysus/Bacchus CD *The East Side Sound* and its same-name vinyl counterpart on Telstar. Their cover of the Troggs' *I Can Only Give You Everything* can also be found on *Boulders Vol. 4* and *Garage Punk Unknowns Vol. 7*. *If I Do* is on *Basementsville! U.S.A.*.

(Max Waller/Mike Marksesich)

The Amboy Dukes





Personnel:

JOHN DRAKE	vcls	A B
STEVE FARMER	gtr	A B
RICK LOBER	piano, organ	A
TED NUGENT	gtr	A B C D
DAVE PALMER	drms	A B C D
BILL WHITE	bs	A
GREG ARAMA	bs	B C D
ANDY SOLOMAN	keyb'ds	B C

ALBUMS:
(up to 1972)

1(A)	1ST ALBUM	(Mainstream 6104)	1968 183
2(A)	JOURNEY TO THE CENTER OF THE MIND	(Mainstream 6112)	1968 74

3(C)	MIGRATIONS	(Mainstream 6118)	1968
(-)	THE BEST OF THE ORIGINAL AMBOY DUKES	(Mainstream 6125)	1969
(D)	SURVIVAL OF THE FITTEST	(Polydor 24-4035)	1970 129
(D)	MARRIAGE ON THE ROCKS/ROCK BOTTOM	(Polydor 6073)	1970 191

N.B. Since 1972 (1)-(3) and (6) have been reissued as double sets. The albums are also available on CD.

45s:

1	Baby Please Don't Go/Psalms of Aftermath	(Mainstream 676)	1968 106
2	Journey To The Center Of The Mind/Mississippi Murderer	(Mainstream 684)	1968 16
3	Scottish Tea/You Talk Sunshine, I Breathe Fire	(Mainstream 693)	1968 114
4	Good Natured Emma/Prodigal Man	(Mainstream 700)	1969 -
5	For His Namesake/Loaded For Bear	(Mainstream 704)	1969
6	Flight Of The Birds/?	(Mainstream 711)	1969

NB: (2) and (4) also released in France with a PS (Vogue INT 80140) and (London 69024).

This Detroit-based group are of particular interest as their leader, Ted Nugent, later attained rock stardom. **The Amboy Dukes** attracted national attention when the title track of their second album became a U.S. Top Twenty hit. Nugent's frenzied guitar playing also made them a prime 'live' attraction, and the number that usually closed their shows, Them's U.K. hit *Baby Please Don't Go* included on their first album is also featured on *Nuggets*. A typical punk garage band, **The 'Dukes** should, by rights, have faded back into obscurity post-1969. But Nugent's persistence kept them on the road and the band, having gone through various personnel changes, was still putting out largely tasteless albums into the seventies. A compilation *The Best of The Amboy Dukes* (Mainstream 6125) was also issued in the seventies, but the best compilation of their material is the double LP *Journeys And Migrations* (Mainstream) in 1974. Another compilation of their material was *Dr Slingshot* (Mainstream MRL 414) in 1974.

Steve Arama went on to form Ursa Major with Dick Wagner from Frost.

Original guitarist, Steve Farmer, has also recently been collaborating with neo-psych/acid-goth band **Babylonian Tiles**, co-writing and playing on their *Shadows On The Wall* 45 (Saint Thomas STP 0056) 1998. **Babylonian Tiles** have also covered another **Amboy Dukes**' track: *Saint Philips Friend* (STP 0043) 1997.

Compilation appearances have included:- *Journey To The Centre Of Your Mind* on *Nuggets, Vol. 1, Best of '60s Psychedelic Rock* (CD) and*Michigan Rocks Vol. 1*; and *You Talk Sunshine I Breathe Fire* on *Michigan Brand Nuggets*.

(Vernon Joynson/Stephane Rebeschini)

American Beetles

Personnel:

- BILL ANDE ld gtr
- TOM CONDRA rhythm gtr

- DAVE HIERONYMUS drms
- JIM TOLLIVER bs

45s:

1. Don't Be Unkind / You Did It To Me (Roulette 4550) 1964
2. School Days / Hey Hey Girl (Roulette 4559) 1964
3. She's Mine / Theme Of The American Beetles (BYP 1001) 1964
4. It's My Last Night In Town / You're Getting To Me (BYP 101/2) 1964
5. I Wish You Everything / Say You Do (Yorey 1001) 1965

NB: (4) also issued on Mammoth (102). (5) also issued in Canada on Barry (3307).

Miami's answer to the Beatles? This outfit had already been going since the late 50s as the Ardells and the new moniker was not a bad idea to catch the latest musical craze in 1964. Unfortunately they chose a tough act to be compared to and none of their numerous 45s resulted in major success. So it was time for a rethink and another name change to - the The Razor's Edge. (Max Waller)

American Blues




TOP

Personnel:

- FRANK BEARD A
- DOUG DAVIS A
- DUSTY HILL A
- ROCKY HILL A

ALBUMS:

1. (A) AMERICAN BLUES IS HERE (Karma 1001) 1968
2. (A) AMERICAN BLUES DO THEIR THING (Uni 73004)1969

NB. (2) reissued by See For Miles (SEE 99) 1987, (1) and (2) have also been reissued on one CD (Afterglow) 199?.

45:

1. If I Were A Carpenter / All I Saw Was You (Karma 101) 1969

One of the better known Dallas bands of this era **American Blues** were originally known as The Warlocks and also an important stepping stone for Dusty Hill and Frank Beard before they went on to join ZZ Top. Their first album was produced by Scotty McKay and recorded at Robin Hood Brian's studio in Tyler, Texas. Side one is predominantly psychedelic and a 45 from it was issued the following year. Side two was in more of a heavy rock style. It did well enough to attract the interest of EMI subsidiary UNI who signed the band. The result was *Do Their Thing*, which was basically a blues rock album with some psychedelic trappings. It did have its moments and *You Were So Close To Me*, *Softly To The Sun*, *Just Plain Jane* and *Dreams* are the better tracks. However, the sales were poor and UNI quietly dropped the band.

There was a second band of this name who released one 45, *Say So/Your Love Is True* (Amy 997) during the 1960s.

Compilation appearances have so far included *If I Were A Carpenter* and *All I Saw Was You* on *A Journey To Tyme, Vol. 1* and *If I Were A Carpenter* on *Reverberation IV* (CD).

American Blues Exchange



TOP

Personnel:

ROGER BRIGGS	gtr	A
ROY DUDLEY	vcls, hmnca, tamb	A
PETER HARTMAN	bs	A
DAN MIXTER	gtr, recorder, harmony	A
DALE REED	perc, harmony	A

ALBUM:

1(A) AMERICAN BLUES EXCHANGE BLUEPRINTS (Tayl TLS 1) 1969

NB. (1) reissued on Heyoka (Hey 204) 1985 and on CD (Flash 55). Reissued officially on CD by Gear Fab (GF-120), with extra material not included on the bootlegs.

This band consisted of students at Trinity College in Hartford, and they mainly played a college parties and dances in the Connecticut / Massachusetts areas between 1968 and 1970. Aside from *Burlington Letter*, a sensitive 'acid' guitar ballad, their album is broadly-speaking a collection of late '60s bluesy numbers, with some great laid-back dual guitar leads. Don't let the "blues" in the band name put you off, however, as there's a Cream/Blind Faith influence on tracks like *The Taker* and *Ode To The Lost Legs Of John Bean*, and it's an album that will also appeal to fans of laid-back West Coast rock, as well as the blues.

Recorded at the Gallery studio in East Hartford, Connecticut, the album had an original pressing of 1,000 although only 400 were sold - the remainder being given away or binned over the ensuing years.

After the band split and went their separate ways, all continued to pursue their musical hobby, and now reside in the Connecticut / Massachusetts area, except for Dale Reed who moved out to LA. Indeed Roger Briggs still records and releases limited edition cassette tapes for friends and interested people to this day!

The American Breed

TOP

Personnel:

- AL CINER gtr A
- CHUCK COLBERT bs A
- LEE GRAZIANO dr A
- GARY LOIZZO vcls, gtr A
- KEVIN MURPHY keyb'ds

ALBUMS:

1. (A) AMERICAN BREED (Acta (Dot) 38002) 1967
2. (A) AMERICAN BREED ll 'Bend Me Shape Me' (Acta (Dot) 38003) 1968 99

3. (A) PUMPKIN POWDER SCARLET AND GREEN (Acta (Dot) 38006) 1968
4. (A) LONELY SIDE OF THE CITY (Acta (Dot) 38008) 1968

45s:

1. I Don't Think You Know Me/Give Two Young Lovers A Chance (Acta 802) 1967 -
2. Step Out Of Your Mind/Same Old Thing (Acta 804) 1967 24
3. Don't Forget About Me/Short Skirts (Acta 808) 1967 107
4. Bend Me, Shape Me/Mindrocker (Acta 811) 1967 5
5. Green Light/Don't It Make You Cry (Acta 821) 1968 39
6. Ready, Willing And Able/Take Me If You Want Me (Acta 824) 1968 84
7. Any Way That You Want Me/Master of Fate (Acta 827) 1968 88
8. Keep The Faith/Private Zoo (Acta 830) 1969 -
9. Hunky Funky/Enter The Master (Acta 833) 1969 107
10. Room At The Top/Walls (Acta 836) 1969 -
11. Cool It (We're Not Alone)/The Brain (Acta 837) 1969
12. Can't Make It Without You/When I'm With You (Paramount 0040) 1971

This outfit formed in Chicago in 1966 and were originally known as Gary and The Night Lites and The Light Nites. They began life as a kinda top 40 frat band releasing three 45s as Gary and The Night Lites and one as The Light Nites. When they signed to Acta they changed name to **The American Breed**. They continued the brief relationship they had with Bill Traut at Dunwich (as The Light Nites) and he became their producer for their first few Acta singles. They are most remembered for a soul-influenced pop sound best represented by *Bend Me, Shape Me*, which was by some way their biggest hit, but I've included them here on the strength of their earlier psych pop hit, *Step Out Of Your Mind* and *Green Light*, which was in a similar vein. Like many Chicago bands of this era they had quite a brassy sound. Although they were primarily a singles band their second album did make it to No 99 in the U.S. Album Charts. After several personnel changes the group evolved into Ask Rufus (who were later known as simply Rufus). Gary Loizzo was also involved in an outfit called Jamestown Massacre in the late sixties and early seventies.

Their compilation appearances to date have been confined to *Bend Me, Shape Me* and *Step Out Of Your Mind* on *Nuggets, Vol. 5* and *11* respectively plus an otherwise unreleased recording of *What Now My Love?* from July 1967 on the *Early Chicago* compilation.

Oh Yeah! The Best Of Dunwich Records, Vol. 1 contains a radio spot. *If You're Ready! The Best Of Dunwich Records, Vol. 2*, contains another radio spot and the previously unreleased track *It's Getting Harder*. Varese Vintage issued the 17 track compilation *Bend Me Shape Me* in 1995 which also contains an interview with Gary Loizzo.

American Dream

TOP

45:

1. Love Is A Beautiful Thing/Jug Band Music (Bovi RM 45027/8) c1967

Despite the sweet harmonious vocals on the above 45, this Rhode Island group sound more like The Vagrants than The Young Rascals with some wonderfully vicious and heavy fuzz. Their Lovin' Spoonful cover is more true to the original and, therefore, something of a disappointment by comparison.

(Max Waller)

American Dream

Personnel:

MICKEY BROOK	drms	A
DON FERRIS	bs, vcls	A
NICKY INDELICATO	gtr, vcls	A
NICK JAMESON	ld gtr, piano, vcls	A
DON LEE VAN WINKLE	gtr, vcls	A

ALBUM:

1(A)	THE AMERICAN DREAM	(Ampex A 10101)	1970

45:

1	Good News / I Ain't Searchin'	(Ampex 11001)	1970

From Philadelphia. It is a pretty good debut album of heavy rock with three guitars, but what makes it stand out is the superb production job by Todd Rundgren, who also engineered the recording.

Nick Jameson would later join Foghat and Paul Butterfield. He also released a solo album in 1977 on Bearsville

(Max Waller / Tony Harland / Stephane Rebeschini)

American Eagle

Personnel:

- GREG BECK gtr,vcls
- GENE HUBBARD keyb'ds,vcls
- ROBERT LOWERY ld vcls
- FRED ZEUFELDT drms,vcls

ALBUM:

1. AMERICAN EAGLE (DECCA DL 75258) 1970

45s:

1. Family / Gospel (Decca 32788) 1971
2. On The Rack / Ballad Of A Well-Known Gun (Decca 32833) 1971

Previously known as the Surprise Package (with Mike Rogers instead of Gene Hubbard) these guys lineage stretches way back through numerous Pacific Northwest bands including the Viceroys, Galaxies and Rock Collection. They

appear to have been based in California by this time. The album is predominantly straight-ahead riff-heavy rock with soulful vocals. The Vanilla Fudge style rework of the Moody Blues' *Nights In White Satin* drives that particular comparison home. (Max Waller)

American Express

TOP

45:

1 You're Going to be the One/You And Me (Teen Town 111) 1969

Pop with horns, on the same label as The Sidewalk Skipper Band.

(Stephane Rebeschini)

The American Four

TOP

Personnel incl:

- JOHN ECHOLS ld gtr
- ARTHUR LEE vcls, gtr

45:

1. Lucy Baines/Soul Food (Selma 2001) 1964

This was a short-lived 1964 Los Angeles band of Lee's which recorded just the one rather commercial 45. Both sides can be heard on *A Journey To Tyme, Vol. 5* and *Lucy Baines*, the better of the two has also cropped up on *Magic Carpet Ride*. The band soonevolved into The Grassroots and later still into the seminal Love.

American Legend

TOP

45:

1. Back In The U.S.S.R. / Sunshine Morning (D.J. 101) 1969

From Mason City, Iowa. A good hard-rockin' Beatles cover backed by a light poppy number with way too many bah-bah-bah's.

(Max Waller)

American Revolution

TOP

Personnel:

- RICHARD BARCELONA gtr, vels A
- DANIEL DERDA drms A
- EBBIE HADDAD keyb'ds, vcls A
- JOHN KEITH bs, vcls A

ALBUM:

1. (A) AMERICAN REVOLUTION (Flick-Disc FLS 45,002) 1968

NB: (1) promo copies issued in mono with sticker.

A late sixties Hollywood hippie type rock band. Barcelona and Keith later played in Edge, who issued an album in 1970. The *American Revolution* album, produced by Harley Hatcher, is quite heavily orchestrated with pleasant vocal harmonies, particularly on *In The Late Aftemoon*, *Rainbow In The Rain* and *Love Has Got Me Down*. Some of the songs have a psychedelic taint, but it's predominantly rather good psych-pop.

Producer Harley Hatcher, was an exploitation film composer, member of Mike Curb's gang and as an army buddy of Elvis he sang in ad-hoc groups with the King.

(Vernon Joynson / Joe Foster / David Jaffe)

American Zoo

TOP

Personnel:

- B. BOTTRELL
- DAVE DANIELI
- BILL HAWKINS
- J. MARTZ

45s:

1. Mr Brotherhood/Magdalena (Reena 1026) 1967
2. What Am I ?/Back Street Thoughts (Reena 1030) 1967

This band recorded at least two 45s for this Hollywood-based label in late 1967. *Mr Brotherhood* was poppy psychedelia with trippy lyrics and sound effects. It was released in two quite different versions - one with organ to the fore and an extra verse and the other was an abridged version with guitar more to the fore and the 'trippy effects'. You can hear the former version on *High All The Time Vol. 2* and the later version on *Slowly Growing Insane* (CD) and it's vinyl counterpart *Psychedelic Unknowns Vol. 11*.

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Eric Andersen *to* Aorta

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Eric Andersen
- Angel
- The Anglo-Americans
- Anglo Saxton
- The Angry Men
- Animated Egg
- Anonymous
- The Answer
- Ant Trip Ceremony
- Anthem
- Aorta

Eric Andersen

ALBUMS:
(up to 1972)

1	TODAY IS THE HIGHWAY	(Vanguard 79157)	1965
2	'BOUT CHANGES AND THINGS	(Vanguard 792206)	1966
3	'BOUT CHANGES AND THINGS, TAKE 2	(Vanguard 79236)	1967
4	MORE HITS FROM TIN CAN ALLEY	(Vanguard VSD 79271)	1968
5	A COUNTRY DREAM	(Vanguard VSD-6540)	1968
6	AVALANCHE	(Warner WS 1748)	1970
7	ERIC ANDERSEN	(Warner WS 1806)	1970
8	THE BEST OF	(Vanguard VSD 7/8)	1971
9	BLUE RIVER	(CBS)	1972

NB: Mono pressings of the Vanguard albums also exist. (1) and (2) also released in the U.K. by Fontana. Most of the Vanguard albums have been reissued in the '70s.

Of Norwegian origin, **Eric Andersen** was one of the best Greenwich Village folksingers and poet/songwriters during 1963/64, but his career has always been undermined by bad luck, poor judgment and mismanagement. After two good folk albums, his response to Dylan going electric was to re-record his best album with a rhythm section, hence the *Take Two* in the title.

His next effort, *More Hits From Tin Can Alley*, was ruined by the florid production of Al Gorgoni and features the usual New York musicians : Al Kooper, Hugh McCracken, Herb Lovelle, Bob Rafkin, Bobby Gregg, Paul Harris, Paul Griffin, plus some tasteful guitar parts of Amos Garrett. It contains one outstanding fast track, *'Mary Sunshine* with McCracken (or Kooper?) doing a fantastic Bloomfield impersonation on electric guitar.

Following the collapse of the original folk scene, he pursued one fad after another, turning C&W for *Country Dream*

and using Sgt Pepper-like orchestration for his Warner albums, which sold poorly. In 1972 he moved to Columbia and released one of his best albums, *Blue River*. Unfortunately the master tapes for the follow-up albums were lost and **Andersen** reappeared only in 1975, as a singer/songwriter a la James Taylor. He kept on recording for Arista and eventually returned to Norway.

In 1991 and 1994 he recorded two sympathetic albums with Rick Danko (The Band) and Jonas Fjeld. His songs have also been sung by other groups including: *Violets Of Dawn* by the Robbs and the Blues Project and *Think About It* by Len Novy. He is sometimes credited as Eric Anderson.

(Stephane Rebeschini)

Angel

Personnel:

BARRY BRANT	drms	A
FRANK DIMINO	ld vcls	A
GREGG GIUFFRIA	keyb'ds	A
MICKEY JONES	bs	A
EDWYN 'PUNKY' MEADOWS	ld gtr	A

ALBUMS:

(up to 1976)

1(A)	ANGEL	(Casablanca 7021)	1976
2(A)	HELLUVA BAND	(Casablanca 7028)	1976

45s:

(up to 1976)

1	On And On/Angel (Theme)	(Casablanca CBXS 14)	1976
2	Feelings/Angel (Theme)	(Casablanca CBXS 22)	1976

This combo was launched by their label Casablanca Records as the "white" answer to Kiss, with whom they toured. They did a melodic hard-rock with strong keyboards. They also appeared in the Jodie Foster film "Foxes".

Punky Meadows had earlier been in The English Setters and prior to adopting the **Angel** monicker in 1975, the band were known as Sweet Mama From Heaven.

(Christophe Simplex / Don Smith / Jim McMaster)

The Anglo-Americans

45:

1. The Music Never Stops/Are You Ready For This? (Chattahoochee 605) 1966

A solid pop-thumper that comes with ringing guitars and a nod to The Beach Boys. The flip is full of 'hip' lyrics and a take on Bob Dylan circa 1965 lyric and sound-wise. Tongue-in-cheek folk-rock. (Max Waller)

Anglo Saxton

45:

1 Ruby/You Better Leave Me Alone (Lucky Eleven) 1967?

The 'A' side was a pop hit for the First Edition but this unknown group recorded a good sneering punky version with Dylan-like vocals and Animals style organ arrangement. The flip is a decent Jimmy Reed rip-off.

(Stephane Rebeschini)

The Angry Men

45:

1. Come With Me (To Another World)/Love Is Gone (Torch T-1001/2) c1965

Soft and restrained 'garage-ballads' from Rochester, New York, sounding anything but angry and coming on more like a lounge-bar band. (Max Waller)

Animated Egg



ALBUM:

1. ANIMATED EGG (Alshire SF-5104) 1967

N.B. (1) was also issued in mono on Somerset (SF-32700), and also released on Europa (E 316) in Germany and Marble Arch (MAL 890) in 1969 in the UK. The album was also issued under two different titles:
101 Strings Astro-Sounds From Beyond The Year 2000 (Alshire) 196? R1/2
The Black Diamonds A Tribute To Jimi Hendrix (Alshire S 5220) 19?? R1/2.

The album itself is of little interest but some of its better cuts have recently resurfaced on compilations. You'll find *I Said, She Said, AhCid* on *Relics, Vol. 2* and *Sock It My Way* has turned up on *Turds On A Bum Ride, Vol. 1*.

The *Everything You Always...* CD also includes three cuts, credited under the **Astro Sounds...** monicker: *Flameout, Barner X-69* and the delightfully titled *A Disappointing Love Affair With A Desensitized Robot*.

Anonymous



Personnel:

- RON MATELIC vcls, gtr A
- JOHN MEDVESCEK drms A
- MARSHA ROLLINGS vcls A
- GLENN WEAVER vcls, gtr, bs A

ALBUMS:

1. (A) INSIDE THE SHADOW (A Major Label AMLS 1002) 1976 R4
2. ANONYMOUS (A Major Label AMLS 1002) 1981 R1/2

NB: (1) came in a blue and white cover, black and white label, with insert. 500 copies were pressed. (2) was a repressing of the Inside The Shadow album - this time untitled, with a slightly modified cover (black and white cover, red and white label, no insert). (1) reissued by OR (OR 015) 1996, in a ltd edition of 375.

Hailed from Indianapolis, Indiana, but recorded on a label based in Milwaukee, Wisconsin, by Jim Spencer. This is a superb album of melodic guitar driven rock which blends exquisitely with Marsha's vocals on tracks like *J Rider, Up To You, Pick Up And Run* and *Baby Come Risin*, which is probably the album's finest moment. If you like ringing guitar work and harmonic vocals, this album is for you. They've been likened to Jefferson Airplane! They also had a 45 on Flat, which I don't have details of, and a cut on the 1981 compilation *Let Them Eat Jellybeans* on Faulty Records.

Ron Matelic and John Medvescek had earlier played for Sir Winston and The Commons. The **Anonymous** album has been reissued by OR records, early in 1997, along with another album *No Longer Anonymous* recorded by Ron, John and Marsha circa 1979, under the name **J.Rider**. This was later reissued by OR records as a ltd edition of 375 in 1996 (OR 016)

I am told the band who appear on the *Let Them Eat Jellybeans* compilation is a different one with the same name. The style of music of the band on the compilation is apparently something like The Residents.

The Answer



Personnel:

- TODD ANDERSON vcls A
- MICHAEL FRIEDMAN bs A
- MIKE SIMPSON rhythm gtr A
- BOB SHUMAKER drms A
- CHIP WRIGHT gtr A

45:

1. Why You Smile/I'll Be In (White Whale 225) 1965

A little known garage band from Berkeley, California. The catchy 'A' side has resurfaced on *Sixties Rebellion, Vol. 3*, the 'B' side on *Highs In The Mid Sixties, Vol. 1*. Anderson and Friedman formed The Drongos after **The Answer** split in 1966.

Anthem

Personnel:

BARTHOLOMEW	gtr, vcls	A
BOBBY HAYE	drms, vcls	A
GREGG HOLLISTER	bs, vcls	A

ALBUM:

1(A)	ANTHEM	(Buddah BDS-5071)	1970

A rare concept album, with sophisticated arrangements. Gregg Hollister would later play with Rockspur (DJM, 1978).

(Stephane Rebeschini)

Ant Trip Ceremony



Personnel:

STEVE DeTRAY	ld gtr	A
GEORGE GALT	gtr, vcls, hrmnca, bs	A B
ROGER GOODMAN	vcls	A B
GARY ROSEN	bs, gtr, vcls	A B
MARK STEIN	ld gtr, flte, bs	A B
JEFF WILLIAMS	drms	A B

ALBUM:

1(A/B)	24 HOURS	(C.R.C. 2129)	1968

NB. (1) reissued on Resurrection. The vinyl reissue is exact and indistinguishable from the original except for the fact that it's on dark blue vinyl and must be held to a bright light to check. If you can't see colour through it, it's probably an original. (1) reissued on CD by Anthology (Ant 2311) 1995, with a newly designed cover. (1) reissued legitimately on CD by Collectables (Col-CD-0717) 1999 but with a different running order.

Steve Detray, a student at Oberlin College in Ohio, took a break in 1966 and early 1967 to spend time in Logan, Utah with his brother. While out there, he formed a band which he named **Ant Trip Ceremony** after a suggestion from a local English professor who had seen the term in a novel. The phrase was a description of modern human society and Detray thought it an appropriate name for his band. Before he returned to Oberlin for the 1967/8 academic year, Steve disbanded the band but retained the name when he formed a new electric rock band at Oberlin. Gary Rosen, George Galt, and Mark Stein had been playing together in a blues band. Stein was a flute major at Oberlin, Roger Goodman was also a student, and the only non-college member was the drummer, Steve Williams, a 16-year-old local kid who had some jazz-drumming experience.

The band mainly played gigs at Oberlin and were noted for long improvisatory jams. Their album was recorded in two sessions, the first in February 1968 and the second some months later. Steve Detray was only present for the first session as he left the College in the spring of 1968. Technical faults affected the recording: the KLH deck used for playback had a faulty right speaker and the mixdown was affected as a result with vocals sounding further back in the mix than originally intended. The producer, David Crosby, was a fellow-student at Oberlin and contrary to

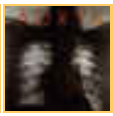
legend is *not* the David Crosby of The Byrds/CSN&Y fame. Only 300 copies of the album were pressed and sold around campus.

A blend of folk, blues, jazz and eastern psychedelia, the album is at its best on the more meditative pieces like *Pale Shades Of Gray* with it's eerily beautiful snakecharmer melody and *What's The Matter Now* which is based on on a reflective "Goodbye Pork Pie-Hat" riff. *Four In The Morning* and *Riverdawn* are also in this lullingly insistent vein whilst *Elaborations* is a lengthy raga-ish instrumental with some very effective flute. Some of the covers like *Get Out Of My Life Woman* and Eric Andersen's *Violets Of Dawn* are no more than adequate, but their version of *Hey Joe* is much more exciting.

The band disbanded as the members left college. Steve, George, Gary, and Jeff still perform while Roger is retired from teaching college. Steve Williams later played with such greats as Clark Terry, Al Hall and Herb Lovette, whilst Rosen was a Bluesbander prior to his conversion to folk music. Goodman came from England originally.

(Lloyd Peasley / Vernon Joynson / Clark Faville)

Aorta



Personnel:

JIM DONLINGER	gtr, vcls	A B
BILLY HERMAN	vcls, drms	A
BOBBY JONES	bs, vcls	A
JIM NYEHOLT	keyb'ds	A B
MIKE BEEN	bs, gtr, vcls	B
TOM DONLINGER	drms, perc	B

ALBUMS:

1(A)	AORTA	(Columbia 9785)	1969 168
2	AORTA 2	(Happy Tiger 1010)	1970 -

NB: (1) also released in France: (CBS S7-63690) 1969. (1) reissued on CD by Buy Or Die.

45s:

1	Shapes Of Things To Come/Strange	(Atlantic 2545)	1968
2	Strange/Ode To Missy Mtfzspkik	(Columbia 44870)	1969
3	Sand Castles/Willie Jean	(Happy Tiger 567)	1970

These two albums of acid psychedelia are highly rated by some. Their first album is consistently good throughout and is certainly recommended. A wide range of material is held together by tight playing and some fine guitar/organ interplay. Unfortunately, the second album pales by comparison and is largely uninspired with no real highlights.

The band came from Chicago and during the mid sixties were a popular Top 40's lounge group, going by the name of The Exceptions. After a couple of years of regurgitating the latest hits, they were getting bored and were looking for room to explore their musical talents, when producer Bill Traut (of Dunwich Records) approached them with an offer to record an album of original material. All of the group with the exception of Pete Cetera lept at the chance, and with the bass slot now filled by Bobby Jones, they renamed themselves as **Aorta**.

Curiously their first album was released the same month as three other Chicago acts signed to Columbia Illinois Speed Press, The Flock, and Chicago (who incidentally included Pete Cetera). This was a marketing ploy to push a "Chicago" scene and all four albums entered the Billboard Top 200, with **Aorta**'s peaking at around 168 and remaining in the chart for a respectable six weeks. Incidentally, the basic tracks and vocal tracks for the first album were recorded at Great Lakes Recording studio in Sparta, Michigan, with one track *Sprinkle Road To Cork Street* referring to two roads in Kalamazoo, Michigan.

Been and the Donlinger brothers had all formerly played in The Rotary Connection, another Chicago act, and Been and Jim Dolinger were later in Lovecraft. Nyeholt also played with The Rotary Connection during a brief period between the two albums, and Billy Herman went on to play for New Colony Six. Michael Been later played with Moby Grape members Jerry Miller / Bob Mosley in Fine Wine, and is still active on the music scene.

The compilation *Psychedelic Dream* features three tracks from their first album:- *What's In My Mind's Eye*, a beautiful piece of orchestrated pop-psych; *Sleep Tight*, a rather disjointed song which wasn't one of their finest moments but ended with some pleasant keyboards and *Catalyptic*, a cover of a Colours song, which is another keyboard dominated number with some occasionally scintillating guitar. The latter track has often puzzled collectors, as it fits neatly into the 'concept' of *Aorta*, but is pre-dated by the Colours version. In fact, Bill Traut had received a demo of the track, and suggested it to **Aorta** for their album, but other than that there's no direct link between the groups.

Anyone interested in digging into **Aorta**'s roots may be interested in the Collectables CD *The Quill Records Story: The Best of Chicago Garage Bands*, which includes two Exceptions singles: *As Far As I Can See* and *Business As Usual*.

(Vernon Joynson / Byron Stewart / Stephane Rebeschini / Michael Packer)



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Apache *to* Arrogance

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Apache
- Apes of Wrath
- The Apocalypse
- Apokolips
- The Apollos
- Apollo's Apaches
- The Apostles
- The Apostles
- The Apostles
- The Apostles
- Appaloosa
- Apparition
- Apperson Jackrabbit
- The Apple Corps
- The Apple-Glass Cyndrom
- The Applepie Motherhood Band
- Appletree Theatre
- The Apolloes
- Arbuckle
- Arch Of Triumph
- The Argyles
- Ariel
- Ark
- The Arkay IV
- Armageddon
- Arnold Bean
- The Arondies
- Arrangement
- Arrogance

Apache

Apache was the title of the album. See Maitreya Kali for the corrected info.

Apes of Wrath

ALBUM:

1	APES OF WRATH	(Private Pressing)	c1972

Released by the band on their own label in a limited pressing of 500, the album includes a cover of Donovan's *Hey Gyp*, the very heavy *3 Billion Blind Mice*, and *The Apes Of Wrath*, *Mankinds Lies*, *Old Joe*, *Hypnotize The Masses*, with lots of fuzz guitar and guitar leads.

(Stephane Rebeschini)

The Apocalypse

45s:

1	We Have Lost The Way / Do You Remember	(Apocalypse A-002)	c1966
2	God Is My Home / Summer Brings Rain	(Apocalypse # Unkn)	196?

Described as "gospel garage", from Grand Rapids, Michigan. *We Have Lost The Way* doesn't preach - it's upbeat folkie-rock. The lilting folk-ballad on the flip is more obvious in its religious message, as is the label's motto - "and ye shall sing praises unto Him".

(Max Waller)

Apokolips

45:

1. High Strung Woman / All Shook Up (Varmint 45-110) 1972

On a Silvis, Illinois label and described as "70s garage" - in reality it's 50s rock'n'roll transplanted to the '70s by a hard rockin' local outfit. The top side is a boogie-rocker with harp and is backed by the Elvis rocker with a Jerry Lee impersonator on piano. Good rockin' - yeah, garage? - no way, Jose.

(Max Waller)

The Apollos

Personnel:

DAVE HARNEY	gtr	A B C D
DON HARNEY	gtr	A B C D
JIM PRICE	bs	A B C D
JAN SYLVESTER	drms	A

WAYNE GROVES	drms	B
JON PARISI	gtr	B
TOMMY VORHAUER	vcls	B C
WAYNE GOUBILEE	drms	C D
DWIGHT JAMES	keyb'ds	C D
DOUG COLLIS	vcls	D

45s:

1(B)	That's The Breaks/Country Boy	(Delta MUM 183)	1965
2(D)	Target Love/It's A Monster	(Montgomery 0011/2)	Nov 1966

A garage band from the Falls Church area of Virginia, whose 45s were characterised by fizzling, speedy guitar work and catchy Farfisa organ. *That's The Breaks, Target Love* and *Its A Monster* are all superb examples of the garage fuzz genre. All three can be heard on *Pebbles, Vol. 13*. Alternatively, the *Finest Hour Of U.S. '60s Punk* features *Target Love* and *That's The Breaks*, which has also resurfaced on *Signed D.C.* For completists, however, the best source for their recordings is *Washington D.C. Garage Band's Greats*, which features a previously unreleased alternate version of *That's The Breaks*, the original releases of *Target Love* and *Its A Monster* and four previously unreleased, if interior, live recordings:- *Little Latin Lupe Lu; Good Lovin-, Time What Let Me* and *Green Onions*. They might have got more recognition if they'd signed for a major label, but they were turned down by MGM and are best remembered now for their two 45s.

Prior to their 1st 45 the band recorded a demo EP at Edgewood Recording Studios in Washington, DC - the prize for winning a local battle of the bands. Two covers - the Beach Boys' *Dance Dance Dance* and the Videl's *Mr.Lonely* - were joined by debut versions of *That's The Breaks* and the instrumental *Country Boy*.

(Max Waller/Bob Embrey -DC Monuments #7)

Apollo's Apaches

TOP

Personnel incl:

MALLOW	A
MALLOW	A
O'CONNOR	A

45s:

1	Cry Me A Lie / Why Tolerate	(Anybody's 6088)	Feb 1966
2	Boss - Be Good To Me / Cry Me A Lie	(Barra-Donna 29)	1967
3	Now That You've Gone / Why I	(Barra-Donna RJM/DJM)	1968

NB: (3) as The Beautiful Apollo. They also recorded a 4th 45 on Barra-Donna in 1968.

A Garfield Ridge, Chicago band whose first two 45s are well worth investigating. Two further 45s were released on Barra-Donna, one as The Beautiful Apollo. This marked a departure to a harmony-pop style - *Now...* is catchy and midtempo, *Why I* is more frantic and reminiscent of the Isley's Shout.

Compilation appearances have included:- *Cry Me A Lie* on *Psychedelic Unknowns Vol. 4* and *Teenage Shutdown Vol. 15 - She's A Pest*; *Why Tolerate* on *Garage Punk Unknowns Vol. 8*; *Boss - Be Good To Me* and is on *Let's Dig 'Em Up Vol. 3*; and *Be Good To Me* on the *Yeah Yeah Yeah* CD. The latter was recorded at the debut 45 sessions but not released at the time as a reworked version appeared on their next release.

(Max Waller/Mike Markesich)

The Apostles

Personnel:

- CRAIG BETCHER drms, vcls A B C D E F
- JIM LaBRESH gtr A B C D E F
- RICH SMITH ld gtr A B C D E F
- LARRY WEAVER bs A B
- JEFF LYMAN bs C D E F
- GEORGE DOSE organ D
- TY TRUEX keyb'ds E
- TIM TUPPER organ E F
- STAN RUD gtr F

45:

1. Help Me Find A Way/Unchain My Heart (Welhaven 125935) 1967

Also known as **Thee Apostles**, this outfit from Rochester, Minnesota, underwent several line-up changes. In mid-1966 they won a local Battle Of The Bands competition at Olmsted County Fair and with it a recording contract with Welhaven Records. After scraping their first effort, a cover of Marsha And The Vandellas *Heat Wave* and an original composition, *Naughty Girl*, because they didn't think they were good enough, they returned to the studio in late 1966 to record the above 45. The 'A' side was a classic garage effort with pounding drums, strong lead guitar and raw lead vocals. The flip was a soulful rendition of the Ray Charles hit, which was also covered by many other garage bands e.g. Starfires, Undertakers. The 45 has become rare and sought-after.

In the Spring of 1967 the band turned psychedelic, touring the Midwest quite extensively as a psychedelic roadshow and changing name to Stormy Monday. Under this name they continued with various line-ups until 1973.

(Max Waller)

The Apostles

ALBUMS:

1. ON CRUSADE ('No Label') 1964
2. AN HOUR OF PRAYER WITH ('No Label') 1965

NB: (1) and (2) were pressed by Ace Recording.

This was a prep/punk group from Philips Academy, Massachusetts, who recorded two albums. A cover of The Kinks' *You Really Got Me*, from their second LP, later resurfaced on *Garage Punk Unknowns, Vol. 7*. The albums probably have a value of $150+. (Max Waller)

The Apostles

45:

1	I'm A Lucky Guy/Tomorrow	(WGW 18702)	Jan. 1967

From South Plainfield, New Jersey this was their sole release. *I'm A Lucky Guy* later resurfaced on *Open Up Yer Door Vol. 2*.

(Mike Markesich/Max Waller)

The Apostles

45:

1	Tired Of Waiting / Stranded In The Jungle	(A2 401)	1967

A Kinks cover and a fuzzy frat-garage number with a novelty vibe is the sole 45 left by these **Apostles**. The A-Squared label from Ann Arbor, Michigan was run by Jeep Holland and put out some cool 45s by The Rationals, MC5, SRC and Thyme.

Stranded... has been re-aired on *Basementsville! U.S.A.*.

(Max Waller)

Appaloosa

Personnel incl:

ROBIN BATTEAU	violin, vcls	A
JOHN CROMPTON		A
DAVID REISER		A
GENO ROSOU		A
(AL KOOPER	keyb'ds	A)

ALBUM:

1	APPALOOSA	(CBS CS 9819)	1969

A forgotten baroque rock group, with the support of Al Kooper. Robin Batteau became a session man and also recorded some solo albums.

Apache - Arrogance

(Stephane Rebeschini)

Apparition

45:

1. Apparition/Astral Spirit (Nebula NBS 1 / 10971) 1974

This terrific 45 couples the mid-tempo organ dominated *Apparition* with *Astral spirit*, a suitably slo-motion piece, with plenty of cosmic atmospherics and pretty stupid lyrics. Altogther very dark and very DIY. Both songs credit Scott Campbell and Arthur Sokoluk, and the single was produced by Campbell. Although issued in 1974, there is a lyric sheet (featuring nice silhouetted graveyard) which identifies the publishing date as 1971.

Anyone have any more info?

(Steve Panter)

Apperson Jackrabbit

45:

1. That's Why/Shadows Falling (Calmis 45-001) 1967

Way cool and understated garage-punkers - the top side features nifty pickin' and reeks of ATTITUDE. The uptempo flip is unusual for the inclusion of piano but makes up latterly with some tasty guitar runs. Who were these guys, apparently from somewhere in California? possibly Simi Valley?

(Max Waller)

The Apple Corps

45:

1. You'll Never Know/Don't Leave Me (Subtown ST-601/2) Feb. 1969

A dire ballad backed by a tasty garage-punker from Old Saybrook, Connecticut.

(Max Waller / Mike Markesich)

The Apple-Glass Cyndrom

Personnel:

- BILL AGUIRRI vcls A

- JOHNNY MULHAIR keyb'ds A
- SCOTT REBTOY bs A
- DALE SILLS drums A
- JON WILLIAMS ld gtr A

45:

1. (A) Someday/Going Wrong (Column 691) 1969

NB: (1) reissued by Sundazed (S 134) on gold wax and with a picture sleeve.

From Clovis, New Mexico. The 'A' side is in the Pink Floyd vein while the 'B' side is more poppier. Both tracks have also resurfaced on *Sixties Rebellion, Vol. 15* and you can also find *Someday* on the *Psychedelic Experience* CD. (Max Waller)

The Applepie Motherhood Band



Personnel:

- RICHARD BARNABY bs, vcls A B
- JACK BRUNO drm, vcls AB
- JOE CASTAGNO gtr, vcls A
- TED DEMOS gtr, vcls A B
- JEF LABES keyb'ds, vcls A B
- ADAM MYERS hrmnca, vcls B
- BRUCE PAINE vcls B
- MICHAEL SORAFINE gtr, vcls B

ALBUMS:

1. (A) APPLE PIE MOTHERHOOD BAND (Atlantic 8189) 1968
2. (B) APPLE PIE (Atlantic 8233) 1969

45:

1. Long Live Apple Pie/Flight Path (Atlantic 2477) 1968

From Boston, this act evolved out of a garage band called C.C. And The Chasers. Richard Barnaby recalls: "As C.C. and the Chasers, we were a garage band. Jack was only thirteen at the time and we rehearsed in the basement of a friend, Tom Harrington in Arlington Mass, since none of our parents would have it! We covered The Byrds, and had a few originals, and when psychedelics hit, they hit us as well. We moved from Boston and lived in Greenwich Village from 1965-1969 and were the house band at the Bitter End Cafe. There we backed up a number of the groups of the day including First Edition (with Kenny Rogers), Neil Diamond, Linda Rondstadt and The Stone Ponys, Jerry Jef Walker, Joni Mitchell, etc. Having signed to Atlantic we moved into the psychedelic venues such as Electric Circus, Cafe Au Go Go, and The Ark. With our second album we lived and played in Vermont, and toured the East Coast, and Mid West from Toronto to Miami. We also toured both as a "B" group (supporting other groups like Chambers Brothers, Mamas and Papas, Jefferson Airplane, Butterfield Blues Band) and in our own right."

A good rock outfit whose albums deserve CD reissue. You can check out two of their cuts, *Born Under A Bad Sign* and *Gypsy* on *Bosstown Sound - 1968: The Music And The Time*.

The band were also known as **The Sacred Mushroom** for a while, when they first relocated to New York, but adopted the **Applepie Motherhood Band** monicker after a sarcastic retort stuck. Richard: "Our manager, Marvin Laganoff got us a record deal with Atlantic, but they didn't like the **Sacred Mushroom** name because it was "too druggy". I remember Ted Demos (lead guitar) saying "Well how about the 'Applepie Motherhood Band' then" in *total* sarcasm, and it just stuck... all you had to do was look at us to know it was a joke."

After the band split up, Jef Labes went on to the Caldwell-Winfield Blues Band, Van Morrison, Bonnie Raitt, Jesse Colin Young, and is now teaching music in elementary school in Marin County, California, which he describes as "...the most rewarding work I've ever done". He's also writing satirical musicals including "Di Di Diana", a satire exploring "Who killed Diana?"; Jack Bruno played with Second Coming a Jacksonville Florida act and contempories of Allman Bros Band; Shakey Legs Blues Band; before becoming Tina Turner's drummer for the past fifteen years. He still plays with Turner and is expecting to tour with her in 2000. Jack Bruno also joined Elton John earlier this year and is thought to be recording with him. Bruce Paine went on to the lead role as "Claude" in the San Francisco based musical "Hair" for several years, whilst Michael Sorafine also took the second male lead in the same production; Ted Demos went onto become one of L.A.'s finest Art directors and set designers for film, T.V. and commercials and both he and Bruce Paine still perform together from time to time.

Bruce Paine has a website at: http://www.jps.net/bpaine

Appletree Theatre

TOP

Personnel:

- JOHN BOYLAN A
- TERRY BOYLAN A
- (LARRY CORYELL gtr A)
- (HERB LOVELLE vcls A)
- (CHUCK RAINEY bs A)
- (ERIC GALE gtr A)

ALBUM:

1. (A) PLAYBACK (Verve Forecast 3042) 1968

NB: (1) also issued in the U.K. (Polydor 2353.051).

45s:

1. HightowerSquare/Who Do You Think I Am (Verve Forecast KF 5071) 1967
2. Lotus Flower/What A Way To Go (Verve Forecast KF 5082) 1968

Supported by various session musicians, the Boylan brothers made the above-mentioned concept album which is strongly recommended. It was an album of considerable contrast, interest and imagination. After this project, which was a little ahead of it's time, Terry later made three solo albums in 1969, 1977 and 1980 and John went into management and later became a producer, with Linda Ronstadt and Russ Giguere (who covered his *Brother Speed*) among his credits.

(Vernon Joynson / Stephane Rebeschini)

The Apolloes

45s:

1	Hey / Laugh In My Face	(Apolloe No #)	1965
2	Summertime Blues / Gone	(Soupa 001)	May 1966
3	Summertime Blues / Slow Down	(Look 001)	1966/7
4	Summertime Blues / Slow Down	(White Cliffs 262)	1966/7
5	Chained And Bound / ?	(SAC 1001-1/2)	1967

NB: (4) and (5) as The Swingin' Apolloes. (5) may have been issued as a one-sided 45 only.

A mystery outfit from Atlanta, Georgia who went under the name of The Swingin' Apolloes on their later 45s. *Laugh In My Face* was written by Wayne White, leader of local heroes The Famen (of *Crackin' Up* fame). It's a dynamic Searchers inspired folk-punker punctuated with guitar and keyboard flourishes over slick drum rolls. *Hey* is a solid thumper, composed by Jim Youmans. He also produced *Chained And Bound* - composed by Chester, Lane and Freeman. Clues aplenty but no confirmation of band personnel yet.

Chained And Bound is a dreamy psych gem: bitter-sweet vocals glide over a shifting swirl of echoing and backward guitars, *Too-Much-To-Dream* bassline and sympathetic cymbals. Lovelorn lyrics, with unsettling depressive imagery, enhance its fragile charm. Experience it on Psychedelic Crown Jewels Vol. 3 which also features both sides of their debut.

(Max Waller/Roger Maglio)

Arbuckle

ALBUM:

1	ARBUCKLE	(Musicor MS 3???)	c1971

A hippy rock group with smooth harmonies.

(Stephane Rebeschini)

Arch Of Triumph

Personnel:

T. ARENA	A
J. McMAINS	A
S. McMAINS	A
W. SHELLER	A

ALBUM:

1	title unknown	(Date)	1970

45s:

1	My Year Is A Day / She And I	(Date 2-1618)	1968
2	Sunshine And You / Lands Of Shadow	(Date 2-1634)	1969

NB: (1) and (2) also released in the UK on CBS 3330 and 3600 respectively, but as by "The Beloved Ones".

This Los Angeles band relocated to France in the mid-60s where they met with some success as Les Irresistibles, releasing several 45s and an LP. On their return to the US they adopted a new monicker with a distinctly French connection - Arch Of Triumph (as in L'Arc De Triomphe) but were concurrently known as the Beloved Ones, under which banner their 45s were released in the UK.

Both 45s deliver orchestrated flower-pop with a melodramatic flair and harmonious vocals. Pick of the crop is the enchantingly wistful *Lands Of Shadow* which graces the *Justavibration* and *Psychedelic Voyage Vol. 2* comps (credited to 'Beloved Ones'). *My Year Is A Day* can be found on the worthy pop-psych comp *Collecting Peppermint Clouds*, which must be given credit for unravelling the band's different identities and history. The compiler also mentions that they released a 1970 LP on Date in the US, whose details remain elusive.

(Max Waller)

The Argyles

TOP

Personnel:

- STEVE ANDERSON A
- LOUIS CABAZA keyb'ds, bs A
- CHRIS HOLZHAUS gtr A
- STEVE PERRON vcls A
- BENNY TREIBER A
- ANDY ZSUCH drms

45s:

1. White Lightnin'/Farmer John (Pic One 136) 1966
2. Still In Love With You Baby/Turn On Your Love Light (Jox 055) 1966

An historically interesting mid-'60s band which formed in 1961 and operated out of San Antonio. **The Argyles** later became The Mind's Eye and The Children. Promotional copies of their second 45 appeared on red vinyl, whilst their debut is wild'n'raucous waxing offering a different slant on *Farmer John* with one word changed - "I'm in love with your MOTHER"! An ode to the brewing of moonshine, *White Lightnin'* is a catchy fuzz-rocker with a novelty flavour.

Chris Holzhaus has a website at: http://www.chrisholzhaus.com/

(Max Waller/Andrew Brown)

Ariel

45:

1. I Love You / It Feels Like I'm Crying (Brent 7060) 1966

A San Francisco outfit, supposedly ex-Banshees of *They Prefer Blondes* fame. Adopting Beau Brummels-style vocals, the top side is a soft pop-ballad, but it's the upbeat garage-pop on the flip that's the choice cut. (Max Waller)

Ark

45:

1. Poverty Train/Daily Reminder (MGM K 13789) 1967

A stunningly powerful 45 from a North Californian outfit. Both sides have appeared on *Incredible Sound Show Stories, Vol. 8* (aka *Professor Pott's Pornographic Projector*), where *Daily Reminder* is compared favourably to Clear Light - baroque touches, vocals effects, time changes and a superb guitar break - an unsung nugget. *Poverty Train* is no slouch either, a slow burner with Animals influences and tour-de-force vocals. A stunningly powerful 45 from an outfit whose origins remain unconfirmed.

(Max Waller)

The Arkay IV

ALBUM:

1. FOR INTERNAL USE ONLY (Marion 22595) 1968

NB: Reissued as *The Mod Sound Of The Arkay IV* (Cicadelic CICLP 1003) 1988 and on CD with The Outcasts *Meet The Outcasts* album as *Battle Of The Bands* (Collectables COL-CD-0519).

45s:

1. Surprise Love/Another Way (Marion 17811/2) 1966
2. Down From #9/When I Was Younger (Marion 18805/6) 1967
3. Demotion/I'll Keep On Trying (Marion 21667/8) 1968

From Erie, Pennsylvania, they issued three 45s and an album (Marion 22595) between 1966-68. Their album has been reissued as *The Mod Sounds Of...* by Cicadelic (CICLP 1003) 1988, and also on CD by Collectables as *Battle Of The Bands*. This CD combines **The Arkay IV**'s album and The Outcasts *Meet The Outcasts!* It contains 26 tracks including previously unreleased demos. The band reformed in the 80s and released a 45 *Feelin' Good Tonight / Every Morning* (American Artists A 4857) 1985. There's also a CD available entitled *When We Was Younger*.

Armageddon

Personnel:

- MARK CREAMER gtr, vcls A
- ROBERT LEDGER bs A
- JAMES PARKER gtr, vcls A
- JOHN STARK drms, vcls A
- SKIP BATTYN bs

ALBUM:

1. ARMAGEDDON (Amos AAS 7008) 1969

A Los Angeles band, although Mark Creamer, Jim Parker and John Stark were earlier members of the Texan Kitchen Cinq. They did not release any 45s on this label but the album is now a very minor collectable. They sound influenced by Cream on a couple of tracks and also covered *Tales Of Brave Ulysses*. The album, which was produced by Tom Thacker, also contains a weird cover of *The Magic Song (Bibbidi Bobbidi Boo)*, from Disney's "Cinderella".

Robert Ledger went on to play in Simon Stokes' Nighthawks, whilst James Parker and John Stark also played on Them's U.S.-only album *In Reality*. Marc Creamer played for his wife (Laura Creamer)'s band, Eve, on their *Take It And Smile* album, (LHI 3100) 1970 (also produced by Tom Thacker and featuring Ry Cooder, James Burton, Hal Blaine and Sneaky Pete). Finally, Skip Battyn played in The Evergreen Blueshoes and would later join The Byrds.

(Vernon Joynson/Stephane Rebeschini)

Arnold Bean

Personnel:

GARY BURNETTE	A
TODD CHRISTIANSON	A
MIKE GUTHERIE	A
HERB GUTHERIE	A

ALBUM:

1	COSMIC BEAN	(SSS International SSS-21)	1970

45:

1	SPECIAL BONUS SINGLE! (PS)	(SSS International AAA-PB-1)	1971

NB: (1), on blue wax, is a label sampler of LP tracks by **Arnold Bean** (selected cut is *Fortune And Fame*), Benninghof and H.Y.Sledge.

Arnold Bean formed in Germany in 1964 then pulled up roots in the late '60s - relocating to Columbus, Georgia. Their instrumentation is listed as "a homemade drum set, two homemade guitars, rebuilt amps, and a church organ".

Their album is housed in a nice "cosmic" sleeve and was issued on SSS, one of the numerous short-lived labels created by Shelby S.Singleton (also in charge of Amazon, Double Bayou, Plantation). The music is supposed to be a mix of psych, prog and pop but has failed so far to attract the attention of collectors.

(Stephane Rebeschini/Max Waller)

The Arondies

Personnel:

JIM PAVLACK	gtr, vcls	A
GARY PITTMAN	bs, vcls	A
BILL SCULLY	drms, vcls	A

ALBUM:

1	INTRODUCING ... THE ARONDIES	(Get Hip GHAS-5069)	1999

NB: (1) also issued on CD.

45s:

1	69 / All My Love	(Sherry 198/199)	June 1965
2	One Dead Chicken/Keep On Going	(Astra 1005)	1966/67
3	Class Of '69 / All My Love	(Sherry 198/199)	1969
4	Class Of '69 / All My Love	(Astro 1014)	1969

NB: (3) and (4) are a reissue of (1). (3) coloured vinyl.

A Pittsburgh, Pennsylvania band. *69* is a very simplistic and largely instrumental song, which was later reissued in 1969, when someone figured they could make some money by re-dedicating it to the class of '69. More recently the track can be heard on *Burghers, Vol. 1*, and Get Hip's retrospective album collects the first two 45s and nine unreleased tracks from masters and acetates, all recorded in 1964 and 1965. A healthy mix of instrumentals, garage ballads, folk-rockers and proto-punkers are on offer that stand up well against local rivals the (pre-Swamp Rats) Fantastic Dee-Jays. Vinyl fans will also be interested in a 7" reissue of *69* with a previously unreleased cut *El Rondie* on the flip, (Get Hip GHAS 69) 1998.

After **The Arondies** split, Bill Scully went on to play in a group with Herb Marshall (ex-Splendors/Isley Brothers), whilst Jim Pavlack and Gary Pittman headed for Detroit and session work for Motown and Stax. Pavlack and Pittman recruited drummer Jack O'Neill from The Oncomers, and played with Billy Sharay as Soul Congress, with whom they had a nationwide hit with *Do It* in 1971.

(Max Waller / Bill Scully Jnr)

Arrangement

45s:

1. You / Mr. Tripper (Scepter 12229) 1968
2. The Child Of The Times / River Road (Scepter 12258) 1969

3. We've Got A World To Build / Chautauqua (Scepter 12289) 1970

Dreamy harmony pop with occasional psychy FX for flower-pop fans. On their first 45 *You* is an Association-like ballad, whilst *Mr.Tripper* is upbeat midtempo pop nearer to the Turtles. Another apparently different **Arrangement** from Jackson Michigan put out a 'soul-garage 45 *Midnight Trip* / *Mean* ... on Small Town (103) circa 1970. (Max Waller)

Arrogance



Personnel incl:

- DON DIXON

45:

1. An Estimation/Black Death (Crescent City CCSS 1091) 1969

From Greensboro, this lot went on to become one of Central North Carolina's most prolific bands in the 1970s. *Black Death* tended towards hard rock - a sign of the times in 1969 - but it had great vocals. You'll find it on *Tobacco-A-Go-Go, Vol. 1*. Don Dixon went on to become a nationally known producer, playing a part in the 'Athens scene' producing both R.E.M. and Mitch Easter's *Let's Active*. (Max Waller)



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The Arrogants *to* Astronauts

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Arrogants
- Ars Nova
- Art Collection
- Arthur (Arthur Lee Harper)
- Art of Lovin'
- David Arvedon
- A Small World
- The Ascendors
- The Ascots
- The Ashes
- Jan Ashton
- Associated Soul Group
- The Association
- The Assortment
- The Astral Projection
- Astral Projection
- Astronauts

The Arrogants

45:

1. Golden Stairs / Look For Tomorrow (Living Legend LL-101/2) January 1965

A very obscure 45 from Hollywood, Ca. which features a sultry and simple Beatlesque ballad. The midtempo flip is the stronger with its ringing and reverbed guitars more in a Searchers/Beau Brummels vein, and both exude a tentative charm. Any impact is more in its historical significance as the first release on Kim Fowley's modestly named Living Legend label and as the vehicle for two songs by budding writers Michael Lloyd and James Greenspoon. Lloyd arranged this and Fowley produced - was this their first recorded collaboration? Michael Lloyd would of course go on to achieve cult and legendary status as the whizz-kid behind the West Coast Pop Art Experimental Band and as a writer, arranger and producer (often in cahoots with Fowley) of so much more that is documented through-out this archive - e.g. A.B.Skhy, American Revolution, Fire Escape, Grains Of Sand, Laughing Wind, Rubber Band, St. John Green, and The Smoke (on Capitol/Sidewalk). He also worked in partnership with Mike Curb and went on to become the youthful vice-president of MGM records. He continues to produce and command considerable respect to this day. The recent retrospective on the early days of WCPAEB (*Volume One* on Sundazed) features an interview with Michael that mentions the period but not this group - apparently he was also

playing with a band called the Rogues around the time which featured Shaun and Danny Harris prior to the formation of WCPAEB.

So, we have to ask, who actually were **The Arrogants**?

(Max Waller)

Ars Nova

TOP

Personnel:

- MAURY BAKER perc, keyb'ds A
- WYATT DAY gtr, keyb'ds, vcls AB
- BILL FOLWELL trumpet, bs A
- GIOVANNI PAPALIA gtr A
- JON PIERSON trombone, vcls AB
- JONATHAN RASKIN bs, gtr, vcls A
- WARREN BERNHARDT keyb'ds B
- JOE HUNT drms B
- ART KOENIG bs B
- JIMMY OWENS trumpet B

ALBUMS:

1. (A) ARS NOVA (Elektra EKS-74020) 1968
2. (B) SUNSHINE AND SHADOWS (Atlantic SD 8221) 1969

NB: (2) has been reissued on CD by Repertoire (REP 4377-WY) 1993.

45s:

1. Fields Of People/March Of The Mad Duke's Circus (Elektra 45631) 1967
2. Pavane For My Lady/Zarathustra (Elektra ?) 1968
3. Sunshine And Shadows/Walk On The Sand (Atlantic 2625) 1969

In a sometimes almost desperate search to elevate the standard of rock, many groups shared the desire to marry their music with classical compositions. **Ars Nova** succeed better than most in making a convincing attempt, since their brand of cross-over incorporates not only baroque instrumentation in a psychedelic environment, but also baroque composition techniques as fugas, chorales and pavanes, often scored for brass and guitar. On their first album, produced by Paul Rothschild and Arthur Gorson, they also write lovely tunes and the whole album does, surprisingly enough, not become as pretentious as it could have been, the name of the band notwithstanding. Two of the tracks even get covered (*Fields Of People* by The Move and *I Wrapped Her ln Ribbons* by Galliard, both U.K. bands!). Other highlights include *March Of The Mad Duke's Circus*, with vaguely renaissance-like harmonies and *General Clover Ends A War*, a bitter and driven satire on military affairs. Most tracks were penned by Wyatt Day, sometimes helped by Jon Pierson. Greg Copeland, a young songwriter also working with Steve Noonan and Jackson Browne, wrote the lyrics of four songs.

The formation changed after the first album and among the departing members, Maury Baker went on to play on

Tim Buckley's *Starsailor*, Janis Joplin's *Kosmic Blues* and Augie Meyer's *Head Music* albums. Bill Folwell guested on the second Insect Trust album and Jonathan Raskin appeared on Tom Rush's *Circle Game*.

Their second effort in a completely revised line-up still finds them in good form regarding the playing, but they seemed to have lost their interest in the subtle art of their first. Some unusual harmonies are still to be found, but nevertheless more in a conventional rock frame.

After **Ars Nova**, Jon Pierson became a studio musician and played with Lou Reed.

Snap up the first LP when you come across it. *March Of The Mad Duke's Circus* was later included in the *Elektrock The Sixties* compilation.

(Marcel Koopman / Stephane Rebeschini)

Art Collection

TOP

Personnel incl:
RAY COLUMBUS vcls A

EP:

1	RAY COLUMBUS & THE ART COLLECTION	(Distortions DR 1016)	1994

NB: (1) contains four tracks from 1967 including *Kick Me*.

45s:

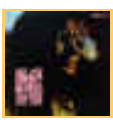
1	She's A Mod / The Cruel Sea	(Philips 40251)	1965
2	Kick Me / She's A Mod	(Colstar 1001)	Jan. 1967
3	We Want A Beat / I Need You	(Colstar 1002)	Jul. 1967
4	I Would Rather Blow A Bagpipe / In The Morning Of Today	(Colstar 1003)	Oct. 1967
5	Till We Kissed / Tonight Is The Time (PS)	(Colstar 1004)	1968
6	I Go To School/Morning	(Sundazed S 119)	1996

NB: (1) as Ray Columbus and The Invaders. (2) as Ray Columbus and The Art Collection.

This transcendent San Mateo, California, combo uncannily clones that heart-stopping Who's *Sell Out* sound. The band was led by vocalist Ray Columbus (Invaders) who later formed Powder. Columbus was originally from New Zealand.

(Vernon Joynson / Max Waller)

Arthur (Arthur Lee Harper)



TOP

ALBUMS:

1	DREAMS AND IMAGES	(LHI 12,000)	1968
2	LOVE IS THE REVOLUTION	(Nocturne NRS-905)	1969 R3

NB: (2) released as by **Arthur Lee Harper with Second Coming**. (2) reissued in 1998 (Synton T 9806).

The first album, recorded in Nov 1967, is a soft wistful folk LP by a Californian solo folkie, **Arthur Lee Harper**. Imaginative dealers may call this 'dreamlike psych' but they're only dreaming of how much they can boost its price! He did not release any 45s for Lee Hazelwood's label, but later released a privately pressed album under his real name. This is reputedly better and rockier.

(Vernon Joynson/Max Waller)

Art of Lovin



TOP

Personnel:

- PAUL APPLEBAUM ld gtr A
- JOHNNY LANK bs A
- BARRY TATELMAN sax A
- GAIL WINNICK vcls A
- SANDY WINSLOW perc A

ALBUM:

1. (A) ART OF LOVIN' (Mainstream S/6113) 1968

NB: (1) reissued on CD 1997.

45:

1. You've Got The Power/Good Times (Mainstream 687) 1968

A Massachussefts outfit whose album is full of interesting and quite imaginative pop/folk-rock, obscure enough to have been reissued. Apart from a cover of Tim Hardin's *Hang On To A Dream*, all the songs were penned by Paul Applebaum. It's certainly worth hearing.

David Arvedon

TOP

ALBUM:

1. IN SEARCH OF THE MOST UNFORGETTABLE TREE WE EVER MET (1969-1974) (Arf! Arf! AA-053/4) 1995

Take **David Arvedon**, a bona fide sixties New England legend, add seasoned studio cats, and inflict a severe case of lyrical weirdness, aardvarks, and quality songwriting in the league of Lucia Pamela and The Shaggs. The double CD compilation, which includes his limited edition LP, 8-track, both 45s and extra unreleased material is about as contorted and convoluted as homegrown music gets. **David Arvedon** was with Psycho's Psychopaths aka the Psychopaths in the 60s..

You can also find a previously unreleased cut *Buckets Of Water* on the strange *Only In America* CD comp.

A Small World

45s:

1. Wheel Of Fortune / Joni Joni (Pacific Challenger 140) c1968
2. I See You / The Life You Lead (Mira 250) 1968

Los Angeles area releases by an unknown outfit , whose *Wheel Of Fortune* is appealing midtempo melodic garagey-pop with some fuzz buried low in the mix, Turtles' style 'ba-ba-baaa's, but with upfront brassy outbursts. *Joni* is much better - a galloping fuzz-popper without the brass. It's not certain that the Mira 45 is by the same group. (Max Waller)

The Ascendors

45:

1. I Won't Be Home/? (Lee) 1966

From the Hornell, New York area. The 'A' side has resurfaced on *Back From The Grave, Vol. 8* and the track was also covered in 1997 by the Others (a nouveau Italian garage-psych band) on their 10" *So Far Out* under the title *Won't Be Home*. (Max Waller)

The Ascots

45:

1	Who Will It Be? / So Good	(Frat no #)	May 1966

This band came from Pontiac, Michigan, where they were a frequent live attraction in local teen clubs between 1964 and August 1966 when their lead guitarist and drummer quit for college. *So Good* is a raw recording with rockabilly-style guitar, but the label name says it all.

Compilation coverage has included:- *So Good* on *Back From The Grave, Vol. 6, Straight From The Garage Punk Classics (EP), Vol2, Michigan Mayhem Vol. 1* CD; *Who Will It Be?* on *Teenage Shutdown Vol. 8*.

(Max Waller/Mike Markesich)

The Ashes

Personnel:

- AL BRACKETT bs A
- JOHN MERRILL gtrs A
- PAT TAYLOR vcls A
- JIM VORGHT drms A

ALBUM:

1. (A) THE ASHES (Vault 125) 1966

45s:

1. Is There Anything I Can Do?/Every Little Prayer (Vault 924) 1966
2. Dark On You Now/Roses Gone (Vault 936) 1967
3. Homeward Bound/Sleeping Serenade (Vault 973) 1971

The above line-up is that featured on the album. This Los Angeles band's original drummer was, of course, Spencer Dryden, before he joined Jefferson Airplane. The remaining members, aside from Taylor, later teamed up with Bill Wolff, Lance Feat and Sandi Robinson to become The Peanut Butter Conspiracy.

The Ashes also have four tracks (both sides of their first two singles) on the 1967 Vault compilation, *West Coast Love In*. *Every Little Prayer, Is There Anything I Can Do?, Dark On You Now* and *Roses Gone* are all characterised by the distinctive melodies that typified so many mid-sixties English bands like The Fortunes. They feature Sandi Robinson rather than Pat Taylor on vocals. Their album is well worth a spin. A very hippyish sixties album with nice lead vocals.

Jan Ashton

TOP

One time vocalist-drummer with The Vejtables (she sang lead on their local hit *I Still Love You* and their cover of Tom Paxton's *Last Thing On My Mind*), she recorded an electro-folk track *Cold Dreary Morning*, which was a good platform for her vocal talents but remained unreleased until its inclusion on *Nuggets, Vol. 7*, after leaving The Vejtables and prior to joining The Mojo Men.

Both unreleased 1967 tracks *Cold Dreary Morning* and *About My Tears* have been re-aired on the CD comp *Someone To Love*, part of Alec Palao and Big Beat's utterly essential *Nuggets From The Golden State* series.

Associated Soul Group

TOP

Personnel:

- Heaven knows, do you?

ALBUM:

1. TOP HITS OF TODAY (CONTESSA CON 15012) 1968

This LP is one of the more celebrated and rated examples of a subgenre which tends to go under the banner of 'exploito', which has gained interest and become more collectable in the last few years. Whilst covering many styles

of music and moving into 'exotica' territory, we're only concerned here with trying to unravel those that exploited the psychedelic, garage or flower-power genres.

What is 'exploitio' - briefly it's the cash-in on the latest musical wave at minimal cost. Both the music and artists are exploited by covering or reworking (and often retitling) current hits in the latest styles. Songwriting and artist credits or identity rarely appear because the artist was just a bunch of session musicians. Occasionally a real group would be hired on the cheap who couldn't (and at the time wouldn't have wanted to) reveal their true identity (not unlike Elton John's early career as a hired hand on all those U.K. 'Top Of The Pops' LPs). The music is frequently reused and recycled appearing on different LPs, labels, with new arrangements and often a new title. Mike Curb of Sidewalk was already having great success in recycling music and groups - his 'house-band' were Davie Allan & The Arrows who went under many assumed names. This was very effective in cutting down on studio and artist costs, to provide cheap music for the masses and still make big bucks.

THE LABELS: generally found on budget labels like Contessa, Crown, Alshire, Wing, Wyncote, Custom, Design (equivalents in the U.K. would include Music For Pleasure, Starline and Marble Arch, and Europa on the continent).

SLEEVES/ARTWORK: It's with psych that most tried to cash in. Sleeve designs tend to be in two camps: splashes and swirls of colour in paisley or oil-slide style accompanied by San Francisco poster-sytle lettering, or a semi-clad leggy chick surrounded by records (as in this case). Even the LP artwork got recycled too - in the case of this LP the same design was used on a Firebirds LP.

MUSIC: The music ranges from totally naff to quite awesome: fuzz-psych extravaganzas, covering Hendrix or just trying to sound like him; fuzzy jazz-lounge instrumentals or instrumental reworkings (and renames) of recent hits; awful MOR pop or loungey ballad muzak. Unfortunately these extremes can be experienced on just one platter making the notion that it was one 'artist' unrealistic. Very few of these LPs don't have at least a couple of barfers.

FAKE GROUPS: This is where confusion really starts - Some LPs give the impression that it's a bona-fide group via a pic or sleeve notes but the same music may turn up elswhere under a different artist name and sometimes track name, e.g. Animated Egg. Also rumoured to be a bogus group is the Purple Fox - *Tribute To Jimi Hendrix* LP.

NON-GROUPS: Most of these are session musicians but even then one LP will not be by one group of sessioneers - given the reappearance of the same tracks on other LPs and the different syles and sounds - the name is most likely just a convenient and colourful handle for a collection of material. Examples: **Associated Soul Group**, Projection Company, Rasput & Sepoy Mutiny, T. Swift & The Electric Bag, Underground. Most of these 'names' had just the one release - one exception is the conglomeration known as 101 Strings.

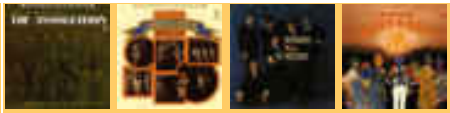
BONA-FIDE GROUPS: the Firebirds (later Electric Firebirds and 31st Flavor) are thought to have been a genuine gorup. Another example is the Chimps, who recorded the rather good *Monkey Business* LP on Wyncote (2 Monkees covers and some good garage sounds) - they would later be known as the (Thomas A.) Edison Electric Band.

These LPs throw other outfits into question - the Projection Company LP features three covers of Id *Inner Sounds* LP tracks - *Wild Times, Don't Think Twice* and *Boil The Kettle*. The first 2 turn up on the **Associated Soul Group** LP and are exactly the same tracks. Whilst not the same as on the Id's LP, they sound close enough to question whether the bunch who recorded as the Id were behind some of the material on these two LPs.

So , what about the **Associated Soul Group** LP itslef? In the main it's above-par: five tracks recycled on the Projection Company LP; covers include a great version of *Are You Experienced* (T.Swift & The Electric Bag do this too), an awful *Up Up And Away* (5th Dimension), *Macarthur Park* (Jim Webb/Richard Harris) and two Simon & Garfunkel numbers with rehashed (i.e. misheard) lyrics - *Sound Of Silence* and *Scarborough Fair*. Other tracks sound remarkably like the Animated Egg to add to the confusion.

Any further information or unravelling of this tangled skein will be most welcome!! (Max very Myndblown)

The Association



Not a garage or psychedelic band as such, this Los Angeles band largely falls outside the remit of this book. If you were one of the lucky people who purchased *'An American Rock History: Vol. 1 - California, The Golden State'* you can read all about them in there. They did, however, manage one foray into psychedelia, a rather strange record *Pandora's Golden Heebie Geebies*, named after Pandora's Box, the infamous Sunset Strip nightclub. You'll find it on *Nuggets, Vol. 5*.

The Assortment

45:

1. First I Look At The Purse/Bless Our Hippy Home (Sound Spot 2224) 1967

This lot hailed from the Lansing area, around Central Southern Michigan. The 'A' side is a pretty good cover of a Contours song, the flip's rather an unusual Farfisa-laden song with classic lyrics and effective folk-punk vocals. It's resurfaced on *Highs In The Mid-Sixties, Vol. 19: Michigan, Part 3*.

The Astral Projection

45:

1. Rosa-Lynn/Our Love Is A Rainbow (Maverick 711) Nov. 1970

Sole 45 from a Duncanville, Texas outfit. Despite the vocalist's occasional Elvis pretensions, this mid-tempo garage-ballad has an infectious guitar refrain. *Our Love* is more rocky but with some solid fuzz. *Rosa-Lynn* was written by a guy from Carbondale PA, who now says that the 45 was not supposed to be released.

(Max Waller / Mike Markesich)

Astral_Projection

Personnel:

JAY BERLINER	class. gtr	A
LOR CRANE	perc	A
AL GORGONI	gtr	A
JOSEPH MACHO Jr.	bs	A
HUGH McCRACKEN	gtr	A
FRANK OWENS	piano	A
BUDDY SALTZMAN	drms	A

ALBUM:

1 THE ASTRAL SCENE (Metromedia ?) 1968

NB: (1) reissued on CD (Gear Fab GF-153) 2000.

A NYC studio project. In addition to the personnel above there's string, horn and woodwind sections - in the former is Harry Lookofsky, father of the Left Banke's Michael Brown (Lookofsky). Al Gorgoni was previously one half of Just Us, with Chip Taylor. Hugh McCracken had fronted his own outfit the Funatics, and became an in-demand session player.

If orchestrated concept hippie-flower-pop is your bag (man), this should appeal. Garageniks, on the other hand, should steer clear.

(Max Waller/Stephane Rebeschini)

Astronauts



Personnel:

- BOB DEMMON gtr, bs A B C D E F
- BRAD LEECH drms A
- STORMY PATTERSON bs A B C
- RICHARD OTIS FIFIELD vcls, gtr B C D E F G
- JIM GALLAGHER drms B C D E
- DICK SELLARS gtr B
- DENNIS LINDSEY gtr C D
- MARK BRETZ gtr E F G
- RON JENKINS drms F
- ROBERT CARL MCLERIAN bs G H
- TONY MURILLO GH
- PETER M. WYANT G H

ALBUMS:

1. (C) SURFIN' WITH THE ASTRONAUTS (RCA Victor LSP-2760)1963
2. (C) ROCKIN' WITH THE ASTRONAUTS (RCA Victor PRM-183 MONO)1964
3. (C) EVERYTHING IS A-OK (RCA Victor LSP-2782)1964
4. (C) COMPETITION COUPE (RCA Victor LSP-2858)1964
5. (C) THE ASTRONAUTS ORBIT KAMPUS (AOK) (RCA Victor LSP-2903)1964
6. (C) GO...GO...GO!!! (RCA Victor LSP-3307)1965
7. (C) FOR YOU FROM US (RCA Victor LSP-3359)1965
8. (C) DOWN THE LINE (RCA Victor LSP-3454)1965
9. (D) TRAVELIN' MEN (RCA Victor LSP-3733)1967

NB: (6) & (7) have been reissued on one CD by Collectables (COL-2709) 1997. (8) & (9) reissued on one CD by Collectables (COL-2710) 1997.

EPs:

1. SURFIN' WITH THE ASTRONAUTS (RCA Victor SPC-1128 MONO) 1963
2. BEAT! ASTRONAUTS! ROCK! (RCA Victor SPC-1203 MONO) 1963
3. WURLITZER DISCOTHEQUE MUSIC (RCA Wurlitzer WLP5-100 MONO) 1964

45s:

1. Come Along Baby / Trying To Get To You (Palladium 610) 1962
2. ?Geneva Twist / Take 17 (Jan Ell 459) 1962
3. ?Blues Beat / Ski Lift (Vanruss 1000) 196?
4. ?Ridge Route / Blast Off (Luney 100) 196?
5. Baja / Kuk (RCA Victor 47-8194) 1963
6. Hot Doggin' / Everyone But Me (RCA Victor 47-8224) 1963
7. Competition Coupe / Surf Party (RCA Victor 47-8298) 1964
8. Go Fight For Her / Swim Little Mermaid (RCA Victor 47-8364) 1964
9. Theme from 'Ride The Wild Surf' / Around & Around (RCA Victor 47-8419) 1964
10. Can't You See I Do / I'm A Fool (RCA Victor 47-8463) 1964
11. Almost Grown / My Sin Is Pride (RCA Victor 47-8499) 1965
12. Tomorrow's Gonna Be Another Day / Razzamatazz (RCA Victor 47-8545) 1965
13. It Doesn't Matter Anymore / The La La La Song (RCA Victor 47-8628) 1965
14. Main Street / In My Car (RCA Victor 47-8885) 1966
15. Better Things / I Know You Rider (RCA Victor 47-9109) 1966
16. Sally Go 'Round The Roses / Pay The Price (RCA Victor 47-9227) 1967

NB: (2), (3) & (4) not confirmed as by this **Astronauts**. (16) as **Sunshine Ward**

For garage/psych purists with raised eyebrows at this entry, scoff ye not. Boulder's famous **Astronauts** may tend to be regarded as just an instrumental or surf group, but this is being grossly unfair, and I've been as guilty as many in that regard until recently. Yes, they did do instrumentals but vocals were predominant in their later material. What's more this talented bunch embraced beat, Invasion, and folk-rock styles to keep pace with the rapidly changing sounds of the times. Interested now? Read on.

Kicking off as the Stormtroopers in 1959 (lineup A) they changed their name to the **Astronauts** on releasing their first 45. On winning a contract with RCA they spent much of their time based in Los Angeles to record, lap up the surf and sunshine vibes and appear in some surf movies. *Baja* was a sizable hit and set them fair with RCA - resulting in 9 LPs and a large handful of 45s in just 4 years. When the bubble finally burst and their name and sound seemed to be a fading star at the onset of the psychedelic era, they changed their name to Sunshine Ward in an attempt to revive their fortunes. It didn't work, RCA lost interest and original mainstay Bob Demmon departed. The others tried one last relaunch after more personnel shuffles, firstly as Sunshine Ward and then after one final name change as Hardwater.

Collectables has recently reissued their LPs on 2-for-1 ('twofer') CDs and the pair above might interest readers of this archive. For those into the original vinyl and still to be convinced, try the *Travelin' Men* LP (includes covers of *I Know You Rider*, *Midnight Hour*, and the Beau Brummels' *Laugh Laugh*) or the more obviously Merseybeat influenced *Down The Line* LP (the Big O's title track, *Down Home Girl*, *Walking The Dog*, *Sweet Little Rock And Roller*, *Memphis Tennessee*). The obvious weakness with their last two LPs is that there are no group originals at all, unlike their earlier releases. So, although they may have adapted to playing these styles, writing them was a different

proposition. However, it would be unkind to brand them a 'covers band'.

Compilation appearances - on beat/garage/psych comps - are restricted to their rare debut *Come Along Baby* on *Highs In The Mid Sixties Vol. 18* and *Tomorrow's Gonna Be Another Day* on *Let's Dig 'Em Up Vol. 2*.

(Max Waller)



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The Asylum Choir *to* Aztex

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Asylum Choir
- Atlantics
- Atlantis Philharmonic
- Atlee
- Attila
- Attila and The Huns
- Aum
- Aura
- The Aussies
- Autosalvage
- Autumn People
- The Avant Garde
- The Avengers
- The Avengers
- The Avengers
- The Avengers
- Avlons
- A Warm Puppy
- David Axelrod
- Axis Brotherhood
- Hoyt Axton
- Azitis
- Aztecs
- Aztex

The Asylum Choir

TOP

Personnel:

- MARC BENNO vcls, drms A
- LEON RUSSELL vcls, gtr, keyb'ds A

ALBUMS:

1. (A) LOOK INSIDE THE ASYLUM CHOIR (Smash 67107) 1968
2. (A) THE ASYLUM CHOIR II (Shelter 8910) 1971

NB: (1) reissued in 1971 (Smash SRS-67107, group photo cover), (2) also issued in Holland (Philips 6369107) 1971. (2) reissued in 1974 (Shelter 2120), 1976 (Shelter 52010) and 1979 (MCA 684).

45s:

1. Soul Food/Welcome To Hollywood (Smash 2188) 1968
2. Indian Style/Icicle Star Tree (Smash 2204) 1969
3. Straight Brother/Tryin' To Stay Alive (Shelter 7313) 1971

A Los Angeles-based venture, which for Russell and Benno represented a largely unsuccessful journey into psychedelia. After a first single as Le Cirque, their debut album was released. This sold badly, partly because the cover featured a toilet roll, but mainly because the music was quite patchy. A mix of pop, R&B and psyche, with arrangements (especially on the second side). Smash later reissued it with a group cover.

Although the second album was recorded in 1969, Mercury did not release it on their Smash subsidiary and Russell bought the tapes to release it on his own Shelter label two years later. It's bluesier than the debut and contains some good songs (notably an anti Vietnam song *Ballad To A Brother*).

Russell and Benno's involvement is the main reason why collectors seek out these albums.

Born in 1947 in Dallas, Benno would later play with The Doors (on *L.A. Woman*), Rita Coolidge and Rick Roberts. He also released three excellent albums on A&M between 1970 and 1972, recorded with Ry Cooder, Jesse Ed Davis and Clarence White. Afterwards he disappeared only to return in 1979 with *Lost In Austin* (with Eric Clapton). In the '90s, he has recorded two good texas blues albums.

(Vernon Joynson/Stephane Rebeschini)

Atlantics

TOP

Personnel incl:

CARMEN	vcls	A
JIMMY	vcls	A

45s:

1	Let Me Call You Sweetheart / Home On The Range	(Rampart 614)	1964
2	Beaver Shot / Fine, Fine, Fine	(Rampart 643)	1965
3	Sloop Dance / Sonny & Cher	(Rampart 647)	1965
4	When I Look Into My Life / ?	(Ramrod)	196?

NB: (4) may be by a different group.

Part of LA's East Side scene, this was a group Mexican Amercians out of El Monte. They have been well compiled: - *Beaver Shot* (written by Max Uballez of the Romancers/Smoke Rings) and *Sloop Dance* are on *The East Side Sound* CD; *Beaver Shot* and *Fine Fine Fine* on the Dionysus/Bacchus EP (BA05,1995) alongside Cannibal & The Headhunters and the Aldermen; and *Sloop Dance* is also on 1969's double-LP comp *East Side Revue*.

An album *Live At The Nite Lite* (Hashish) c1970, was probably recorded by a different **Atlantics**, but has been

described as "lounge act with wah wah guitar and a pretty little vocalist with a big voice".

(Max Waller / Stephane Rebeschini)

Atlantis Philharmonic

ALBUM:

1	ATLANTIS PHILHARMONIC	(Dharma)	1974 R1

On the same label as Ken Little, a prog rock album, keyboard driven, with lots of rhythm changes.

(Stephane Rebeschini)

Atlee

Personnel:

- DON FRANCISCO drms, vcls
- BRUCE SCHAFFER keyb'ds, vcls
- MICHAEL STEVENS gtr, vcls
- ATLEE YEAGER lead vcl, bs

ALBUM:

1. FLYING AHEAD (ABC Dunhill DS 50084) 1970

45:

1. Rip You Up / Will We get Together (ABC Dunhill D-4254)1970

Produced by Joel Sill, **Atlee** were a good hard-rock quartet from California. All the tracks on their sole album were penned by Yeager and demonstrate the bands skills and their sense of humor: *Jesus People*, *Dirty Sheets*, *Dirty Old Man*, *Let's Make Love* are just some highlights of a very consistent album. Still working with Michael Stevens, Atlee Yeager would go on to issue another album on Chelsea in 1973.

Yeager also played bass on Damon's album whilst Stevens and Francisco had previously been in Highway Robbery.

(Max Waller / Clark Faville / Stephane Rebeschini)

Attila

Personnel:

BILLY JOEL	keyb'ds, vcls	A
JON SMALL	drms	A

ALBUM:

1	ATTILA	(Epic BN 30030)	1970 SC

After The Hassles, Billy Joel and Jon Small formed **Attila**, a keyboards/drums duo a la Lee Michaels. Joel was then playing a distorted Hammond B-3 and the forceful percussions help to create some strange sounds, very very far from *Honesty*! The record was a total flop but is now beginning to attract the attention of some collectors.

(Stephane Rebeschini)

Attila and The Huns

TOP

Personnel incl:

MIKE PEASE	ld gtr	A

45s:

1	Cheryl / The Lonely Huns	(Sara 6511)	1965
2	Hula Shake / Hurry Back	(Magic Touch 2009)	1967
3	Walking In The Vineyards / Here's Where I Get Off	(Magic Touch 2070)	1969
4	The Vineyards Of My Time / Here's Where I Get Off	(Magic Touch 2071)	1969

NB: (3) credited to The Huns Of Time.

Initially based in Thorp, Wisconsin this soulful bunch came together circa 1964. Their poppiest confection, *The Vineyards Of My Time*, is on *Every Groovy Day*. A fitting name-change to The Filet Of Soul resulted in an LP on the Monoquid label and several 45s. Another Filet Of Soul on Mercury in the '70s may have precipitated the slight alteration to The Filet Of Sound, which saw them through to the '80s.

(Max Waller/Tom Tourville)

Aum

TOP

Personnel:

- WAYNE CEBALLOS hmnca, vcls, gtr, keyb'ds A
- LARRY MARTIN drms, vcls A
- KEN NEWELL bs, vcls A

ALBUMS:

1. (A) BLUESVIBES (Sire 97007) 1969
2. (A) RESURRECTION (Fillmore 30002) 1969

NB: (1) also issued in France (Sire SHK 8401) 1969. (2) was also issued in France (CBS S 63911) 1970.

45s:

1. Bye Bye Baby/Resurrection (Fillmore 7000) 1970
2. Aum/Little Brown Hen (Fillmore 7001) 1970

This San Francisco band, which had its roots in the blues and was as popular 'live' attraction around that city's ballrooms in the late sixties, is a marginal case for inclusion in this book. Most of their material was written by Ceballos. The first album is bluesy with some psychedelic influence. Thd second is very diverse. *God Is Back In Town* is gospel-inspired, the title track is an R&B number and *Today And Tomorrow* is in a soft rock vein.

In 1975, Larry Martin would play with Charlie Musselwhite.

(Vernon Joynson/Stephane Rebeschini)

Aura

Personnel:

- SAM ALESSI organ, piano, vibes A
- GEORGE BARR trumpet, vcls A
- FRED ENTESARI sax A
- ANDY FOERTSCH trombone A
- DENNIS HORAN drms A
- AL LATHAN vcls, perc A
- JERRY SMITH bs, vcls A
- BILL WAIDNER gtr A

ALBUM:

1. (A) AURA (Mercury SRMI 620) 1971

A powerful horn-jazz rock outfit from Los Angeles. The stand-out cut on the album is *Life Is Free* on side two. Chuck Greenberg (flute, sax) and Terry Quaye (congas) also guested on the album.

The Aussies

45:

1. Slippin'And Slidin'/Oo Poo Pah Doo (Take Five 631-9) 196?

An obscure sixties combo from Arizona.

Autosalvage

Personnel:

- SKIP BOONE bs, piano A
- DARIUS DAVENPORT vcls, keyb'ds, drms, gtr, bs, perc. A
- THOMAS DONAHER vcls, gtr A
- RICK TURNER gtr, banjo A

ALBUM:

1. (A) AUTOSALVAGE (RCA Victor LSP 3940) 1968

NB. (1) reissued on vinyl by Edsel in 1988 (ED 286). (1) also reissued on CD.

45:

1. Parahighway/Rampant Generalities (RCA 9506) 1968

. were formed by Donaher and Davenport in 1966. They were reputedly discovered by Frank Zappa during his stay in New York and he took a role in their sole album. The group were obviously competent musicians, but this attempt to merge rock lyrics with avant-garde music was largely a failure. Some tracks had interesting intros, notably *Land 0f Their Dreams* and the final number *The Great Train Robbery* were musically interesting.

Skip Boone was the brother of Steve Boone, who played with The Lovin' Spoonful. Davenport also played with Bear, who recorded an album for Verve in 1968, and appeared on Terence Boylan's 1969 solo album. Rick Turner went on to work with Jerry Corbitt and Jeffrey Cain. He later became a well-known guitar builder/repairer (notably for Ry Cooder).

(Vernon Joynson / Stephane Rebeschini)

Autumn People

TOP

Personnel:

- STEVE BARAZZA drms A
- LARRY CLARK gtr A
- DANNY POFF keyb'ds A
- CLIFF SPIEGEL bs A

ALBUM:

1. (A) AUTUMN PEOPLE (Soundtech 3020) 1976

This album by an obscure Arizonan band has generated some interest from collectors. A hippie progressive album it features some weaving organ work and superb guitar leads.

The Avant Garde

TOP

Personnel incl:

- CHUCK WOOLERY

45s:

1. Yellow Beads/Honey And Gall (Columbia 4-44388) Dec. 1967 -
2. Naturally Stoned/Honey And Gall (Columbia 4-44590) Jul. 1968 40
3. Fly With Me/Revelations Revelations (Columbia 4-44701) Dec. 1968 130

This band is best known for *Naturally Stoned* which hit the Billboard chart at No. 40. and is best described as orchestrated 'psychedelic pop' (the lyrics may be psychedelic but the music is pop) with the backing sounding like a James Bond-type movie theme. It is the flip side which has been compiled however: *Honey and Gall* resurfacing on *Psychedelic Unknowns, Vol. 8* and being an unusual and captivating hippie-psychedelic effort.

Yellow Beads is also dreamy acoustic hippie-pop in their unique style. The final 45 reverts to more standard orchestrated pop format effort on *Fly With Me* but is rescued by the electrified folk-pop flip.

All their material was composed by B. Fowler or C. Woolery, who it turns out is none other than Chuck Woolery, who would later become one of America's top game show hosts-- he was the original emcee of "Wheel of Fortune" before adding his brand of smarminess to the matchmaking "Love Connection".

(Max Waller / Des Dev / Tom Truszkowski)

The Avengers

TOP

Personnel:

G. BLAKE	A
H. GONZALES	A
KEN JOHNSON	A
G. LIKENS	A

45s:

1	You Can't Hurt Me Any More/When It's Over	(F-G 104)	May 1965
2	Be A Caveman/Broken Hearts Ahead	(Starburst 125)	Nov. 1965
3	Shipwrecked/I Told You So	(Starburst 128)	1966
4	It's Hard To Hide/Open Your Eyes	(Current 109)	Jun 1966
5	Strange Faces / Softly As I Leave You	(American 101)	Jan 1967

This garage outfit from Bakersfield, California but were part of the Los Angeles club scene. Their finest moments were probably *Be A Caveman*, a slice of three chord arrogance and *Open Your Eyes*, a fine song with superb instrumentation and catchy folk-rock vocals. *Shipwrecked* is a Farfisa-led song with fine throaty vocals, and *You Can't Hurt Me Any More* has a rockin' beat with a neat choppy solo. *It's Hard To Hide*, is a jaunty folkish rocker, with a neat reverb effect on the organ - in stark contrast to the primitive beat displayed on *Be A Caveman*. A band

well worth checking out, especially for that second single.

The Avengers were managed by Bakersfield KAFY DJ Mike Lunky, and Ken Johnson also wrote *I Can Read Between The Lines*, the flip to Gary Lewis and The Playboys 1966 hit *Green Grass*. After **The Avengers** disbanded, Ken Johnson returned to the Bakersfield music scene and became involved in Gary Paxton's Bakersfield International studio crowd as a session player and songwriter.

Through Paxton and with fellow Bakersfield performer and songwriter Dennis Payne, they recorded a series of albums for Al Sherman's Alshire International label in the late 1960's as the California Poppy Pickers. Paxton leased various other recording projects to Alshire, which may have involved Johnson.

As one might expect, **The Avengers**' material has been heavily compiled including: *Be A Caveman* on *Highs In The Mid-Sixties, Vol. 1*, *Boulders, Vol. 1*, *Get Primitive (The Best Of Pebbles)* and *Pebbles, Vol. 2* (CD); *Open Your Eyes* on *Acid Dreams Epitaph* CD, *Folk Rock EP*; *Open Up Your Eyes* and *It's Hard To Hide* on *Highs In The Mid-Sixties, Vol. 20: LA-Part 4*; *It's Hard To Hide* on *Pebbles, Vol. 8* (CD); *Shipwrecked* on *Garage Punk Unknowns, Vol. 3* and *I Told You So* on *Garage Punk Unknowns, Vol. 1*.

(Max Waller / Rick Lewis / Jason Odd)

The Avengers

TOP

45:

1. Reflection/Irresistable You (Kama 780) 1967

From Syracuse, New York State. *Echoes In Time, Vol. 2*, includes *Reflection* from their sole 45. A decent garage outfit.

The Avengers

TOP

45s:

1. The Kiss I Never had / Your Picture (Van Dyk VD-1611/2) 196?
2. Crying All Alone / No Wonder (Mr.Genius 402) 196?

Both 45s thought to emanate from a Philadelphia area band in the mid-to-late 60s. The Van Dyk 45 is awful pre-beat pop with keening female-male vocals and should be avoided. *Crying All Alone* is a big beat ballad with brass BUT done with garage style and sentiments plus a great fuzz and brass solo - definitely different and a pleasant surprise (though probably not for purists). The flip is a brassy pop ballad.

(Max Waller)

The Avengers

TOP

Personnel:

LEE BAKER	gtr	A

JIM DICKINSON	12-string gtr	A
BILL DONATI	drms	A
JOE GASTON	bs	A
BOBBY LAWSON	vcls	A
JOE LEE	gtr, vcls	A
TERRY MANNING	organ, vcls	A

45:

1	Batman Theme/Batarang	(?)	1966
2	Batman's Theme / Back Side Blues	(MGM 13465)	Feb 1966

From Memphis, these **Avengers** recorded *Batarang* in 1966, an excellent bluesy instrumental cut with great guitar leads and organ. Lee Baker would later be in Moloch, Jim Dickinson was previously in the Jesters and would have a very prolific career, notably with Ry Cooder.

Batarang has subsequently been compiled on *It Came From Memphis* (Upstart 022) 1995.

(Stephane Rebeschini/Max Waller)

Avlons

45:

1. Mad Man's Fate / Come Back Little Girl (Pyramid 6-6877) 1966

An obscure outfit from North Carolina, whose *Mad Man's Fate* comes on like the Animals doing a moody soul ballad - eminently listenable but unlikely to appear on a garage comp. The less interestin' flip (in my opinion), a low-key garage affair with neat harp, appears on *The Lost Generation*. (Max Waller)

A Warm Puppy

45:

1. Around A Fountain/Colorful Love (Bullet 4512) 1968

Max Waller drew my attention to this 45 which has not yet figured on any compilations. The 'A' side is an airy psychedelic effort, the flip a heavily-Vanilla Fudge inspired slice of bombast with a psychedelic edge.

David Axelrod

ALBUM:

1	SONG OF INNOCENCE	(Capitol Records ST-2982)	1968

2	SONGS OF EXPERIENCE	(EMI)	1969
3	EARTH ROT	(EMI SKAO 456)	1970
4	MESSIAH	(RCA LSP-4636)	1972
5	HEAVY AXE	(Fantasy F 9456)	1974

NB : (1) also released in the UK, reissued on CD and LP (Ascension ANCD012/ANLP012) 2000. (2) reissued on CD and LP (Ascension ANCD013/ANLP013) 2000. (3) reissued on CD and LP (Ascension ANCD014/ANLP014) 2000. (4) reissued on LP 2000. (5) reissued on CD (Big Beat CDBGPM) 1999. There's also CD compilation *1968-1970 An Axelrod Anthology* (EMI 7243 4 99405 2 9), also issued as a double LP with extra track (EMI 7243 4 994051 2).

David Axelrod was a producer, arranger and songwriter, who is now mostly remembered for his work with the Electric Prunes' *Mass In F Minor* and *Release Of An Oath*. He formed Pride in 1970 and he also released several solo albums which may interest some readers looking for a mix of psyche with neo-classical arrangements.

(Stephane Rebeschini)

Axis Brotherhood

TOP

45:

1. Return/Signed D.C. (Woody 101) 196?

From New Mexico. Their competant cover version of Love's *Signed D.C.* can be heard on *Sixties Rebellion Vol. 8* (CD) and *New Mexico Punk From The Sixties*.

Hoyt Axton

TOP

ALBUMS:
(Selective)

1	JOY TO THE WORLD	(Capitol ST-788)	1970
2	MY GRIFFIN IS GONE	(CBS 33103)	1974

Hoyt Axton began his career in the '60s as a songwriter for the Kingston Trio and his songs have been covered by Ringo Starr, Three Dog Night and many other popular acts. He was also an actor and a country singer. A multi-faceted talent, he also wrote two excellent songs dealing with the subject of drugs which were popularized by Steppenwolf: *The Pusher* and *Snow Blind Friend* (the latter also covered by Tim Williams). His song *Never Been To Spain* was covered by Morning.

Several of his albums may be of interest to some readers, notably *Joy To The World*, with a fantastic hard-blues version of *The Pusher* (with Chris Darrow on electric fiddle) and *California Women*. His 1974 album *My Griffin Is Gone* was also considered "a psychedelic relic" by Rolling Stone.

Hoyt Axton worked with Arlo Guthrie in the early seventies but sadly died in 1999.

The official **Hoyt Axton** site can be found at: http://www.sixcats.com/axton/hoyt.htm

(Stephane Rebeschini)

Azitis

Personnel:

- DONALD LOWER bs A
- STEVE NELSON perc A
- DENNIS SULLIVAN organ, piano A
- MICHAEL WELCH gtr, flte A

ALBUM:

1. HELP (Elco SC EC 5555) 1971

NB: (1) reissued on vinyl as a limited, numbered edition of 300 copies (ELCO102), 1997. Also reissued on CD.

45:

1. From This Place/Hope To Save (Elco 1/2) 1971

Hailing from Citrus Heights, near Sacramento, California, this outfit's now ultra rare and sought-after album is similar in mould to Agape with religious lyrics, but not quite as good. Musically, this is a keyboard dominated progressive which also has some good guitar moments and melodic vocals. All the songs are penned by the band with *The Prophet, From This Place* and *Judgement Day* among the album's finer moments.

The band had previously been known as Help, but changed their name to **Azitis** following a conflict with the Decca band Help. After the Decca group broke up, they reverted to their original monicker to record a further 45.

For more information on the band, check their website: http://www.geocities.com/Area51/Keep/3879

(Vernon Joynson / Clark Faville / Max Waller)

Aztecs

ALBUM:

1 LIVE AT THE AD-LIB CLUB OF LONDON (World Artists) 1964

A rave-up live-set by a little-known group. Their album has a photo of the Beatles in a corner of the front cover, quoting them as saying "The Best Club We've Ever Been In"!

(Stephane Rebeschini)

Aztex

45:

1. I Said More/The Little Streets In My Town (Staff 194) 1967

Hailed from Gary, Indiana where they had started life in 1963 as The Valuables, a Beatles/Everly Brothers covers band. In late 1966, having developed a harsher persona, they recruited the lead singer/guitarist from The Squires, another popular Gary band, and recorded the above 45. Just 100 copies were pressed for friends and family. *I Said Move*, a pretty powerful rocker, was later included on *Back From The Grave, Vol. 4* and the flip, an uptempo effort with jangly folk-punk guitar and tambourine, re-emerged on *Back From The Grave, Vol. 5*.



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B.J. & The Hobson Brothers *to* Ballroom

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- B.J. and The Hobson Brothers
- The Bachs
- Bachs Lunch
- The Backdoor Men
- Backdoor Society
- Backgrounds
- The Backseat
- The Bad Boys
- The Badd Boys
- The Bad Habits
- The Bad Roads
- The Bad Seeds
- The Bad Seeds
- The Bag
- Bagatelle
- Kali Bahlu
- Baker Street Irregulars
- Baldwin and Leps
- The Balladeers
- The Balloon Corps
- Balloon Farm
- Ballroom

B.J. And The Hobson Brothers

45:

1. To Those Wishing / Mad Sad Man (Valor V-45-101) 196?

Rock'n'roll ballads filtered through Merseybeat and 1964/5 Invasion sounds results in an excellent 45 with strong raw vocals from 'B.J.'. Both sides were written by Dennie Hobson. Described as 'garage', which it may be in spirit, this is simply classy U.S. beat. No details on this group have come to light yet - hopefully there are more 45s too.

(Max Waller)

The Bachs



Personnel:

- BLACK ALLISON bs, ld vcls A
- JOHN BABICZ perc A
- MIKE DeHAVEN gtr A
- BEN HARRISON ld gtr A
- JOHN PETERMAN gtr, ld vcls A

ALBUM:

1. (A) OUT OF THE BACHS (Private Pressing) 1968

NB: (1) reissued on the Del Val label in 1992, and later issued on CD and vinyl (Flash 43) 1997.

This is a highly collectable garage-psych classic from Chicago, indeed only 100 copies were ever pressed so original copies inevitably change hands for megabucks. Some of the finest garage cuts include *You're Mine*, *Free Fall* and *Minister To A Mind Diseased*, whilst *My Independence Day* and the superb *Tables Of Grass Fields* are more psychedelic. Just 350 copies of the first reissue were pressed so this album is destined to remain rare, although the more recent 'Flash' reissue will help collectors find copies in the short term. Essential. Just dig that distorted fuzz guitar on *Minister To A Mind Diseased*. All twelve cuts are original Allison-Peterman compositions.

I'm A Little Boy and *Tables Of Grass Fields*, from *Out Of The Bachs*, have also resurfaced on *A Trip On The Magic Flying Machine*.

Bachs Lunch

45:

1. Will You Love Me Tomorrow / You Go On (Tomorrow T-911) 1967

Carole King is writ large across this East Coast girl group 45. It's her label, her production and on the top side one of her classics - reworked in a slow, deliberate and dramatic style with forlorn female vocals. *You Go On* is even stronger - a brooding baroque beat-ballad written by Rick Philp and Dave Palmer of The Myddle Class (credited as "Philip Palmer"), which lends weight to a rumour that the group was heavily involved with and played on this 45.

(Max Waller)

The Backdoor Men

Personnel incl:

FRED HOSTETTER	gtr	A
STEVE KREIDER	vcls, hrmnca	A
DEAN TAGGART	drms	A

45:

1	Evil/Corinna, Corinna	(Fujimo)	196?

This Garage band operated out of Goshen, Indiana. *Evil* had quite a bluesy influence a la Yardbirds, whilst the flip was, by comparison, a pretty lame cover of the Ray Peterson hit.

Compilation appearances have included:- *Evil* on *Hoosier Hotshots* and *Mayhem And Psychosis Vol. 2* (CD).

Backdoor Society

TOP

Personnel incl:

RICHARD PASH A

45:

1	I'm The Kind / I'm Getting Better	(Shoremen 1900)	1966

NB: 'B' side credited to Richard Pash and The Backdoor Society

The sole 45 by this Avon Lake, Ohio group is rare and easily commands 3-figure asking prices. *I'm The Kind*, accessible again on *Highs In The Mid-Sixties Vol. 21*, is a pretty good effort and the lyrics "I'm gonna make it now, just like I said would, I'll be big someday" reflected the optimism of the times.

(Vernon Joynson/Max Waller/George Gell)

Backgrounds

TOP

45:

1	Day Breaks At Dawn/Oh Baby Please Take Me	(Cenco 110)	1967

An unknown Californian band with just one known and keenly-sought 45. Kickin' off with a 'Prunes-like howl, *Day Breaks At Dawn* is a sizzlin' fuzz-punker with awesome guitar-work. An intense, raw but powerful vocalist cranks ups the testosterone levels. Quite simply - stunning.

Kudos to *Fuzz, Flaykes and Shakes, Vol. 2* for finally compiling it.

(Max Waller)

The Backseat

TOP

45:

1. Where Is Mary/Like You Do (Linda 125) 1967

From East L.A. comes this dreamy harmony-drenched ballad coupled with uptempo pop. Produced by Larry Tamblyn of The Standells, *Like You Do* is also on the 1969 double LP compilation *East Side Revue* (Rampart 3303). (Max Waller)

The Bad Boys

TOP

Personnel:

- GARY R. ST.CLAIR gtr, bs
- DEMETRI CALLAS gtr
- DANNY CONWAY drums

45:

1. Love/Black Olives (Paula 254) 1966

This band were based around Frederick in Maryland, NOT Louisiana as has been assumed due to their 45 on the Paula label. Previously known as Billy Joe & The Continentals, they split with Billy Joe Ash in mid-65 and the trio carried on as **The Bad Boys**, touring widely. In 1968 they came to the attention of Columbia Records and changed name to Flavor (not to be confused with the psychedelic NY outfit of that name).

This 45 is a classic - *Love* is a wicked catchy fuzz-punker that has been compiled on *All Cops In Delerium* (aka *Good Roots*), *Louisiana Punk Vol. 2* (aka *Sixties Archives Vol. 3* on CD) and *Mindrocker Vol. 13*. Written by Gary St.Clair it was covered in 1967 by the Corners Four. The uncompiled flip is a glorious mid-slow fuzzy instrumental with a blueish tinge, keyboard and bass solos, and exploito-movie / club-a-go-go vibes that would fit right onto the Animated Egg LP.

(Max Waller)

The Badd Boys

TOP

45s:

1. Never Going Back To Georgia/River Deep Mountain High (Epic 10119) Jan. 1967
2. Folks In A Hurry/I Told You So (Epic 10165) May. 1967

Good enough to get signed by a major label, these guys have made a couple of compilation appearances:- *I Told You So* has resurfaced on *Psychedelic Unknowns, Vol. 7* and *Never Going Back To Georgia* on both *Boulders, Vol. 4* and *Searching For Love*. Mike Markesich tells us that from checking the copyright/publishing, this band were actually from the U.K., rather than the U.S.

(Max Waller / Mike Markesich)

The Bad Habits

45:

1	Hook Nose And Wooden Leg / Don't Take My Love Away	(Scepter 12126)	1966

A Houston pop outfit who were also known as the Alley Cats, London Teens, and Terrible Teens. Their Huey P.Meaux produced 45 couples male harmony-pop that has a novelty feel (screeching vocals ala Pipkin's *Gimme Dat Ding*) with a half-decent rockin' popper. The latter has a frantic guitar break but suffers from twittering female backing vocals.

(Max Waller)

The Bad Roads

Personnel:

BUZ CLARK	ld vcls	A
KENNY COOLEY	tamb	A
TERRY GREEN	ld gtr	A
MIKE HICKS	bs	A
DANNY KIMBALL	drms	A
BRIANT SMITH	gtr	A

EP:

1	THE BAD ROADS	(Sundazed SEP 143)	1999

45s:

1	Too Bad/Blue Girl	(JIN 210)	1967
2	Till The End Of The Day / Don't Look Back	(Raintyre 1000)	Mar. 1967

From Lake Charles, Louisiana this outfit evolved out of the Shadows and the Avengers. Their first 45 with its sneering vocals and fuzztone guitar defines classic mid-sixties American punk.

Both sides of the first 45 are compiled on *Pebbles Vol. 9, Lousiana Punk Vol. 2, Sixties Archives Vol.3* (CD), *Acid Visions Vol. 1* and *Vol. 2* LPs and *Acid Visions: The Complete Collection (Vol.1)* 3-CD set. Strangely *Too Bad* appears on the *Acid Visions* comps titled *Outside Looking In* and credited to 'The Unknowns'. *Blue Girl* is also on *Mindrocker Vol. 4* and *We Have Come For Your Children*. Their cover of the Kinks' *Till The End Of The Day* can also be found on *Louisiana Punk Vol. 2* and *Sixties Archives Vol. 3* (CD).

The Sundazed EP brings together both 45s in a neat pic sleeve annotated by Jud Cost and Brown Paper Sack's Andrew Brown and with reminiscences from Danny Kimball and Briant Smith.

Several members went on to the Lemon Blue.

Bad Girl has been covered by the Miracle Workers on the *Moxie's Revenge* LP and *Too Bad* by the Morlochs on

their *Uglier Than You'll Ever Be* CD. (Vernon Joynson/Max Waller)

The Bad Seeds



Personnel:

- ROD PRINCE gtr, vcls A
- MIKE TAYLOR gtr, vcls A
- HENRY EDGEINGTON bs A
- BOBBY DONAHO drms A

ALBUM:

1. (A) THE J-BECK STORY PART 1: BAD SEEDS (Eva 12034) 1983

NB: (1) also issued on CD, together with the equivalent Zakary Thaks album as *A Texas Battle Of The Bands*, Collectables (COL-CD-0652) 1995.

45s:

1. Taste Of The Same / I'm A King Bee (J-Beck 1002) Oct. 1965
2. Zilch Pt.1 / Pt.2 (J-Beck 1003) Dec. 1965
3. All Night Long / Sick And Tired (J-Beck 1005) Feb. 1966

This Corpus Christi outfit was discovered by Carl Becker, who ran the J-Beck / Cee-Be record label, playing at the Surf Club. They had formed in 1964 - Taylor had previously fronted an outfit called The Four Winds and Prince and Donaho had played together in The Titans. For a while they were *the* Corpus Christi act. Their first 45, a punkish Stones-inspired number, attracted some local interest. They followed it up with a double-sided instrumental and the 'A' side of their third and final effort was a version of the 13th Floor Elevators' *Tried To Hide* which had not been released at the time. They also appeared as the back-up band on the 'B' side of the 1966 45 *Down The Road I Go* by Tony Joe and The Mojos.

Rod Prince later played in the New Seeds and Bubble Puppy.

Eva/Collectables' posthumous release features their three 45s, two other J-Beck 45s Mike Taylor recorded under the name Michael after **The Bad Seeds** split and two previously unreleased cuts: *Checkerboard* and *Arkansas*. You'll also lind *Taste Of The Same* on the *Son Of The Gathering Of The Tribe* compilation and *All Night Long* on *Off The Wall, Vol. 1*.

(Vernon Joynson / Max Waller / Stephane Rebeschini / Mike Markesich)

The Bad Seeds

45:

1. King Of The Soap Box/He's Lying (Columbia 4-43670) 1966

From Erlanger, Kentucky. This outfit's sole known 45 is full-blown jingle-jangle ala-Byrds-via-Dylan on the 'A' side, which can be heard on *Mindrocker, Vol. 7*. The flip is equally jangley but is more in the Searchers / Beau Brummels mould.

(Max Waller / Mike Markesich)

The Bag



Personnel:

- AL ESPOSITO
- DAN MAHONY
- JOE DI MARZO
- JAY SAVINO

ALBUM:

1. REAL (Decca DL-75057) 1968/9

45s:

1. Nobody's Child/Nickels 'n' Dimes (Decca 32279) 1968
2. Down And Out/Up In The Morning (Decca 32409) 1968
3. I Want You By My Side/Red Purple And Blue (Decca 32463) 1969

A 'psychedelic soul' group, thought to be based in NYC. Jimmy Curtiss produced their album and co-wrote two songs for it.

Of the 45 cuts: *Nickels 'n' Dimes* has an acid flavour thanks to some good fuzz; the rest delve into funky, brassy or orchestrated soul-rock.

(Vernon Joynson / Max Waller / Stephane Rebeschini)

Bagatelle



Personnel:

WILLIE ALEXANDER	vcls, piano, perc	A
DAVID "TURK" BYNOE	bs	A
MARK GOULD	trumpet	A
FRED GRIFFITH	vcls	A
LEE MASON	drms	A
MARSHALL O'CONNELL	gtr	A
STEVE SHRELL	sax, flute	A
DAVID REDTOP THOMAS	vcls	A
RODNEY YOUNG	vcls	A

ALBUM:

1(A)	11 PM SATURDAY	(ABC ABCS-646)	1968

45:

1	Such A Fuss About Sunday/What Can I Do	(ABC ?)	1968

An integrated soul/rock group whose album was produced by Tom Wilson. Notable for featuring Willie "Loco" Alexander and Lee Mason (both ex-Lost), it may interest the fans of psyche/soul a la Chamber Brothers, although it's not as good.

One album track, *Back On The Farm*, also appeared on *Tom's Touch*, a compilation of Tom Wilson productions.

(Stephane Rebeschini)

Kali Bahlu

ALBUM:

1. COSMIC REMEMBERANCE (World Pacific WPS 21875) 1967

Cosmic droning sitar, fronted by shrill spoken vocals that soon start to irritate. This is a rambling cosmic hippie journey of philosophy into whimsical fantasy, so garage-niks should keep well clear. Four meandering tracks - *Cosmic Rememberance, A Game Called Who Am I, How Can I Tell My Guru*, and *A Cosmic Telephone Call From The Angel Liesle And The Buddha* eloquently describe where this is coming from. Mellow meditation music, or cosmic twaddle? (MW)

Baker Street Irregulars

45:

1	I'm A Man Part 1 / Part 2	(Largo 5002)	c1966

From Lancaster, Pennsylvania, their extended version of Bo Diddley's classic song really is very impressive indeed - some superb guitar work and lots of sound effects. It's also compiled on *Pebbles, Vol. 14* and is well worth a listen.

(Max Waller)

Baldwin and Leps

Personnel:

MICHAEL BALDWIN	vcls, violin	A
LEPS	gtr	A

ALBUM:

1(A)	BALDWIN AND LEPS	(Vanguard VSD 6567)	1971

A unusual duo violin/guitar outfit who released this rarely seen album in 1971. It's notable for the side-long *Calamandatine Brown* with his five parts (*Hannah*, *Headin' West*, *Spirit*, *The Dealer* and *Bella Donna*). The lyrics are interesting, tackling subjects such as drugs dealing, people going to Canada to run from the draft, prostitution, teenagers leaving New York for California etc. The music has some haunting moments.

Recorded in New York, the album was produced by Lor Crane and all their material written by Michael Baldwin.

(Stephane Rebeschini)

The Balladeers

TOP

45s:

1. Words I Want To Hear/High Flying Bird (Cori CR 31001) Aug. 1965
2. Used To Be/Goin' Out Of My Head (Seven Seas 201, 215/6) Mar. 1967

From Framingham, MA. Their Cori 45 contains a cool harmony beat-ballad that could only come from New England, backed with an okay version of *High Flying Bird*. Unfortunately their Seven Seas 45 contains club / cabaret-type male-female harmony vocal pop and is best avoided.

(Max Waller / Mike Markesich)

The Balloon Corps

TOP

45s:

1. Up In Smoke/Perfect Vision (Bell 796) 1969
2. Muddy Water/Make It Right (Dunhill 4219) 1969

Previously known as The Underground Balloon Corps and The Snaps, from Pennsylvania, they had veered towards a rockin' sound ala Creedence Clearwater Revival by the Dunhill 45.

(Max Waller)

Balloon Farm

TOP

Personnel:

MIKE APPEL	A
DON HENNY	A
JAY SAKS	A

ED SCHNUG A

45s:

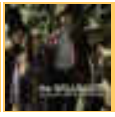
1	Question Of Temperature/Hurtin' For Your Love	(Laurie 3405)	Oct. 1967
2	Farmer Brown/Hurry Up Sundown	(Laurie 3445)	1968 -

An East Coast band who were probably based in New York (although Florida has also been mooted as their home). **Balloon Farm** issued two singles for Laurie Records. *Question Of Temperature*, an excellent psychedelic punk effort, can be heard on *Acid Dreams, Glimpses, Vol. 1*, *Boulders, Vol. 4*, *Mindrocker, Vol. 3*, *Nuggets, Vol. 1*, *Acid Dreams Testament* (CD), *We Have Come For Your Children*, and *Wild Thing*, so you've absolutlely no excuse for not checking this one out. The flip *Hurtin' For Your Love* also appears on *Turds On A Bum Ride Vol. 6* (CD).

Some of the above mentioned personnel later reappeared in The Huck Finn.

(Max Waller / Todd Hunter)

Ballroom



Main Personnel:

- JIM BELL vcls, oboe
- CURT BOETTCHER vcls, gtr
- MICHELE O'MALLEY vcls
- SANDY SALISBURY vcls, gtr
- (LEE MALLORY vcls, gtr)
- (RON EDGAR drms)

NB: Ancillary personnel also included a large slice of the "Wrecking Crew" with Mike Deasy, Ben Benay, Butch Parker, Mike Henderson, Jerry Scheff, Jim Horn, Jim Troxell, and Toxie French.CD:

1. PREPARING FOR THE MILLENIUM (Rev-Ola CREV 058 CD) 1998

45:

1. Spinning, Spinning, Spinning/Baby Please Don't Go (Warner Brothers 7027) 1967

At long last Curt Boettcher has started to achieve deserved recognition. His Millennium and Sagittarius exploits are reasonably documented and have seen reissues over the last decade. But his earlier projects and one-offs as creator, arranger and producer have remained legend only amongst a handful of specialist collectors. Now thankfully, Rev-Ola has started a series that should see his star shine again. **The Ballroom** CD kicks off with twenty-two tracks that document his post-Goldebriars period, centered around **Ballroom** and Summers Children, and includes demos that were to mature with Millennium and Sagittarius. It's a treasure trove for lovers of creative dream-pop and the soft underbelly of psychedelia, complete with a fascinating and informative booklet by Dawn Eden.

Ballroom's sole 45 is one of the many highlights of the CD. *Spinning* is much akin to the rather twee and harmony-drenched styles of Sagittarius and Millennium, but *Baby Please Don't Go* is not to be missed, his amazing interpretation is totally different to the usual garage-punk ravers that had gone before - a psychedelic rain-dance that eventually reels off into chaotic effects - wow!

An article on Curt by Kingsley Abbott appeared in Record Collector no. 229 (September 1998).

Baby Please Don't Go has also surfaced on *Incredible Sound Show Stories Vol. 8 - Professor Potts Pornographic Projector*.

(Max Waller with thanks to Joe Foster and Dawn Eden)



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Bamboo *to* The Bards

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Bamboo
- The Ban
- Banana and The Bunch
- Banchee
- The Bandits
- The Bandits
- Band Of Wynand
- Nikhil Banerjee
- Bang
- Bangor Flying Circus
- The Banshees
- Banshees
- Dave Banyase and Sum Guys
- The Barbarians
- Barber Green
- Barbie
- The Bards
- The Bards

B a m b o o

Personnel:

WILL DONICHT	vcsl, bs, gtr, tack piano	A
DANIEL LEE HALL	vcls, organ, piano, rocksichord, gtr, tack piano	A
BRENDEN HARKIN	maracas, arranger	A
PETER HODGSON	bs	A
KEN JENKINS	accoustic bs	A
SANFORD KONIKOFF	drms	A
DAVE RAY	vcls, gtr, bottleneck, leslie gtr, hrmnca	A
RED RHODES	steel gtr	A

ALBUM:

1(A) BAMBOO (Elektra EKS-74048) 1969

A Californian group lead by Dave Ray, who was previously part of the blues/folk trio Koerner, Ray and Glover. Produced by Allan Emig and recorded on the Feather River in Keddle, California, their only album contains a mix of folk, blues, rock and country highlighted by four excellent tracks: *Girl Of The Seasons*, *Blak Bati Chari Blooz*, *Sok Mi Toot Tru Luv*, all with inventive organ and guitar parts and *Keep What Makes You Feel Nice*, a progressive blues a la Butterfield Blues Band. All their material was original and the use of strange instruments (rocksichord, Leslie guitar, tack piano) provide some unusual effects. As usual with Elektra, the sound quality is excellent.

Dave Ray later released solo albums and Sanford "Sandy" Konikoff, who had previously played with Gentle Soul, will become a session drummer, notably working with Leon Russell and Ben Sidran.

(Stephane Rebeschini)

The Ban

Personnel:

RANDY GUZMAN (aka RANDY GORDON)	drms, vcls	A
TONY McGUIRE	gtr, vcls	A
OLIVER McKINNEY	keyb'ds, vcls	A
FRANK STRAIGHT	bs	A

45:

1 Bye-Bye/Now That I'm Hoping (Brent 7049) 1964

From Lompoc, Califorina, this bunch evolved into Now, when Tony McGuire was drafted and David Zandanotti recruited. They subsequently became Tripsichord Music Box!!

Banana and The Bunch

Personnel:

EARTHQUAKE ANDERSON	hrmnca	A
JOE BAUER	drms	A
MICHAEL KANE	bs	A
LOWELL "BANANA" LEVINGER	vcls, gtr, bs, piano	A
STEVE SWALLOW	bs	A

ALBUM:

1(A) MID-MOUNTAIN RANCH (Raccoon 13 / Warner BS 2626) 1972

45s:

1	Vanderbilt's Lament/Vanderbilt's Lament (mono)	(Raccoon 10 / Warner WB 7621)	1972
2	Back In The USA/Back In The USA (mono)	(Raccoon 11 / Warner WB 7626)	1972

An excellent addition to The Youngbloods discography. The only solo album of Lowell "Banana" Levinger, backed by the other Youngbloods (sans Jesse Colin Young) and the renown jazz bass player Steve Swallow. The album contains a mix of rock, folk, bluegrass and more experimental tracks. The singles are from the album. In 1973, Levinger took part in the production of the A Euphonious Wail album and then apparently vanished from the music scene.

(Stephane Rebeschini)

Banchee

Personnel:

- PETER ALONGI ld gtr, vcls A B
- JOSE MIGUEL DEJESUS gtr, vcls A B
- VICTOR WILLIAM DIGILIO drms A B
- MICHAEL GREGORY MARINO bs, vcls A B
- JOHNNY PACHECO perc A
- FERNANDO LUIS ROMAN perc, vcls B

ALBUMS:

1. (A) BANCHEE (Atlantic 8240) 1969 SC
2. (A) THINKIN' (Polydor 24 4066) 1971 SC

45:

1. I Just Don't Know / Train Of Life (Atlantic 2708) 1970

This band, along with Sir Lord Baltimore, Yesterday's Children et al were among the East Coast's premier heavy blasters of the post-psychedelic era. Check out *I Just Don't Know* and *Evolmia* from their amazing first album on Atlantic. The second album has longer, less structured cuts with seemingly endless guitar soloing... nevertheless, both are recommended. (CF)

The Bandits

Personnel:

- GREG BIGSBY ld gtr A D
- STEVE HEARD vcls, keyb'ds A B
- DAVE HENDRICKS sax, vcls, gtr A B C D

- BOB PERRY vcls, ld gtr A B
- JOHN SIMPSON drms A B
- TOM DEETS ld gtr B
- DAVE JOHNSON ld gtr C
- RUSS KAMMERER drms C D
- SCOTT STRONG bs C D

45s:

1. (B) Tell Me/Little Sally Walker (Jerden 773) 1965
2. (B) Queen Jane / I Remember The Girl (Panorama 34) 1966

From Mercer Island, Washington. You'll find their recording of *Little Sally Walker* on *Battle Of The Bands, Vol. 1* and *History Of Northwest Rock, Vol, 4* and *Queen Jane* and *Tell Me* have resurfaced on *Vol's 5* and *6* respectively of the same series.

In mid 1967, they became **The Chicago Express**, with the line-up: Dave Hendricks (vcls), Greg Bigsby (lead gtr, vcls), David Baroh (gtr, vcls), Scott Strong (bs) and Russ Kammerer (drms). At the end of the year, **Chicago Express** splintered again with Dave Baroh switching to bass, and Russ Kammerer joining with John Soltero to form a power trio called **The Punch**. In March of 1968 Pat Gossan was added on keyboards, but **The Punch** split in August '68 with David Baroh (and later John Soltero) going on to Bluebird. Russ Kammerer went on to The Locomotive and Pat Gossan joined the Floating Bridge.

(Max Waller / Darryl F. Riffero / David Baroh)

The Bandits

TOP

45s:

1. Highway 65 / Come On Pretty Girl (Twin Town TT 701) 1965
2. All I Want To Do / Buzzy (Studio City SC 1031) 1965

A band from Minneapolis who also recorded as Jesse J. And The Bandits and King Krusher And The Turkeynecks. Two further 1965 tracks *Downtown* and *The Krusher*, appeared '60s Minneapolis sampler on *Top Teen Bands Vol.3* (Bud-Jet 313) and this latter track has reappeared on *Sixties Rebellion Vol.12: Demented*. (Max Waller)

Band Of Wynand

TOP

45:

1 Day-Time Nite-Time / What Am I To Do (Gemini G-501) 1967

Day-Time.. is a cool jangley swirly folk-punker with sultry Byrds' harmonies that has been included on the excellent *Fuzz, Flaykes and Shakes Vol. 1* comp, whose liners give their location as Los Angeles.

It's also noted that the 45 was originally released as by the F.B.I. (Four Boys Incorporated). P'raps they were

'encouraged' to change their name by some bureau heavies?!

(Max Waller)

Nikhil Banerjee

ALBUM:

1	RAGAS FOR MEDITATION	(Capitol ST-10518)	1969

A rare sitar raga psych LP with two side long cuts: *Raga Hemant* and *Raga Bhatiyar*.

(Stephane Rebeschini)

Bang

Personnel:

TONY D'ORIO	drms	A
FRANK FERRARA	bs, vcls	A B C
FRANK GLICKEN	gtr, vcls	A B C
DURIS MAXWELL	drms	B
JEFFREY CHEEN	perc	B
BRUCE GARY	drms	B C

ALBUM:

1(A)	BANG	(Capitol ST-11015)	1972
2(B)	MOTHER/BOW TO THE KING	(Capitol ST-11110)	1972
3(C)	BANG MUSIC	(Capitol ST-11190)	1973

NB: (2) reissued on CD.

45s:

1	Future Shock/Questions	(Capitol 3304)	1972
2	Keep On/Red Man	(Capitol 3386)	1972
3	Idealist Realist/No Sugar Tonight	(Capitol 3474)	1972
4	Love Sonnet/Must Be Love	(Capitol 3622)	1973
5	Feels Nice/Slow Down	(Capitol 3816)	1974

NB: (5) double sided promo version also exists.

Straight forward seventies rock and roll, this band were thought to be from Florida, but this is not the case. They did in fact come from Pennsylvania, but played in Florida quite a lot. Some of this confusion is no doubt because there was a Florida act called the Bangles (also known as the Bangs) that by 1971 was calling itself Sun Country.

(Ron Bronholc/Stephane Rebeschini/Jeff Lemlich/Max Waller)

Bangor Flying Circus



Personnel:

- ALAN DE CARLO gtr, vcls A
- MIKE TEZGA drms A
- DAVID WOLINSKI bs, keyb'ds A

ALBUMS:

1. (A) BANGOR FLYING CIRCUS (Dunhill DS-50069) 1969 190
2. (-) PREPARED IN PEACE (Capitol ST-11147) 1973 -
3. (-) LAST LAUGH (Capitol ST-11240) 1973 -

NB: (1) also released in the U.K. (Stateside SSL 5022) in 1970, reissued on CD by One Way (22119). (2) also released in the U.K. (Harvest SHSP 4010). (2) and (3) were released as Flying Circus.

45s:

1. Come On People/Change In Our Lives (Dunhill 4226) 1969
2. Mama Don't You Know/Someday I'll Find (Dunhill 4323) 1970

Originally formed in Chicago by ex-H.P. Lovecraft drummer Mike Tezga, who later formed Lovecraft. Their album, which got to no. 190 in the U.S. album charts, contained some good organ and guitar work and there's a case for its inclusion here. They relocated to L.A. and later evolved into Flying Circus recording two more albums. Upon their demise, in 1970, Wolinski and De Carlo formed Madura.

The Banshees

Personnel:

- JACK SMEAD ld gtr A B
- RON ROUSE ld gtr A B
- TOM LITO drms A B
- FRANK BUCARO vcls A B
- RICK NADOLINI bs A
- PETE SHELDON bs B

45:

1. Project Blue / Free (Dunwich 129) 1966

A Chicago band, whose *Project Blue* was a head-banging assault on the senses with some superb guitar riffs and is considered one of the city's classic recordings. If you hear it on *Mindrocker, Vol. 2* - you'll know why. Alternatively you'll find it on *Pebbles, Vol. 9*. They were also known as The Fugitives and later The Prophets.

Pete Sheldon had earlier played in the U.K. group Tornados. Smead now runs a New York bar, Rouse became a lumberjack, Bucaro became a priest and Lito relocated to Texas. *Project Blue* was also covered by The Endd who operated out of La Porte, Indiana. **The Banshees** were properly regarded as one of Chicago's best white teen bands and in their day were a match for anyone. *Project Blue* can also be heard on *The Dunwich Records Story* compilation.

Banshees

45s:

1	They Prefer Blondes / Take A Ride With Me	(Solo 1)	1965
2	Never Said I Loved You / So Hard To Bear	(Solo 2)	1965

Formed at Mills High School in Burlingame, in the South Bay area of San Francisco as an instrumental combo called The Black Knights in 1962. Later in 1964 vocals were added and they changed name to **The Banshees**. *They Prefer Blondes,* is a sort of wailing Kingsmen-style punk song. In 1967 they changed their name again to Ariel.

Compilation appearances have included:- *They Prefer Blondes* on *Boulders, Vol. 4* and *Back From The Grave, Vol. 2*; *Take A Ride With Me* on *Teenage Shutdown Vol. 11*.

(Max Waller/Alec Palao)

The Barbarians

Personnel:

BRUCE BENSON	gtr	A
JERRY CAUSI	bs	A
JEFF MORRIS	gtr	A
VICTOR MOULTON	drms, vcls	A

ALBUM:

1(A)	THE BARBARIANS	(Laurie LLP 2033)	1965

NB (1) reissued as Rhino RHLP 1008 in 1979, and later on CD by Bomp/Voxx. Another CD reissue on One Way (17965), is retitled *Are You A Boy Or Are You A Girl?* and contains *Moulty* as a bonus track. There is also a compilation on Line OLLP 5067.

45s:

1	You've Got To Understand/Hey Little Bird	(Joy 290)	1964
2	Are You A Boy Or Are You A Girl?/Take It Or Leave It	(Laurie 3308)	1965 55
3	What The New Breed Say/Susie Q	(Laurie 3321)	1965 102
4	Moulty/I'll Keep On Seeing You	(Laurie 3326)	1966 90

NB: There's also an extremely rare French EP with PS: *Are You A Boy Or Are You A Girl?/What The New Breed Say/Susie Q/I've Got A Woman* (Vogue INT 18027) 1966.

From Provincetown, Massachusetts, this punk band who were once regulars on 'Shindig', are best known for their 1965 single *Are You A Boy Or Are You A Girl?* and *Moulty*, the story of how their drummer lost his hand (in a fireworks accident when he was 14)!

After they split up, remaining members Bernie Fieldings, Jerry Causi and Bruce Benson went to San Francisco in 1967 and formed Black Pearl. Moulty went into the cleaning business in Abington, Massachusetts as the Moulton Cleaning Co. In 1995, he reformed the band as **Moulty and the Barbarians** with his sons, Tory and Eric, and twins Ken and Karl Olson.

Compilation coverage has so far included: *Are You A Boy Or Are You A Girl?* on Rhino's, *Nuggets, Vol. 1* and *We Have Come For Your Children*; *Moulty* on Lenny Kaye's *Nuggets*; *Hey Little Bird* on *New England Teen Scene, Vol. 2* and *Get Primitive (The Best Of Pebbles)*; and *You've Got To Understand* on *Hide & Seek Again*.

You can check out a Moulty website at http://www.geocities.com/SunsetStrip/Palms/5555/moulty.html.

(Vernon Joynson / Lloyd Peasley / Stephane Rebeschini)

Dave Banyase and Sum Guys

45:

1	Just A Little Bit / Open The Door To Your Heart	(Solid Rock W-003/4)	1967

Some guys from the Detroit suburbs chose two popular R'n'B numbers, by Roscoe Gordon and Darrell Banks respectively, for their sole platter. Both have a loose'n'live feel - but club sounds rather than garage. *Just A Little Bit* (also covered by the Zombies, Tommy Burk and The Counts and Aussie acts Tony Worsley and The Blue Jays, Chosen Few and Purple Hearts) is the stronger thanks to some neat guitar solos.

(Max Waller)

Barber Green

45:

1	Life / Gliding Ride	(F-Empire GRS 1106)	Aug. 1968

On a very obscure label out of Eugene, Oregon, **Barber Green** was the work of five teens from Brownsville, who were managed by Jack Richardson. The band took their name from a road paving machine (a' la Buffalo Springfield) and mostly played local dances, with one show in Eugene.

The 'A' side to their 45, *Life*, is pleasant acoustic folk-pop. The flip, *Gliding Ride*, kicks off innocuously enough but one is suddenly woken by a brief fuzzy outburst before a return to the sparse'n'simple theme. The next verse ends with another burst, then an all-too-short bridge where the guitarist is allowed his head, and a denouement wrapped in some fine lead. So it ends, with potential unfulfilled - this coulda been SO good if only they'd let rip.

(Max Waller / Mike Markesich / George Gell)

Barbie

ALBUM:

1	JOURNEY TO JESUS	(Private pressing)	1971
2	SINGS FOR LIFE	(Private pressing)	1973

A female Christian folk singer/songwriter and guitar player. Her two albums are highly rated by some dealers.

(Stephane Rebeschini)

The Bards

45:

1. Alibis/Thanks A Lot (Emcee 013) 1966

Not to be confused with the better known Pacific Northwest outfit, this Fort Worth band was rumoured to have issued three 45s in all during the mid-sixties. *Alibis* is unexceptional but you'll find it on *Texas Flashbacks, 5, Highs In The Mid-Sixties, Vol. 13: Texas, Part 3* and *Gathering Of The Tribe*.

They evolved out of Johnny Diamond & The Royal Five. (Max Waller)

The Bards

Personnel:

- CHUCK WARREN bs, vcls A B C D E
- BOB GALLOWAY drms, vcls A B C D E
- MARDI SHERIDAN ld gtr, vcls A B D
- MIKE BALZOTTI keyb'ds, vcls A B C D
- JOHN DRANEY ld vcls A
- 'APPLE ANDY' gtr C
- MARK CHELSON vcls, sax C

ALBUM:

1. (A) THE BARDS - FIRST AMERICAN (Piccadilly 3419) 1969

NB: (1) not released at the time, the above album was later released on Picc-A-Dilly in 1980, R1.

45s:

1. The Owl and The Pussycat/Light Of Love (Piccadilly 224) 1966
2. The Jabberwocky/My Generation (Piccadilly 232) 1967

3. Never Too Much Love/Light Of Love (Piccadilly 242) 1967
4. My Generation/Jabberwocky (Panorama 52) 1967
5. Never Too Much Love/Jabberwocky (Capitol 2041) 1967
6. The Owl and The Pussycat/The Light Of Love (Capitol 2l48) 1968
7. Goodtime Charlie's Got The Blues/Tunesmith (Parrot 337) 1968
8. Goodtime Charlie's Got The Blues/Tunesmith (Jerden 9O7) 1969
9. Jubilation/Our Love (Parrot 344) 1969
10. Walla Walla/Day By Day (Parrot 351) 1969
11. I Want You/Freedom Catcher (Burdette 103) 1971

NB: (1) was originally scheduled for release as Panorama 46 but was never released. (4) Not released.

Operated out of Moses Lake, Washington between 1961-69. They evolved out of a school teen combo called The Fabulous Continentals, who were a late fifties and early sixties covers outfit. They took their new name, **The Bards** from Roget's Thesaurus - the word 'Bard' meaning 'a travelling English minstrel, poet ...' they were a travelling group of musicians and the reference to England clinched it because they wanted to sound like The Beatles. They even became a foursome when John Draney, their lead vocalist, left to join the army.

Their big break came when *Never Too Much Love*, an original arrangement of an old Curtis Mayfield tune, made it to No 67 nationally in the Cash Box Top 100, although it seems not to have figured in the Billboard charts. It created the opportunity for them to tour with big name acts like The Turtles, The Dave Clarke Five and Paul Revere and The Raiders. During 1967 Mardi Sheridan left the band for a while to head for San Francisco and was temporarily replaced by virtuoso guitarists known as Apple Andy and Mark Chelson, who joined from George Washington and the Cherry Bombs. When Sheridan returned they headed for LA to find a producer.

In Hollywood they met Curt Boetcher and Keith Olsen and in 1969 under their production recorded an unreleased album, although this resulted in the break-up of the band. After its completion Curt Boetcher wanted to go back to the Northwest to sing with the band which delighted Mike and Mardi but not Bob and Chuck who wanted to get back on their old gig circuit and preserve their autonomy. So the split came when Mike and Mardi left and ultimately headed to LA to pursue writing and recording careers, although Bob and Chuck regrouped and carried on with the name for a while. For their Boettcher/Olsen period, they renamed themselves Moses Lake and a 45 was released under that monicker on Together Records. The Multitrack masters still exist for the album too.

Michael Balzotti later played in a duo with Seattle singer/songwriter Michael Langdon called The Michaels. Mardi Sheridan now works in advertsing; Chuck Warren manages an irrigation company in Moses Lake; Bob Galloway raises show horses and Mike Balzotti owns a real estate company in Seattle. You can check out their recordings on the following compilations:- *Owl and The Pussycat* on *Battle Of The Bands, Vol. 1* and *History of Northwest Rock, Vol. 2*; *My Generation* on *Battle Of The Bands, Vol. 2* and *History Of Northwest Rock, Vol. 3*: *Tunesmith* and *Never Too Much Love* on *Vol. 1* and *Goodtime Charley's Got The Blues* on *Vol. 6* of the same series.



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Bare Facts *to* Tom Barsanti And The Invaders

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Bare Facts
- The Barking Spyders
- Steve Baron Quartet
- The Barons
- The Barons
- The Barons
- The Barons
- Baron Thomas and The Blue Crystals
- The Baroque Brothers
- Baroque Monthly
- The Baroques
- The Barracuda
- The Barracudas
- The Barracudas
- The Barracuda's
- Tom Barsanti and The Invaders

The Bare Facts

TOP

Personnel incl:

- BILL WILLIAMS

45:

1. Bad Part Of Town/Georgiana (Jubilee 45-5544) 1966
2. The Only Thing / To Think (Josie 978) 1967

From Portsmouth, Ohio. The 'A' side to their first 45 is superb - great vocals and a superb guitar break. Both sides are also featured on *The Finest Hours Of U.S. '60s Punk*; *Bad Part Of Town* (which shouldn't be confused with The Seeds song of the same name) can also be heard on *Mayhem And Psychosis, Vol. 2* and *Psychedelic Microdots Vol. 3*.

Bill Williams would later graduate to Southwest F.O.B., Seals & Crofts and Toto!

(Max Waller)

The Barking Spyders

45:

1	I Want Your Love / Hard World	(Audio Precision 45001)	1966

NB: (1) sometimes seen listed as "#4201" which is it's RCA matrix no.

Despite the label name, precision was AWOL the day they laid down *I Want Your Love*. So out-of-sync that it's been compiled on *Pebbles Vol. 11*, *Teenage Shutdown Vol. 4* and Psychedelic Crown Jewels Vol. 3, hailed as 'low fi' and 'inept genius', and elevated to the status of garage classic! Where are these guys now?

From a Dallas, Texas.

(Max Waller / Mike Markesich)

Steve Baron Quartet

Personnel:

STEVE BARON	vcls, acoustic gtr	A
BILL DAVIDSON	electric gtr	A
JEF LOWELL	bs, vcls	A
TOM WINER	piano, organ	A
(HERB LOVELLE	drms	A)
(BILL LA VORGNA	drms	A)

ALBUM:

1(A)	THE MOTHER OF US ALL	(Tetragrammaton T-123)	1969

Despite his name, the **Steve Baron Quartet** didn't just play jazz but an intriguing mix of rock and folk, with strong jazz influences prevalent especially on the guitar parts. The **'Quartet** were formed in 1967 in New York by **Steve Baron** who had earlier participated in the Greenwich Village folk revival of the early '60s. Helped by session drummers, they released only one album in 1969, for the small Californian label Tetragrammaton. (This label also released Joshua Fox, Ivory and Quatrain and was partly owned by Bill Cosby). Produced by Mike Berniker and arranged by Manny Albam, the best tracks are *Bertha Was The Mother Of Us All*, *Don't You Hate The Feeling* and the eleven minute *Shadow Man*. Some of the other tracks, however, suffer from the addition of strings.

Curiously Pete Townshend penned the enthusiastic liner notes "all the sounds spontaneously and simultanously imploding and exploding. Just like nature! The Quartet make Natural Music. Jai Baba!"

In 1970, Bill Davidson joined Gas Mask for *Their First Album* (and last!).

(Stephane Rebeschini)

The Barons

45:

1. Come To Me/Only The Young (Monocle 001) 1967

This garage band hailed from San Antonio in Texas and the 'A' side of their sole 45 contains some good organ and guitar work although the vocals could be more upfront. The flip was an instrumental. *Come To Me* was later included on *(Texas) Flashback, Vol. 1*.

The Barons

TOP

Personnel:

- JOHN NITZINGER A
- CURLY BENTON A
- DON BABB A
- RONNIE MARCOTT A

45s:

1. You're Gonna Get Hurt/I'll Never Be Happy (Torch 102) 1965
2. Live And Die/Don't Look Back (Torch 103) 1965
3. Don't Burn It/I Hope I Please You (Brownfield 1035) 196?

A different act which formed at Haltom High School in Fort Worth, also in Texas. All three 45s were written by John Nitzinger who later formed his own band in the '70s and then went on to play for Alice Cooper in the early '80s. The 'A' side of their second 45, a good folk-rocker, can be found on *Texas Punk, 1966: Vol. 9*, but their best effort was *Don't Burn It*, an anti-draft folk protest song. Check it out on *Texas Flashbacks, Vol. 3* or *Highs In The Mid-Sixties, Vol. 13: Texas, Part Three*. Benton also went on briefly to play in Nitzinger's band but sadly died young of cancer.

The Barons

TOP

Personnel:

- DAVID BORDERKIRCHER ld vcls
- JIM KATT gtr, vcls
- DANNY FREEMAN keyb'ds, gtr, vcls
- GLEN NORMAN bs
- DEE EBERSBACK drums, vcls

45s:

1. Drawbridge / Lovin' Man (Tener T1011) Aug. 1967
2. Reach For The Sky / Colors Of Love (Tener T1021) 1967/8

From Orlando, Florida this band lasted through many personnel changes, after the original line-up detailed above, right up to 1977 - quite a feat. *Drawbridge* is a cool power-punker with a killer fuzz riff throughout, right up with the likes of The Del-Vetts' *Last Time Around*. *Lovin' Man* harks back to a 1964-5 R&B-influenced U.K. beat style.

Compilation appearances include: *Drawbridge* on *Yeah Yeah Yeah* CD, *Psychedelic Crown Jewels Vol.2* CD; *Drawbridge* and *Lovin' Man* on *Sixties Rebellion Vol.5*; *You Must Believe Me* on the sought-after *Bee Jay Demo Vol.II* 1967 LP (Tener 1014); *Colors Of Love* on the equally rare *Bee Jay Video Soundtrack* LP (also issued as Tener 1014, in 1968); and another track, title unknown, on the *Bee Jay Sampler EP* (Tener 1038).

(Max Waller / Roger Maglio)

The Barons

ALBUM:

1 BY REQUEST (Solar) 1972

Another **Barons**, also from Texas, this time doing covers of Creedence, Buffalo Springfield and Ten Years After. The only other known release on Solar is by Fourth Cekcion, so speculatively both groups may be linked in some way.

(Stephane Rebeschini)

Baron Thomas and The Blue Crystals

45s:

1. Be Bop A Lula / Hey Baby (Courier 116) Jun. 1965
2. Tension/We'll Be Thru For Ever (Courier 8150) Sept. 1966

NB: (1) as **The Blue Crystals**.

From Bowling Green, Ohio. *Tension* is a typically crude garage punk recording - not a bad effort, though. You'll also find it on *Highs In The Mid-Sixties, Vol. 21: Ohio.* whilst their rendition of *Be Bop A Lula* has also appeared on *Garage Punk Unknowns, Vol. 1*.

(Max Waller / George Gell)

The Baroque Brothers

45:

1. So Glad Was I/Baroque Au Go Go (Back Beat 562) 1966

Beatles meet The Byrds in *So Glad Was I* with some George Harrison chords for good measure. Similar sonic

territory to The Coastliners, this outfit hailed from Houston, Texas. The flip is a 'live' club instrumental work-out with sax.

(Max Waller)

Baroque Monthly

TOP

Personnel:

- DAN MASYS ld vcls, ld gtr
- DAVE SAMPSON bs
- JIM KELLY keyb'ds
- SANDY EDELSTEIN
- JON RICKLEY drums

45:

1. I'll Be Lonely / You Are Your Only Mystery (Ironbeat HR 1167) Feb. 1968

A latter-day one-off monicker for The Jaguars of Columbus, Ohio, who formed around 1964 whilst students at the Bexley and Eastmoor high schools. *You Are Your Only Mystery*, which Dan Masys says was influenced by the Beatles' *Eleanor Rigby* and the Left Banke's *Walk Away Renee*, is a soft-baroque-rock charmer with horns and piano and a vaguely hippie aura - but don't let that put you off, it's highly rated by many. Save a fortune and judge for yourself by checking it out on *Psychedelic Crown Jewels Vol. 2*.

Prior to this The Jaguars had a 45 that made it to the acetate stage in 1964/5, *Two Can Play* / *The Day You're Mine*. The former is also on *Psychedelic Crown Jewels Vol. 2*. Ironbeat was a subsidiary of Mus-I-Col, whose legacy is to be explored in two volumes by Get Hip shortly.

In '99 Dan Masys is Associate Clinical Professor of Medicine in California, Sampson is an engineer for Lockheed Martin, Kelly a gymnastics teacher in New Jersey, Rickley lives in Indiana, Edelstein's whereabouts are unknown.

(Max Waller / George Gell / Roger Maglio)

The Baroques



TOP

Personnel:

- DEAN NIMMER drms A
- RICK BIENIEWSKI bs A
- JAY BORKENHAGEN gtr, keyb'ds, vcls A
- JACQUES HUTCHINSON gtr A

ALBUM:

1. (A) BAROQUES (Chess 1516) Jun. 1967

NB: There are also two retrospective compilations. *The Baroques* (Baroque Records DRP-9005) 198? on vinyl and *Purple Day* (Distortions no #) 1996 on CD.

45s:

1. Mary Jane / Iowa, A Girl's Name (Chess 2001) Jun. 1967
2. I Will Not Touch/Remember (Baroque 4553/4) Apr. 1968

The Baroques came from Milwaukee, Wisconsin and were one of the first psychedelic bands in the area. Their original album *Baroques* is excellent and also includes their best track, *Musical Tribute To The Oscar Weiner Wagon*. This, starts slowly, culminating in a kaleidoscopic interplay of guitar and drums. A consistently high standard is also maintained throughout almost all the album with *Rose Colored Glasses, In Silver Light* and *Purple Day* featuring fine guitar interplay which captures the band at its best.

Originally known as The Complete Unknowns they dressed in baroque costumes and always played with a white pot-bellied stove on stage which contained the controls for their light show. After the first album Chess wanted them to record material like *Chippie, The Hippie From Mississippi* which the band refused to do. They were subsequently released from their Chess contract and released their own 45 *I Will Not Touch You* in April, 1968. The band split some six months later.

Wayne Will, an original member, was drafted in August 1966. Jay stayed in music business, Jacques is now a communications professor at University of Colorado, Dean an art professor at Massachusetts College of Art, and Rich is a travelling salesman.

Anyone interested in finding out more should take their pick between two retrospective compilations. The vinyl *The Baroques* put out by the band on their own label, contains some of their finer tracks from their original album (*Mary Jane, Musical Tribute To The Oscar Weiner Wagon, Iowa, A Girls Name* and *Bicycle*), otherwise the material is all new. *Sunflowers* and *At The Garden Gate*, both from February 1968, are more in a progressive vein with lots of extended instrumentation. Still, quite interesting though. The CD, *Purple Day* covers similar ground with rarities and "best of" material alike.

Not surprisingly their material has also been heavily compiled. You can find *Mary Jane* on *Psychedelic Crown Jewels, Vol. 1* (CD); *Musical Tribute To The Oscar Weiner Wagon* on *Mindrocker, Vol. 6*; *I Will Not Touch You* and *Remember*, on *Glimpses, Vol. 2* and *Glimpses, Vol. 1 & 2* (CD); *I Will Not Touch You* on *Gone, Vol. 1*; *Nothing Left To Do But Cry* on *Highs In The Mid-Sixties, Vol. 15*; *Iowa, A Girl's Name* on *Turds On A Bum Ride, Vol. 2* and *Turds On A Bum Ride Vol.'s 1 & 2* (CD); and finally, *Remember* on the vinyl version of *The Psychedelic Experience, Vol. 1*.

(Vernon Joynson / Max Waller / Lloyd Peasley)

The Barracuda

Personnel incl:

- PETE SANDO vcls

45s:

1. Dance Of St. Francis / Lady Fingers (PS) (RCA 9660) 1969 113

2. Julie (The Song I Sing Is To You)/Sleeping Out The Storm (RCA 9743) 1969

A New York City area group whose material was written and/or produced by Alan Gordon and Gary Bonner of Magicians' fame and Turtle's hit songwriters. Interesting late '60s pop, rather than garage or psychedelia, it's worth a spin and *Dance Of St Francis* can also be heard on *Glimpses, Vol. 2*.

Pete Sando, who sang on the first 45, was also guitarist in Gandalf.

The Barracudas



Personnel:

BUTCH EARNHARDT	sax, organ	A
CHRIS LAYNE	gtr	A
MIKE PARKER	ld gtr	A
SAM SHAW	bs	A
DONNIE THURSTON	drms	A

ALBUM:

1(A)	A PLANE VIEW OF THE BARRACUDAS	(Justice 143)	1967

NB: (1) reissued on CD (Collectables COL-CD-0606) 1995.

45s:

1	I Can't Believe/20-75	(Cuda no #)	1966
2	Days Of A Quiet Sun/Apple Pie	(Satori 507)	1969

Highland Springs just to the east of Richmond, Virginia, (not Winston-Salem in North Carolina as was stated on the *Tobacco-A-Go-Go* compilation) was this band's home. They formed in late 1964 as a six-piece but soon solidified into the five-piece listed above in early 1965. Donnie Thurston's dad became their manager and they took part in various 'Battle Of The Bands' during 1965. Their first 45 in 1966 comprised an unimpressive folk-rocker on the 'A' side and an instrumental cover on the flip. They put it out on their own Cuda label. The same session also produced *I'll Never Fall Again*, their best original, and a bizarre medley of *Gloria, Baby Please Don't Go*, which remains unreleased.

In 1967 they recorded an album for Justice Records of Winston-Salem, North Carolina. Besides two originals:- *I Can't Believe* and *I'll Never Fall Again*, the album comprised sloppy teenage versions of *Blue Feeling, Feel A Whole Lot Better, Not Fade Away, I Call Your Name, Shotgun* and *I'm A Man*, which were so faithfully rendered and devoid of fuzz that they sound more U.K. than U.S.. Clearly The Rolling Stones were their inspiration and their cover of *Not Fade Away* later resurfaced on *Tobacco-A-Go-Go*, with *I'm A Man* later appearing on *Vol. 2* of the same series. One of the better tracks was *I'm A Lover Not A Fighter*, a frat-rocker from the Kinks' second Album but *Shotgun*, in particular, was a pityful attempt at exploiting sixties soul music. Nevertheless the album sold over 700 copies and the band became popular on the college frat-rock circuit.

By 1968 they had progressed into a Hendrix/Cream-type heavy jam sound, but suprisingly their final 45 in 1969 was a folk-rocker. They quit in late 1969. Their album is now quite a big collectors' item but it's really overrated.

(Vernon Joynson/Max Waller)

The Barracudas

Personnel:

- TERRY FONTANILLE ld gtr
- JOHN HAAS vcls
- ALEX HAAS drums
- TOMMY McNABB bs

45:

1. Baby Get Lost/Honest I Do (Zundak 101) 1965

From Bunkie, Louisiana and originally known as the Pickles, their story is revealed in Andrew Brown's 'Brown Paper Sack #1', thanks to Mark Prellberg. Their screamin' raver was unleashed on the world in April 1965 and graces *Back From The Grave Vol. 6*, coming on like a younger and speeded-up version of the Pretty Things. The flip was a slower Stones-style effort.

They disbanded in 1967 with John and Tommy forming Nobody's Children - no known releases and not to be confused with at least half-a-dozen same name outfits. John Haas was tempted away to lend his vocal talents to Jimmy & The Offbeats, who then renamed themselves as **John Eric & The Isosceles Popsicles** who recorded *I'm Not Nice* on the USA label.

(Andrew Brown/Mark Prellberg/Max Waller/Kip Brown)

The Barracuda's

Personnel incl:

- MIKE AKIN A B
- TOMMY GASS vcls A B
- ROBIE ROBICHAUD bs A B
- BOB ROLSKY drums A
- PAT STOREY A B
- TERRY SIDELINKER drums B

45s:

1. (A) Realize / It's High Time (Flare 200,848/9) 1966
2. (B) No Matter What You Do / Wait For Tomorrow (Critique 1075627) 1967
3. (B) No Matter What You Do / Wait For Tomorrow (Smash S-2181) 1968

Another **Barracuda's**, this time from Bath, Maine. Their first single was released locally, whilst *No Matter What You Do* was in the vein of The Buckinghams. *It's High Time* later resurfaced on *It's Finking Time*.

Robbie Robichaud went on to do solo work for Noel Paul Stookey (of Peter, Paul & Mary fame)!

(Lee Rand/Max Waller/Mike Markesich)

Tom Barsanti and The Invaders			

45:

1. You Can't Sit Down/For Your Precious Love (Delta 2134) 1966

This 45 was issued on a New Mexico label, and has an earlier frat-rock feel.



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The Basement Wall *to* Beacon St Union

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Basement Wall
- Robbie Basho
- Basic Things
- The Baskerville Hounds
- The Bassmen
- The Bassmen
- Bastille
- Gil Bateman
- The Bats
- Battalion Tweed
- Skip Battin
- Joe Bauer
- Baxter
- Baxter's Chat
- Bay Ridge
- The Baytovens
- The BC's
- B.C. and The Caveman
- Beach Bums
- The Beachcombers
- The Beach Niks
- The Beach Nuts
- The Beachnuts
- The Beacon Street Union

The Basement Wall

Personnel:

- BARRIE EDGAR drms, vcls A
- TERRY BOURDIER bs A
- RICHARD LIPSCOMB ld gtr, vcls A
- GEORGE RATZIAFF keyb'ds, vcls A

ALBUM:

1. (A) THE BASEMENT WALL (Senate) 1963

NB: There's also a retrospective compilation *The Incredible Sound Of...* (Cicadelic 992) 1985, which has been reissued on CD (Collectables COL-CD-0524), together with The New Breed's *Want Ad Reader*.

45:

1. Never Existed/Taste Of A Kiss (Senate 2109) 1968

This fairly atypical garage punk band hailed from Baton Rouge, the State Capital and petrochemical industry centre in Louisiana. Perhaps they played in Texas a lot because they certainly seem to have been connected with the Lone Star State. *Texas Punk: Vol. 8* captures a live recording of the band at the Act Ill in 1967. It's pretty raw stuff as they work their way through versions of *Louie Louie, We Ain't Got Nothing Yet, Hungry, Double Shot Of My Baby's Love, Like A Rolling Stone* and *The Basement Exit.*

Never Existed, their stab at immortality, can be heard on *Relics, Vol. 1* and *Boulders, Vol. 10. The Cicadelic Sixties, Vol. 4* also contains an alternate take of the song. Ronnie Weiss (Mouse And The Traps) was on hand in the studio to wield lead guitar on this master-piece.

George Ratzlaff went on to form Potliquor, who recorded three albums of respectable blues-rock for Janus between 1970-73.

The retrospective on Cicadelic/Collectables may be a reissue of their original album on Senate, if indeed it was ever officially released. Many collectors are very dubious of its existence. Also of interest is *Vol. 2/There Goes The Neighbourhood* (COL-CD-0541), which contains 18 tracks, mainly covers of classic mid-sixties tunes.

(Max Waller/Joe Rein)

Robbie Basho

TOP

ALBUMS:

1	THE FALCONER'S ARM, VOL. 1	(Takoma C-1017)	1967 R1
2	THE FALCONER'S ARM, VOL. 2	(Takoma C-1018)	1968
3	VENUS IN CANCER	(Blue Thumb BTS-10)	1969
4	SONG OF THE STALLION	(Takoma C-1031)	1970
5	ZARTHUS	(Vanguard VSD 79339)	1972 R1
6	THE VOICE OF THE EAGLE	(Vanguard VSD 79???)	1972

NB: (1) also released in the UK (Sonet) 1968.

Discovered by John Fahey who signed him to his Takoma label, **Robbie Basho** was a singer and acoustic guitar player combining his folk and country roots with Native American, Arabic, Persian and Indian music. His work can be compared to Sandy Bull or Peter Walker and may also interest fans of Kaleidoscope or John Berberian, even if it's more meditative than the latter. His records are quite sought after now, especially *Zarthus* with its raga *Llord Of The Blue Rose*.

(Stephane Rebeschini)

Basic Things

Personnel incl:

- HERMANN BENNETT vcls

45:

1. Ninety-Nine And A Half/You'll Still Dreaming (Purple Can 101) 196?

Operating around Port Arthur in Texas, this act recorded just one 45 at Jones Studios in Houston. The 'A' side was an organ driven punker, the flip a pleasant slow song.

The Baskerville Hounds

Personnel:

WILLIAM EMERY	vcls, bs	A
MICHAEL MACRON	drms, vcls	A
LAWRENCE MEESE	vcls, ld gtr	A
DANTE ROSSI	vcls, gtr	A
JACK TOPPER	piano, organ, vcls	A

ALBUM:

1(A)	FEATURING SPACE ROCK PART 2	(Dot DLP 25823)	1967

NB: **The Baskerville Hounds** have recently released a new CD, *Look At Us Now*, () April 2000. This contains new versions of *Hurtin' Kind*, *Mine Forever*, and *Space Rock* as well as ten new original songs.

45s:

1	The Hurtin' Kind/Mine Forever	(Tema 817)	1965
2	Debbie/Although I Was To Blame	(Tema 125)	1965
3	Space Rock Part 1 /Part 2	(Tema 128)	1965
4	Christmas Is Here/Make Me Your Man	(Tema 131)	1965
5	All You Had To Do Was Ask / Who Does She Love	(Tema 132)	1966
6	Space Rock Part 1 /Part 2	(Tema 128)	1967
7	Space Rock Part 1 /Part 2	(Dot 17004)	1967
8	Debbie/Jackie's Theme	(Dot 17017)	1967
9	Baby Am I Losing?/Never On Sunday	(Dot 17037)	1967
10	Caroline/Last Night On The Back Porch	(Buddah 17)	1967 -
11	Hold Me/Here I Come Miami	(Tema no #)	1969 -
12	Hold Me/Here I Come Miami	(Avco Embassy 4504)	1969 88
13	The Hurtin' Kind/Mine Forever	(Mar no #)	19??
14	Route 66 / Hold Me	(Bowie 12268)	1981/2

NB: (1) released as The Tulu Babies. (2) initially released as The Tulu Babies and subsequently as **The Baskerville Hounds**. (13) is a bootleg of (1), miscredited as The Talula Babies. (3) reissued 1967 prior to being leased to Dot.

A Cleveland, Ohio, band, originally known as The Tulu Babies. The inclusion of their first 45 on Eva's *Florida Punk*

From The '60s, where it states that they weren't a Florida band in the liner notes, has nonetheless caused much confusion. The title of the flip to their first 45, as **The Baskerville Hounds** served only to add to this. *Hold Me*, incidentally, was the P.J. Proby song. It gave them their only hit peaking at No. 88. Neither a garage or a psychedelic outfit as such, The Tulu Babies/**Baskerville Hounds** dabbled in both at times. *The Hurtin' Kind* was probably their finest moment and later resurfaced on *Everywhere Interferences*. *Space Rock Part 2* which also got a further airing on *Pride Of Cleveland Past* is an organ-driven instrumental. By no means outstanding it is probably the pick of the crop on a disappointing album which includes reasonable covers of *Penny Lane*, *Never On Sunday* and *I'm A Believer* and some rather average originals. Apparently they were also known for not being the best looking bunch around.

Recently **The Baskerville Hounds** have released a new CD, *Look At Us Now*, which contains new versions of *Hurtin' Kind*, *Mine Forever*, and *Space Rock* as well as ten new original songs. The band are also resuming live performances.

For more information, check their website:- http://www.baskervillehounds.com

(Max Waller / George Gell / Vernon Joynson)

The Bassmen

TOP

45:

1 Last Laugh/Come Home (Gallantry 745) 1965

Hailing from Tucson, Arizona, they were also known as **Bobby and The Bassmen**. *Last Laugh* can also be found on *Boulders, Vol. 5* and *Think Of The Good Times: The Tucson Sound*.

(Max Waller)

The Bassmen

TOP

45:

1. I Need You/Leigh Anne (Vaughn Ltd VA-101) 1966

A different act from Alabama. You'll find *I Need You* on *The Garage Zone, Vol. 2* and *A Joumey To Tyme, Vol. 4*. (Kip Brown/Max Waller).

Bastille

TOP

45:

1. Trying To Be Free/The Music Ship (Bastille 30299/30300) 1973

From New Bedford, Massachusetts, featuring wah-wah and heavy keyboard vibes. (Max Waller)

Gil Bateman

45s:

1. Wicked Love/Goodnight Irene (Panorama 12) 1965
2. Sneakin' Up On You/Daddy Walked In Darkness (Jerden 779) 1965
3. (Alt flip) One Eyed Cat/Daddy Walked In Darkness (Jerden 779) 1965
4. How To Do It/Wicked Love (Piccadilly 227) 1966
5. The Night Before/How To Do It (Piccadilly 249) 1967

Max Waller drew my attention to this little known but ubiquitous Pacific Northwest artist who also turned his talents to production (Bards, Ceptors amongst others). *Daddy Walked* is a fine reworking of *House Of The Rising Sun* with strong vocals and guitar. Much of his other material is garagey pop with a hard edge.

The Bats

45:

1. Nothing At All/Big Bright Eyes (HBR 445) 1965

An obscure outfit offer this evocative folk-rock 45, with some Moody Blues type vocal 'ooos' on the tragic 'A' side, that graces *Moxie's Folk Rock* (EP), whilst *Big Bright Eyes* is a more upbeat strummed affair. This act may have just been a studio aggregation, featuring Danny Hutton (and possibly Larry Goldberg). Hutton issued several solo 45s (including what may be a different version of *Big Bright Eyes* on HBR 453), before joining Cory Wells and The Enemys. He and Cory would later team up with Chuck Negron to become Three Dog Night.

Incidentally, the brooding *Nothing At All* was covered by the Love Exchange on their eponymous LP in 1967. (Max Waller)

Battalion Tweed

45:

1	But It's Alright / Last Time	(Mr.G. 810)	1968

A Connecticut band, who dug The Young Rascals, tackle J.J. Jackson's popular soul-popper *But It's Alright* (also covered by Them, The Red Dogs, Morning Reign and Canoise). This is a lively rendition with swirling keyboards, a little fuzz, and latterly brassy fanfares.

The flip is not a Stones' cover but a pulsating keyboard-led club dance instrumental with background vocal taunts and a great fuzz break. It ain't garage, rather a blood brother to that fave-rave of "Northern soul" circles - *Footsee* by the Chosen Few.

(Max Waller)

Skip Battin

Personnel:

SKIP BATTIN	bs, vcls, gtr	A
JOHN GUERIN	drms	A
SPANKY McFARLANE	backing vcl	A
ROGER McGUINN	12-string gtr	A
BILLY MUNDI	drms	A
CLARENCE WHITE	gtr, mandolin, dobro	A

ALBUM:

1(A)	SKIP BATTIN	(Sign Post SP 8408)	1972

Singer, bassist and songwriter, **Skip Battin** (or Battyn) began his long career in the '50s in the country duo Skip and Flip (Flip was Gib Guilbeau). A long time friend of Kim Fowley, in 1969 he formed the Evergreen Blueshoes and played with both Armaggedon and Gene Vincent. In 1970 he joined the Byrds in time for their *Untitled* album. He also played on Zevon's *Wanted Dead Or Alive* LP.

His 1972 album is essentially country pop but may interest some readers as all the songs were co-written by **Battin** and Fowley and the backing group comprised two Byrds (McGuinn and White), one ex-Mothers and Rhinoceros member (Billy Mundi) plus Spanky McFarlane from Spanky and Our Gang. Some tracks (*Undercover Man, Cobras, Captain Video, Four Legs Are Better Than Two*) are interesting if you appreciate **Battin**'s nasal voice.

Battin later joined the New Riders Of The Purple Sage and the Flying Burritos Brothers and kept on recording with various country rock formations in the '70s and '80s. He released a second solo album, *Navigator* (Appaloosa) in 1981.

(Stephane Rebeschini)

Joe Bauer

Personnel:

EARTHQUAKE ANDERSON	hrmnca	A
BANANA	gtr, piano	A B
JOE BAUER	drms	A B
JACK GREGG	bs	A
MICHAEL KANE	bs	A B
STEVE SWALLOW	bs	A
KENNY GILL	piano	B
BILL MITCHELL	tenor	B

ALBUM:

1(A)	MOONSET	(Raccoon 3 / Warner WS 1901)	1971
2(B)	CRAB TUNES/NOGGINS	(Raccoon 8 / Warner WS 1914)	1971

Two albums by The Youngbloods drummer: noises, improvisations, folk and blues. Not an easy listening experience!

(Stephane Rebeschini)

Baxter

Personnel:

DOUG ARIOLA	gtr, vcls	A
STEVE BELGRADE	gtr, vcls	A
LAWRENCE DI NATALE	drms	A
STEVE KIRSHENBAUM	keyb'ds	A
EDWIN PERRY	bs, vcls	A

ALBUM:

1(A)	BAXTER	(Paramount PAS 6050)	1973 SC

A prog rock album with guitar and organ interplay.

(Stephane Rebeschini)

Baxter's Chat

45:

1	Don't Come Around Today/?	(Pearce 5812)	1967

Hailing from Southeast Kansas this outfit travelled to Cavern Studios in Independence Missouri to record this 45, a pleasing organ-dominated pop 45. There's also rumoured to have been a second fuzz drenched 45, but I don't have details of this.

Don't Come Around Today can also be found on *Monsters Of The Midwest Vol. III*.

(Max Waller)

Bay Ridge

Personnel:

JOSEPH CARBONE	A
ROBERT GAMBALE	A
HUGO PEROTTI	A
PETER PINTO	A
RICHARD ZITO	A

45s:

1	Back Track/I Can't Get Her Out Of My Mind	(Atlantic 2431)	1967
2	Without You/I Will Wait	(Atlantic 2520)	1968

From Brooklyn, New York. Both 45s have a garagey feel but also lean more towards Vanilla Fudge-styled R&B/soul-tinged vocals and keyboards. On the plus side there is some strong guitar work and good use of fuzz on *Without Her* and *I Can't Get Her Out Of My Mind* is reasonable garagey-pop. Their best effort however is *I Will Wait* - a good garagey workout and a song that actually is "One Chord", which the group modulates up to a higher key at the end.

(Max Waller / Mike Markesich / Vernon Joynson)

The Baytovens

TOP

Personnel:

- CARL DEPOLO
- JON GREEN
- RICHARD GREEN
- DWIGHT PITCAITHLEY

45s:

1. My House / Luv Look Away (Leander) 1966
2. Waiting For You / Such A Fool (PS) (Belfast 67-1001) Feb 1967

NB: (1) not released.

A cleverly named bunch from San Leandro, California... *Waiting For You* is a pleasant pop song whose chord progression features an open or suspended chord where the ears would expect a full major. The flip side, *Such A Fool* is a Beau Brummels derived gem with a mesmerizing guitar figure and a plaintive spine-tingling chorus. The perfect song of lost love when the fog rolls in over Frisco's moody landscape. It's got an old-style almost gold-rush aura about it.

All four cuts by the band to appear on a forthcoming volume in the *Nuggets From The Golden State* series on Big Beat.

(Steve Hodson / Max Waller)

The BC's

TOP

45:

1	Oh Yeow!/Comin'On Home	(Ruff 1015)	1966

Hailing from West Texas they reworked The Shadow Of Knight's *Oh Yeah* Texas punk style. You can hear the result on *Texas Punk, 1966: Vol. 9.*

B.C. and The Caveman

45:

1	As Long As I'm Around/?	(Stone Age 814P-0001)	196?

A Michigan band whose rather mundane *As Long As I'm Around* can be heard on *Michigan Mixture, Vol. 2* and *Let Em Have It* (CD).

Beach Bums

Personnel incl:

BOB SEGER	vcls	A
DOUG BROWN		A

45:

1	Ballad Of The Yellow Beret/Florida Time	(Are You Kidding Me Records 1010)	Mar. 1966

The first single released by Bob Seger, in March 1966. **The Beach Bums** were in fact the Omens and the song was a parody of Sgt Barry Adler's *Ballad Of The Green Beret*. It was a hit in Michigan but when Sadler complained the 45 was withdrawn.

(Stephane Rebeschini)

The Beachcombers

Personnel:

- DAVE ANDERSON bs A
- TERRY BIGGS ld gtr A
- STAN FOREMAN electric piano A
- PAUL LOVE gtr A
- DAVE REED sax, vcls A
- JIM WYNANS drms A

CD:

1. () THE LEGENDARY BEACHCOMBERS LIVE IN THE GREAT NORTHWEST () 1997

45s:

1. Purple Peanuts / Chinese Bagpiper (Jerden 719) 1963
2. Tossin' And Turnin' / The Wheeley (Jerden 734) 1964

3. All To Pieces / The Wheeley (Panorama 11) 1965

Formed in 1961 in Aberdeen, Washington (home of Kurt Cobain) they played the entire Northwest region until 1968. They did shows with The Wailers, Sonics, Viceroys, Bootmen, etc and played all the great dance halls including Parkers, Pearls, Target Ballroom, etc.

The Beachcombers recorded for Jerden Records, home of the Kingsmen, Dave Lewis, Ian Whitcomb, and others. The band had several instrumentals that received big airplay on Northwest radio. In 1989 the original members of the band got together again to play for their high school class reunion. They had so much fun that they decided to play a limited number of dates each year. Currently billed as "The Legendary Beachcombers", the band plays about ten dates a year... car shows, class reunions, corporate functions, country club '60s nites. etc. In 1997 the band released a live cd titled "The Legendary Beachcombers Live in the Great Northwest" which has sold almost 5,000 copies as of this date.

The Wheeley also features on the cassette-only comp *History Of Northwest Rock, Vol. 5.*

Thanks to Stan Foreman for pointing out we'd missed this bunch!

The Beach Niks

TOP

45s:

1. Like Stoned/Good Things (MMC 007) 1965
2. Last Night I Cried/It Was A Nightmare (MMC 008) 1965
3. Last Night I Cried/It Was A Nightmare (Sea Mist 1001) 1965

A well respected punk outfit from Newell, a very small town in Western Iowa. You can check out *Last Night I Cried* on the cassette compilation, *Monsters Of The Midwest, Vol. 1*.

The Beach Nuts

TOP

45:

1	Out In The Sun (Hey-O)/Someday Soon	(Bang 504)		1965 106

This 45 is thought to be the work of The Strangeloves under yet another pseudonym.

(Tom Truszkowski)

The Beachnuts

TOP

Personnel:

HAROLD HENRY	bs	A
MIKE JOHNSON	gtr	A B
CARL STEVENS	ld vcls, organ	A
TOM STREW	drms, vcls	A B
BILL WALLS	ld gtr	A B
MIKE GARCIA	organ	B

45s:

1(A)	Babba Diddy Baby / I'm Angry Baby	(Remus 5000)	1965
2(B)	What Makes You Think / Professional Loving Man	(Tiki 68-21/22)	1968

NB: (1) released as by The Heart Attacks.

Formed in 1962 this Virginia Beach bunch started out playing surf music. In 1965 they released their debut 45 as The Heart Attacks although they continued to be known as **The Beachnuts**. Mike Johnson got his draft papers at the end of 1965. On his return in late 1967 the group reformed and lasted till the end of the decade, releasing one more 45 in 1968.

Babba Diddy Baby, an infectious frat-stomp with what sounds like steel drums, was first compiled on *Boulders Vol. 10* in the '80s and makes a welcome re-appearance on *Aliens, Psychos And Wild Things* (CD) - a professional comp of the Tidewater '60s scene. This CD also features an extended take of *What Makes You Think*, an accomplished slice of '68 pop-rock with neat tempo changes and spiralling guitar runs. The flip side of the Tiki 45 is frat-ish soul.

(Brent Hosier/Dr.Simon Trent D.S.U./Max Waller)

The Beacon Street Union

TOP

Personnel:

- PAUL TARTACHNY gtr, vcls A
- JOHN LINCOLN WRIGHT vcls, perc A
- WAYNE ULAKY bs, vcls A
- RICHARD WEISSBERG drms A
- ROBERT RHODES keyb'ds, brass A

ALBUMS:

1. (A) THE EYES OF THE BEACON STREET UNION (MGM SE 4517) 1968 75
2. (A) THE CLOWN DIED IN MARVIN GARDENS (MGM SE 4568) 1968 173

NB: (2) also issued in France (MGM) 1969. Both albums have been reissued on one CD (Head 3497) 1997 but with an edited version of *Baby Please Don't Go*. More recently See For Miles have reissued both albums on one CD, this time with the full sixteen minute *Baby Please Don't Go* but with a track ommitted from the first album.

45s:

1. South End Incident (I'm Afraid) / Speed kills (MGM K 13865) Dec 1967
2. Blue Suede Shoes/Four Hundred And Five (MGM K 13935) 24th Apr. 1968
3. Mayola/May I Light Your Cigarette? (MGM K 14012) Dec. 1968
4. Lord Why Is It So Hard / Can't Find My Fingers (RTP 10011/2) 1969

This group, part of the 'Bosstown Sound', were energetically promoted in 1968. Their debut album, though often pretentious, was a mini-psychedelic masterpiece. The material, a mixture of acid rock, blues, and ballads, was usually original and often interesting. The album is recommended it you are able to obtain a copy. Their second effort continued in a similar vein, but contained the orchestrated *Clown's Overture* and *Angus Of Aberdeen*. Also of note on the album were a sixteen minute version of *Baby Please Don't Go*, a most unusual track entitled *May I Light Your*

Cigarette? and a version of the Carl Perkin's classic *Blue Suede Shoes*. The back cover of this album pictures the band walking on top of a cloud and their strange music was undoubtedly largely drug-induced. Either or both albums are well worth checking out and both met with some commercial success.

Wright, Ulaky and Rhodes all played for Eagle, who issued an album for Janus Records. Then in 1977, John Lincoln Wright released a country music album titled *Takin' Old Route One*. Wright has pursued a career as a country singer and remains a popular entertainer today in the New England area.

For more information check the following website: http://members.tripod.com/~psych1/

(Vernon Joynson / Steve Panter / Max Waller / Stephane Rebeschini)



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Bead Game *to* Beau Brummels

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Bead Game
- Beans
- Bear
- Paul Bearer and The Hearsemen
- The Bear Fax
- Bear Mountain Band
- Beast
- Beat of The Earth
- Beaten Path
- Beatin' Path
- The Beatle-ettes
- Beau Brummels

Bead Game



TOP

Personnel:

- K. WESTLAND HAAG gtr, vcls A
- JOHN SHELDON ld gtr A
- JIM HODDER drm, perc, vcls A
- R. GASS keyb'ds A
- LASSIE SACHS bs A

ALBUMS:

1. (A) WELCOME (Avco Embassy 33009) 1970
2. (A) BAPTISM (American Sound AS 1004) 1996

NB: (2) Ltd to 900 copies.

45:

1. Sweet Medusa/Country Girls (Avco Embassy 4539) 1970

A U.S. East Coast band probably from Boston. Their debut albums' stand out cuts are the opening track *Punchin Judy*, *Mora* and *Country Girl* a very pleasant slow number. All the cuts on the album were written by the band and some contain pretty good fuzztone guitar. Jim Hodder went on to play with Steely Dan.

They also had a couple of apparently excellent cuts on a soundtrack album, *People Next Door* on Avco Embassvy. The whole band were apparently also part of Freedom Express who released *Easy Ridin'* (Mercury) 1970, a

horn-rock album notable for fine guitar and organ work.

Baptism, was recorded at Natural Sound in Mayward, Massachusettes in 1970, before they signed to Avco-Embassy and has a very laid back vibe. While occasionally a bit rough, none of the eleven tracks comes anywhere close to psych. Material such as *Water Boy*, *20 Dollars Bill* and *Mr. Sorry* are mainstream pop-rock. Elsewhere, tracks such as *Steamballin'* and *What A Day* opted for a mild country-rock flavor. It's a nice, but forgettable collection.

(Vernon Joynson / Scott Blackerby)

Beans

ALBUM:

1	BEANS	(Avalanche 9200)	1972

An unknown hippie rock with some weird tracks.

(Stephane Rebeschini)

Bear

Personnel:

- ERIC KAZ keyb'ds, vcls A
- STEVE SOLES vcls A
- ARTIE TRAUM gtr, vcls A
- (SKIP BOONE bs A)
- (DARIUS DAVENPORT drms A)

ALBUM:

1. (A) GREETINGS CHILDREN OF PARADISE (Verve Folkways 3059) 1969

45:

1. Don't Say A Word/Greetings (Verve Folkways 5096) 1968

Bear were part of Boston's music scene in the late sixties. Their album is worth investigating. Two of its better tracks include, *What Difference?*, a laid back, jazzy number and *It's Getting Very Cold Outside*. The group was helped out by Steve Soles and Darius Davenport from Autosalvage.

Eric Kaz played in The Blues Magoos during 1969 and 1970, and in Mud Acres (during 1972) with Artie Traum. All three members became session musicians during the seventies.

Paul Bearer and The Hearsemen

Personnel incl:

PAUL BEARER	A
ED WESTBY	A

45:

1	Route 66/I've Been Thinking	(Riverton 105)	Jun. 1966

From Albany, Oregon. *I've Been Thinking* has been exhumed on *Teenage Shutdown Vol. 10*.

(Max Waller / Darryl F. Riffero / Mike Markesich)

The Bear Fax

TOP

45s:

1. I Wanna Do It (Marry You)/Love Is A Beautiful Thing (Fuzz 901) 196?
2. Out Of Our Tree/Turn Over (Fuzz 4141) 196?

A mid-sixties punk outfit from Texas. Their best known song is *Out Of Our Tree*, a brash punk rocker, by virtue of its inclusion on *Flashback, Vol. 4*.

Bear Mountain Band

TOP

ALBUM:

1	ONE MORE DAY	(Predator)	c1970 R3

A loud hardrock/heavy psyche group with lots of fuzz guitar and gritty vocals. This private pressing is now extremely rare.

(Stephane Rebeschini)

Beast

TOP

Personnel:

- GERRY FIKE keyb'ds A B
- KENNY PASSARELLI bs, hrmnca A
- DOMINICK TODERO trumpet A
- LARRY FERRIS drms A B

- MIKE KEARNS woodwind A B
- DAVID RAINES vcls A B
- ROBERT YEAZEL gtr, vcls A B
- ROGER BRYANT bs B

ALBUMS:

1. (A) BEAST (Cotillion 9012) 1969
2. (B) HIGHER & HIGHER (Evolution 2017) 1970

45:

1. Communication/Move Mountain (Evolution 1028) 1970

This outfit played eastern influenced, mainly instrumental music. Their albums were recorded at Norman Petty's studios in Clovis, New Mexico. So Denver, Colorado (not so far from New Mexico) was probably their place of origin. After all, Roger Yeazel and Larry Ferris went on to play in Sugarloaf (ex-Moonrakers), who also originated from Denver. Kenny Passarelli became a session musician in the seventies. Their first album, *Beast*, is the more melodic and mellow of the two, with sophisticated arrangements dominated by the flute and trumpet. A couple of songs have soul influences. The best tracks are: the hypnotic *Floating* and *When We Rise*, which features some good guitar work. Their second album is more diverse with no trumpet. The material ranges from good-time music (two short tracks) to heavy rock (*Move Mountain*). There are also melodic and jazzy moments and the highlights are *Communication* and *I Am*.

Beat of The Earth

TOP

Personnel:

MORGAN CHAPMAN	A
RON COLLINS	A
KAREN DARBY	A
JR NICHOLS	A
PHIL PEARLMAN	A
BILL PHILLIPS	A
SHERRY PHILLIPS	A

ALBUMS:

1(A)	THE BEAT OF THE EARTH	(Radish AS 0001)	1967 R4
2()	THE ELECTRONIC HOLE	(Radish 0002)	1969 R3

NB: (1) had a pressing of 500. (2) seen recently on a list for $650. There's also a 1994 retrospective release *Our Standard Three Minute Tune* (Radish AS 0001½) 1994 SC. This not a reissue of (1), it is a different album of recordings made in 1967, limited to 500 copies.

Beat Of The Earth was assembled by Phil Pearlman, who had earlier released a surf/hot rod 45 *Chrome Reversed Rails* (shown as by Phil and The Flakes). This group, who were one of the earliest known electric experimental bands, sound very similar to their East Coast counterparts The Velvet Underground. Both of the albums listed above were recorded basically live in the studio in 1967 and consist of long, unstructured jams using a myriad of acoustic

and electric instruments. While the record has both friends and foes, it remains an unusual and rare item of significance from the California rock scene. Pearlman himself is also a most arcane figure, and rock historians have linked him with several rare records from the sixties and seventies without straying far from factual realities: Maitreya Kali, Wildfire, Bob Smith/Garrett Lund - just to name a few of the "known" ones... he later was responsible for one of, if not THE glorious rock masterpieces of the 1970s: Relatively Clean Rivers which is so far-removed from **Beat Of The Earth** that fully five years passed before anyone noticed a connection between the two Southern California groups!

The group also recorded a second album but apparently only demo copies exist, with one side entitled *The Golden Hill* with four cuts using sitar and side two entitled *Love Will Find A Way* with a wild cover of Zappa's *Trouble Every Day*.

(Clark Faville/Stephane Rebeschini)

Beaten Path

TOP

45:

1	Doctor Stone/Never Never	(Jubilee 5556)	Dec. 1966

A punk band from Brooklyn, NY. *Doctor Stone* is on *Boulders Vol. 4* and a stereo version appears on *Psychedelic Microdots Vol. 3*.

(Max Waller)

Beatin' Path

TOP

Personnel:

- RUDY BENTZ bs
- CRAIG FORESTO gtr
- RON MALINOWSKI keyb'ds
- RON MASLER drums
- STEVE MUSSER ld vcls

45:

1. Original Nothing People/I Waited So Long (Fontana 1583) 1967

NB: (1) reissued by Get Hip (GHAS-15) 1998, with a picture sleeve.

From Reading, Pennsylvania, this outfit started life as The Starlites with two 45s on Barclay and later became Soul Generation, who had a 45 on Dater, before changing name again to **Beatin' Path**. Their finest moment, *Original Nothing People*, with its rich organ backing and catchy punk sound can also be heard on *Boulders, Vol. 1, Mayhem and Psychosis, Vol. 1* and *Ya Gotta Have Moxie Vol. 1* (CD).

(Max Waller)

The Beatle-ettes

45:

1. Only Seventeen/Now We're Together (Jubilee 5472) 1964

A one-off recording venture for this optimistically-named all girl garage band. New York was their home and their garage response to the Beatles invasion *Only Seventeen* can be heard on *Girls In The Garage, Vol. 1*. It was produced by the legendary Shadow Morton.

Beau Brummels



Personnel:

RON ELLIOTT	gtr, vcls	A B C D E
RON MEAGHER	bs	A B C D
DECLAN MULLIGAN	gtr, vcls	A
JOHN PETERSEN	drms	A B C
SAL VALENTINO	vcls	A B C D E
DON IRVING	gtr, vcls	C

ALBUMS:
(up to 1968)

1(A)	INTRODUCING	(Autumn (S)LP 103)	1965
2(B)	VOLUME 2	(Autumn (S)LP 104)	1965
3(C)	BEAU BRUMMELS 66	(Warner Brothers W(S) 1644)	1966
4(D)	TRIANGLE	(Warner Brothers W(S) 1692)	1967
5(A/B)	THE BEST OF THE BEAU BRUMMELS	(Vault (S)LP 114)	1967
6(E)	BRADLEY'S BARN	(Warner Brothers WS 1760)	1968
7(A/B)	VOLUME 44	(Vault SLP 121)	1968

NB: (1) also released in France as *Laugh, Laugh* (Vogue INT 4006) 1966. (7) Previously unreleased tracks and mixes from their Autumn albums. 1973 saw the release of *The Beau Brummels Sing* (Post 6000) while *Original Hits* (JAS 5000) was issued in 1975 (both contain material from their Autumn days). Rhino have (re-)issued three albums so far: *The Best Of The Beau Brummels* (RNLP-101) 1981, *Introducing* (RNLP-102) 1982 and *From The Vaults* (RNLP-104) 1982. The German reissue label Line have reissued *Introducing* (OLLP 5108) 1981, *Volume 2* (OLLP 5113) 1982 and *Good Time Music* (OLLP 5275) 1982. (4) was reissued on CD in 1996. (1) and (2) have also been reissued on CD by Sundazed (SC 6039 and SC 6040) with many extra tracks. (1) was also released in the U.K. (Pye NPL 28062) in 1965, (6) was released in the U.K. (Edsel ED 151) in 1985 and there's also *Autumn In San Francisco* (Edsel ED 141), which was released in 1985. 1994 saw the release of a 26 track rarities double CD, *Autumn Of Their Years* (Big Beat CDWIKD 127), which contained 16 previously unreleased tracks and demos. 1996 saw the release of *San Fran Sessions* (Sundazed SC 11033), a 60-track 3-CD box set with demos, alternate versions, cuts from the never-released third Autumn album and lots more.

45s:
(up to 1969)

1(A)	Laugh, Laugh/Still In Love With You Baby	(Autumn 8)	1964 15
2(A)	Just A Little/They'll Make You Cry	(Autumn 10)	1965 8
3(B)	You Tell Me Why/I Want You	(Autumn 16)	1965 38
4(B)	Don't Talk To Strangers/In Good Time	(Autumn 20)	1965 52
5(B)	Good Time Music/Sad Little Girl	(Autumn 24)	1965 97
6(C)	One Too Many Mornings/She Reigned	(Warner Brothers 5813)	1966 95
7(D)	Here We Are Again/Fine With Me	(Warner Brothers 5848)	1966 -
8(D)	Don't Make Promises/Two Days 'Till Tomorrow	(Warner Brothers 7014)	1967 -
9(D)	Magic Hollow/Lower Level	(Warner Brothers 7079)	1967 -
10(E)	Lift Me/Are You Happy	(Warner Brothers 7204)	1968 -
11(E)	Long Walk Down To Misery/I'm A Sleeper	(Warner Brothers 7218)	1968 -
12(E)	Cherokee Girl/Deep Water	(Warner Brothers 7260)	1969 -

NB: Also released in the U.K. were (1) Pye (7N 25293) 1965, (2) Pye (7N 25306) 1965, (3) Pye (7N 25318) 1965 and (4) Pye (7N 25333) 1965. (5) was planned (Pye 7N 25342) but cancelled. There are also three rare French EPs with PS (Vogue INT 18002), (Vogue INT 18010) and (Warner WB 112).

While they only had two big hits, **The Beau Brummels** were one of the most important and underrated American groups of the '60s. They were the first U.S. unit of any sort to successfully respond to the British Invasion. They were arguably the first folk-rock group, even predating The Byrds, and also anticipated some key elements of the San Francisco psychedelic sound with their soaring harmonies and exuberant melodies. Before they finally reached the end of the string, they were also among the first bands to record country-rock in the late sixties.

The key axis of the band was formed by guitarist/songwriter Ron Elliott, who penned most of the **Brummels**' moody and melodious material, and singer Sal Valentino, owner of one of the finest voices in mid-sixties rock. Spotted by local DJ Tom Donahue in a club in San Mateo (just south of San Francisco), the group were signed to Donahue's small San Francisco-based label Autumn Records in 1964. With Sly Stewart (later Sly Stone) in the producer's chair, they made the Top 20 right off the bat with *Laugh, Laugh*. The melancholy, minor-key original sounded so much like the British bands inundating the airwaves that many listeners initially mistook the **Brummels** for an English act. The follow-up single, *Just A Little*, was another excellent, melancholy number that became their biggest hit, making the Top Ten.

The Beau Brummels made a couple of fine albums in 1965, dominated by strong original material and featuring the band's ringing guitars and multi-part, mournful harmonies. The best of their early work is nearly as fine as The Byrds' first recordings, yet the band were losing ground commercially, partially because Autumn, being such a small label, lacked promotional muscle. *You Tell Me Why* was their only other Top 40 hit, though *Sad Little Girl* and The Byrds knockoff *Don't Talk To Strangers* were excellent singles. The band also shuffled personnel a few times, and Ron Elliott was unable to stay on the road because of diabetes. Autumn was sold in 1966 to Warners, who made the lunkheaded move of forcing the band to record an entire album of Top 40 covers - ignoring the fact that original material was one of **Brummels**' primary fortes.

Regrouping as a trio, the group recorded the critically acclaimed, more experimental album *Triangle*, in 1967. Their last Warners LP, *Bradley's Barn*, found the group branching into country-rock, a year or so before it became fashionable. The **Beau Brummels** did reform for an unimpressive reunion album in 1975, and although Ron Elliott and Sal Valentino continued to make music and work on various low-profile projects of their own, they've never

made records on par with the **Brummels**' vintage work.

Ron Elliott later played in Joyous Noise (Musical Ensemble)

(Vernon Joynson / Max Waller / Stephane Rebeschini)



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The Beau Denturies *to* Beech-Nuts

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Beau Denturies
- The Beau Gentry
- The Beau Phenom
- The Beaubiens
- Beauregarde
- The Beautiful Apollo
- Beautiful Daze
- The Beaux Jens
- Beaver and Krause
- Beaver and The Trappers
- The Beaver Patrol
- Joe Beck
- Beckett Quintet
- Billy Joe Becoat
- The Bed of Roses
- Jack Bedient and The Chessmen
- Bedforde Set
- Bedlam Four
- Bedpost Oracle
- Beech Nuts

The Beau Denturies

Personnel incl:

- BURNHAM
- HARRIMAN

45:

1. Straight Home/Don't Quit Now (Encore 1001) 1966

Akron, Ohio was home to this mob. Over an incessant fuzztone riff the singer tells of a lousy date... how he watched an awful movie and ended up taking home a girl that was 'downright ugly'! Quite a little gem that later turned up on *Highs In The Mid-Sixties, Vol. 21: Ohio, Part 2* and on *Riot City*.

They were later known as The Zoo / Yellow Pages. (Max Waller)

The Beau Gentry

An unknown band, probably from the Chicago area. The previously unissued track *Black Cat Blues* was included on *If You're Ready! The Best Of Dunwich Records, Vol. 2*.

The Beau Phenom

45:

1. Call Off Life/Peyote Peyote Lowding (Co-op 520) 1969

Strange titles and a pretty strange psychy 45 from New Haven, Connecticut. *Call Off Life* is an anti-Nam protest dirge with the odd gun effect and military-style drumming. The flip is even weirder - a slowed-down take of the *Shake Rattle And Roll* melody with nonsensical lyrics. (MW)

The Beaubiens

45:

1. Time Passed/A Man Who's Lost (Malibu 67001) 1967

The work of an obscure Michigan band. Lotsa fuzz guitar and good vocals. It later resurfaced on *Michigan Mayhem Vol. 1* CD and *Highs In The Mid-Sixties, Vol. 19: Michigan, Part 3*.

Beauregarde



Personnel:

- GREG SAGE ld gtr A
- DAVE KOLPEL bs A
- ALLEN ROBINSON congo, sax A
- OMAR BOSE organ A
- JAY LUNDELL drms A

ALBUM:

1. (A) BEAUREGARDE (Sound Productions SP 7104) 1969

NB: (1) also issued on F-Empire records (un-numbered). (1) has been repressed.

45s:

1. Mama Never Taught Me How To Jelly Roll/Popcorn Popper (1A 123) 1968
2. Testify/I (PS) (NW1 2758)1968

This Detroit outfit who later relocated to Portland are of historical interest in that Sage and Kolpel later emerged in Portland, Oregon playing with The Wipers in the late seventies. Largely mainstream rock the album is not recommended. Beauregarde was apparently a professional wrestler!

The Beautiful Apollo

TOP

See Apollo's Apaches.

Beautiful Daze

TOP

45s:

1	City Jungle Parts 1 / 2	(RPR R-101)	1967
2	City Jungle Parts 1 / 2	(Spread City 101)	196?
3	City Jungle Part 1 / City Jungle Part 2	(Alpha 618)	1968

NB: (3) as **More Beautiful Daze**.

This amazin' 45 was recorded on Hollywood-based labels although the band were originally from the Pacific Northwest. Full of feedback, it culminates into a psychedelic haze. You'll find both sides of the 45 on *Acid Dreams* and *Psychedelic Unknowns, Vol. 4*; *Part 2* on *Psychedelic Unknowns, Vol. 6* and *Everything You Always Wanted To Know....* (CD). *Part 1* also appears on *Acid Trip From The Psychedelic Sixties.* and *Pebbles, Vol. 3* (CD).

(Vernon Joynson/Max Waller)

The Beaux Jens

TOP

45:

1	She Was Mine/Trouble Baby	(Sound Of The Screen 2162)	Feb. 1967

Formed at high school in Grand Ledge, a small town about 15 miles west of Lansing (Michigan's State Capital), in March 1966, they soon became a local teen attraction. The above 45 was the quartet's sole stab for stardom. It was recorded at the Great Lakes / Fenton studios in Sparta, Michigan and released by The Screen, a local teen club, on its own label (a Fenton subsidiary). *She Was Mine* is a good organ-led mid-sixties punker on which the band sing about their 'little girl with lovely blue eyes'. You'll find it on *Acid Dreams Epitaph* CD, *Back From The Grave, Vol. 6, Boulders Vol. 3, Let Em Have It Vol. 1* and *The Complete Acid Dreams.*

(Max Waller / Kip Brown)

Beaver and Krause



Personnel:

PAUL BEAVER	keyb'ds, sound effects	A
BERNIE KRAUSE	keyb'ds, sound effects	A
various sessionmen	various	A

ALBUM:

1(A)	RAGNAROCK ELECTRONIC FUNK	(Limelight 86069)	1969 -
2(A)	IN A WILD SANCTUARY	(Warner WS 1850)	1970 -
3(A)	GANDHARVA	(Warner WS 1909)	1970 -
4(A)	ALL GOOD MEN	(Warner BS 2624)	1972 -
5(A)	A GUIDE TO ELECTRONIC MUSIC (Comp)	(Nonesuch K 73018)	1975 -

NB: (2) and (3) were reissued on one CD (Warner Archives 9 45663-2) 1994.

Among the first American masters of synthesizers and electronic music, **Beaver and Krause** are credited on countless records between 1965 and 1975: Doors, Byrds, Neil Young, Beach Boys as well as several soundtracks including "Rosemary's Baby", "Candy", "Performance" etc.

They also recorded four albums of synthesizers, moogs, flutes, tablas, guitars and various sound effects (live voices, birds, monkeys, sea...), creating a kind of "musical trip", a little like Don Robertson's albums.

Gandharva, which is probably their best album, also features Mike Bloomfield, Ronnie Montrose, Howard Roberts and Gerry Mulligan.

Paul Beaver died in 1975. Bernie Krause has also released an entire album of songs called *Fish Wrap* on which ALL the sounds are sampled animal or fish sounds, as a Nature Conservancy fundraiser.

(Stephane Rebeschini)

Beaver and The Trappers

45:

1. In Misery/Happiness Is Havin' (White Cliffs 236) 1966

From Los Angeles. The flip side has turned up on *Boulders, Vol. 10* and *Hipsville, 29 B.C.*.

(Vernon Joynson/Andrew Brown)

The Beaver Patrol

45:

1. ESP/Just Like A Lady (Columbia 4-44139) 1967

A very obscure band from Hollywood, Florida produced by Richard Gottehrer. They reworked The Pretty Things *LSD* as *ESP*, slowing it down in the process. A fine psychedelic punk number with some infectious fuzztone guitar playing, it is their only known recording and you'll also find it on *Pebbles, Vol. 11*, *Boulders, Vol. 4* and *Ya Gotta Have Moxie Vol. 1* (CD).

The same *ESP* song was later recorded by Big Brother featuring Ernie Joseph and an earlier in a faster punkier version by Rain.

(Max Waller / Lloyd Peasley)

Joe Beck

Personnel:

JOE BECK	gtr, bs, vcls, piano	A
(RANDY BRECKER	trumpet	A)
DONALD MCDONALD	drms, perc	A
(DON PAYNE	bs	A)
(DANNY WHITTEN	gtr, vcls	A)

ALBUM:

1(A)	NATURE BOY	(Verve Forecast FTS-3081)	1969

An attempt at mixing psyche, rock and jazz with some classical influences. **Joe Beck** was a very gifted guitar player who composed, arranged, conducted and produced this album in 1969. Six of the nine tracks are over five minutes long and give **Beck** the opportunity to show his remarkable guitar skills, obviously influenced by Hendrix.

The best moments are probably *No More Blues*, *Rapid Disintegration Of A Chamber Orchestra*, *Ain't No Use In Talkin* and the title track (written by Eden Abba). The guitar, bass and drums parts are constantly good but some arrangements may sound a bit dated now.

Danny Whitten (Rockets, Crazy Horse) plays on two tracks including his own *Let Me Go*. Donald McDonald had earlier been in Jeremy and The Satyrs.

It's unclear if it's the same Joe Beck who issued several jazz albums in the late '70s.

(Stephane Rebeschini)

Beckett Quintet

45s:

1. Baby Blue/No Correspondence (Gemcor 5003) 1965
2. Baby Blue/No Correspondence (A&M 782) 1965

The work of an L.A. outfit. Despite being picked up by A&M the 45 sank without trace. You'll find both sides on *A Journey To Tyme, Vol. 1* and the flip, which featured some great reverb, can also be heard on *Pebbles Vol. 9* (*Vol. 8* on CD), *Garagelands Vol.1* (LP and CD), *The Essential Pebbles Collection* 2-CD and for some reason on Eva's *Swamp Rats/Unrelated Segments* compilation. The 'A' side was a nice folk-rock version of Dylan's *Baby Blue*.

Billy Joe Becoat

ALBUM:

1	LET'S TALK FOR A WHILE	(Fantasy)	1970

Following Richie Havens' success, several labels signed black folk rock singers and **Billy Joe Becoat** was Fantasy's attempt. Housed in a stunning yellow, orange and red 'flames' cover with a peace sign in the middle, his album contains ten self penned songs, with a voice somewhere between Tim Buckley and Havens.

(Stephane Rebeschini)

The Bed of Roses

45s:

1	I Don't Believe You / Hate	(Deltron 813)	1966
2	Quiet! / I Gotta Fight	(Tea 2577)	Feb 1968

Bay City, Michigan, was home to this band. Their debut, on Saginaw's Deltron label, featured a competent version of one of Dylan's less well known songs backed by an acid-tainted instrumental. The latter has resurfaced on *Highs In The Mid-Sixties Vol. 6*.

In 1967 they went the way of many other bands and headed for San Francisco. By early '68 they were back home, recording their follow-up in an upstairs room of a local record shop. *Quiet!* isn't - a raucous jerky rocker with a nifty fuzz break and outro - and can be heard on Psychedelic Crown Jewels Vol. 3.

(Vernon Joynson / Kip Brown / Max Waller / Mike Markesich)

Jack Bedient and The Chessmen

Personnel:

JACK BEDIENT	vcls, gtr	A
BILL BRITT	bs	A
JEWELL HENDRICKS	drms	A
KEVIN WOODS	vcls, gtr	A

ALBUMS:

1	LIVE AT HARVEYS	(Fantasy 3365)	1965
2	WHERE DID SHE GO	(Satori 1001)	1967

3	JACK BEDIENT	(Executive Productions)	c1969
4	SONGS YOU REQUESTED	(Chessmen)	19??
5	IN CONCERT	(Chessmen)	19??
6	TWO SIDES OF JACK BEDIENT	(Trophy)	19??

45s:

1	The Mystic One/Question	(Era 3050)	1961
2	Silver Haired Daddy/Pretty One	(Trophy 1001)	1964
3	Dream Boy (Count Your Dreams)/Drummer Boy (Please Play Us A Song)	(Palomar 2212)	1965
4	See The Little Girl/Here I Am	(Fantasy 595)	1965
5	See The Little Girl/Looking For A Good Love	(Fantasy 595)	1965
6	Double Whammy/I Want You To Know	(Fantasy 598)	1965
7	Glimmer Sunshine/Where Did She Go	(Rev 104/5 - 66)	1966
8	I Could Have Loved You So Well/Love Workshop	(Columbia 4-44302)	1967
9	Pretty One/See That Girl	(Columbia 4-44481)	1968
10	The Pleasures Of You/It's Over	(Columbia 4-44565)	1968
11	My Prayer/Independence Day	(Columbia 4-44671)	1968
12	I've Been Loving You/I Could Never Lose My Love For You	(Executive Prod. 21)	1969
13	Beautiful (Takes A Trip) / Release Me	(Executive Productions 21)	Apr. 1969

Originally formed in Wenatchee, Washington, this outfit relocated to Nevada, where they spent most of their time as a showband and regular attraction in Reno and Las Vegas. Over their long history this band changes with the times covering early sixties sounds, garage, folk-rock, protest, ballads. If they could be said to have a sound it's of a pop-group with strong vocals, harmonies and melodramatic arrangements. Their latest material would've suited Gene Pitney or the Walker Brothers! Garage collectors need look no further than the compilations:- *Highs In The Mid-Sixties, Vol. 7* features *Double Whammy* and *I Want To Know*; *Vol. 14* of the same series gives an airing to *Rapunzel*, a track from their reputedly excellent third album; and *Glimmer, Glimmer* from their 3rd album on Satori has resurfaced on *Let's Dig 'Em Up Vol. 2*.

The line-up listed above are the main personnel, however, Alvin Griggs and Walter Hanna are also thought to have been members at some point.

(Max Waller/Darryl F. Riffero/Gary Behymer)

Bedforde Set

TOP

Personnel:

NORMAN BULL	A
LEWIS MILLER	A
STEVE SCHEIN	A
WILLIAM SINGER	A

45:

1 Girl, Go Run Away/A World Through A Tear (RCA 47-9068) 1967

From Rockville and Silver Spring, Maryland. Another one-off venture by a rather talented rock quartet judging by the sound of this 45. The 'A' side is a powerful garage-rock rendition with hard drivin' organ and some ripping electric guitar. You can also find it on *Mindrocker, Vol. 9* and *Fuzz, Flaykes, And Shakes Vol. 3*.

(Max Waller / Mike Markesich)

Bedlam Four

TOP

Personnel:

- BOB DERRICKSON ld gtr A
- GREG HUPPERT keyb'ds A
- DICK POGUE drms A
- JACK TAYLOR bs A

45s:

1. Hydrogen Atom/Watch It Baby (Armanda A 001) 1967
2. No One Left To Love/Psychedelic Mantra (Caped Crusader CC 73) 1991

Came out of Minneapolis, Minnesota and are best known for the bizarre and completely 'over the top' *Hydrogen Atom*. They were previously known as The Echomen. Back in 1967 they also had a cut on *Money Music*, a compilation of some of the best Minnesota sixties bands which had a very limited pressing. The *Hydrogen Atom* 45 is also very sought-after and expensive.

The Caped Crusader release is a fabulous package featuring pictures and information on the band plus two previously unreleased tracks. *No One Left To Love* is a garage raver and *Psychedelic Mantra* consists of almost five minutes of fuzzy eastern psychedelia. This is a must-have for any collection of garage/psychedelic rock.

You can also find *Hydrogen Atom* on *Sixties Rebellion Vol. 11* (CD), *Changes, Magic Cube, Pebbles (CD), Vol. 2*, *Mayhem And Psychosis Vol. 3* (LP) and *Mayhem And Psychosis Vol. 2* (CD).

Bedpost Oracle

TOP

Personnel incl:

- ROBERT M. DAVITT
- TED GULICK

45s:

1. The Break Of Dawn/Love Isn't Dead (Corby CR 230) 1970
2. Somebody To Love/Chest Fever (Oracle 29002) 1971

A psychedelic outfit worth investigating. Both 45s were on California labels and the band are thought to have been from Los Angeles, possibly Pomona. The cover of Jefferson Airplane's *Somebody To Love* was good.

Compilation coverage has included:- *Somebody To Love*, *Chest Fever* and *Love Isn't Dead* on *Brain Shadows*; and *The Break Of Dawn* on *Fuzz, Flaykes & Shakes Vol.1*. -

The Break Of Dawn, has also been covered by the Wicked Ones in 1991.

(Vernon Joynson/Max Waller)

Beech-Nuts

45:

1. My Iconoclastic Life/Nature's Company (Showcase 6602) Spring 1967

My Iconoclastic Life has lots of mouth harp an really classic growling punk vocals and really maladjusted lyrics like "My life is nil, I just take pills, sit for hours watching the flowers, I'm so alone I scream and moan without you". You can check it out on *What A Way To Die* or *I Was A Teenage Caveman*. Apparently, the band who came from Brooklyn, NY, were committed to a mental institution en bloc after the record's release.

Rumours of Lou Reed's involvement with this act are incorrect.

(Vernon Joynson / Max Waller / Mike Markesich)

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The Beeds *to* The Berkley Five

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Beeds
- The Beefeaters
- The Beefeaters
- Beep Beep and The Roadrunners
- The Bees
- The Bees
- Bees
- Beethoven Four
- Beethoven Four
- Beethoven's Fifth
- Beethoven Soul
- The Bel-Aires
- Vincent Bell
- The Belles
- Denny Belline and The Rich Kids
- The Bellingham Accents
- The Bells of Rhymey
- The Beloved Ones
- The Benders
- The Bends
- Bengali Bauls
- Benninghoff
- Jay Bentley and The Jet Set
- Bentleys
- Terry Ber
- John Berberian
- Rob Berge Band
- The Berkley Five

The Beeds

45s:

1. Run To Her/You Don't Have To (Team 519) 1968

2. Love Hurts/You're Wrong (Buddah 210) 1971

Almost certainly a studio project for the Team label, a sub-division of Buddah. *Run To Her* is a classic of its genre - an uptempo melodic rock song, with Merseybeat harmonies, chiming guitars and reedy organ. It can be found on *Mindrocker, Vol. 8*. The later 45 on Buddah in 1971 may of course be by an entirely different outfit.

The Beefeaters



Personnel:

- GENE CLARK vcls
- ROGER McGUINN gtr, vcls
- DAVE CROSBY gtr, vcls
- CHRIS HILLMAN bs, vcls
- MIKE CLARKE drms

45:

1. Please Let Me Love You/Don't Be Long (Elektra 45013) 1964

L.A.-based, Clark, McGuinn and Crosby had previously played with another L.A. band, The Jet Set and Chris Hillman had been with The Hillmen. In addition to the 45, both sides on which can be heard on *Electrock The Sixties*, they recorded a four track EP and then evolved into The Byrds.

The Beefeaters



45:

1. Don't Hurt Me/Change My Mind (N/K) 1966

Texas Punk 1966: Vol. 1 features both sides of this Dallas band's 45. The 'A' side is 13th Floor Elevators - influenced, the flip notable for the 12-string Rickenbacker guitar.

Beep Beep and The Roadrunners



45s:

1. True Love Knows/Shiftin' Gears (Vincent 222) 1965
2. Watermelon Man/Don't Run (Vincent ?) 1966
3. Watermelon Man/Don't Run (Audio Dynamics 152) 1966

Formed in Worcester, an industrial metropolis and college town in Massachusetts, in 1962. They set out as an instrumental surfin' quintet doing covers of The Ventures and other surfing hits. By 1963 they had adapted to the British invasion by adding vocals and by the time of their first 45 they were a popular local attraction. The 'A' side,

which was a typical teen beat effort, can be heard on *Back From The Grave, Vol. 7* and the flip a pounding surf-instrumental resurfaced on *Strummin' Mental, Vol. 5*. In 1966 they hired an organ player and became a seven piece recording their second 45, which was in an Animals soulish vein. There was also a third 45, which I don't have details of, in 1969 and it wasn't until 1973, after 11 years together that they finally downed their instruments. The *Watermelon Man* 45 may actually have only been released on Audio Dynamics.

The Bees

TOP

Personnel:

GEORGE CALDWELL	vcls	A
PETER FERST	gtr	A
RON REYNOLDS		A
CARY SLAVIN	drms	A
JOHN YORK		A
ROBERT ZINNER ?		A

45s:

1	Leave Me Be/She's An Artist (She Belongs To Me)	(Mirwood 5003)	1965
2	Forget Me Girl/Baby Let Me Follow You Down	(Mira 210)	1966

A San Francisco outfit who'll appeal to fans of garagey folk-rock. Their first 45 is in this vein with Robert Zinner's (not the Zombies') *Leave Me Be*, compiled on the *Moxie Folk Rock EP Vol. 1*. It's backed by Bob Dylan's *She Belongs To Me*. The second 45 also features a Dylan cover on the 'B' side. The top side, *Forget Me Girl*, graces *Highs In The Mid-Sixties Vol. 20*.

After the band split in early-to-mid '66 Caldwell and Zinner teamed up with guitarist Richard Fortunato, fresh ex-Vejtable and former Preacher, in the W.C. Fields Memorial Electric String Band, later known as ESB.

(Vernon Joynson/Max Waller)

The Bees

TOP

45:

1	Voices Green And Purple/Trip To New Orleans (PS)	(Liverpool LIV 62225)	Oct. 1966

From La Verne near Los Angeles, Ca. and often confused with San Francisco's Bees, this band are often cited as a classic example of the influence of LSD on a teenage rock band. They produced the remarkable *Voices Green And Purple* with lyrics that recount a bum LSD trip culminating in echoes screaming over a demented 'Riot On Sunset Strip' beat.

A garage-psych classic, it was first compiled on *Pebbles Vol. 3: The Acid Gallery* and has since appeared on the CD version and *Get Primitive: The Best of Pebbles*, the *Nuggets* 4-CD box and *Songs We Taught The Fuzztones*, who covered it in 1984 on their *Leave Your Mind At Home* LP. The flip, a more routine folk-blues number a-la Rolling Stones, can be heard on *Highs In The Mid-Sixties Vol. 2* and *Teenage Shutdown Vol. 9*.

(Vernon Joynson/Max Waller/Mike Markesich)

Bees



45s:

1	Shy Boy / Jadoo	(Bees 3622)	Jan 1966
2	Shy Boy / Where Is My Baby	(Sunville 495)	May 1966

NB; (2) as by 'Wally Naylor and The Bees'.

This particular swarm of **Bees** buzzed around Ft. Myers, Florida.

(Max Waller)

Beethoven Four



45:

1	Oh Pretty Baby / I'm Leaving Today	(Don-Lee 0003)	196?

Oh Pretty Baby is on EVA's *Sixties Archives Vol. 7* CD which implies that they may have hailed from Michigan.

(Max Waller)

Beethoven Four



45s:

1. Don't Call On Me / Hairy Dog (Tag 4000) 1966
2. Sets My Soul On Fire / Miserlou (Talos 1313) c1966

From Georgia and also known as the Beethovens, *Sets My Soul On Fire* can be found on *Garage Punk Unknowns Vol. 8*. (Max Waller)

Beethoven's Fifth



45:

1. Come Down/The Last Thing On My Mind (MGM 13746) 1967

This was the work of an unknown outfit. The 'A' side, a timeless pop-punk ballad, can be found on *Pebbles, Vol. 9*.

Beethoven Soul

Personnel:

- BILL POWELL gtr A
- JOHN LAMBERT bs A
- DICK LEWIS keyb'ds A
- ANDREA KOURATOU strings A
- OTIS HALE woodwind A

ALBUM:

1. (A) BEETHOVEN SOUL (Dot DLP-25821) 1967

45:

1. Good Time Gal/Walls Are High (Dot 1703l) 1967

Los Angeles was home to this mid-sixties band whose album is now a minor collectable. Lambert, Lewis and Hale all went on to play together in Pollution, a late sixties LA-based rock band with jazz undertones.

The Bel-Aires

45:

1	Ya Ha Be Be/If You Love Me	(Discoteque 1004)	1967

Hailed from Grand Rapids in Western Michigan where they'd all been pals at Wyoming High School, Their rather undistinguished organ punker can be heard on *Back From The Grave, Vol. 1*.

(Max Waller/Kip Brown)

Vincent Bell

ALBUM:

1	POP GOES THE ELECTRIC SITAR	(Decca DL 74938)	1967

Beware of opportunist '(exploito) psych' tags, they are way off the mark here. The sleevenotes state that **Bell** was a virtuoso, a musician's musician amongst professional guitarists, and a consultant for Danelectro, with whom he created a 12-string christened the "Bellzouki" and the Coral Electric Sitar showcased here. However, little virtuosity is on display - this is an instrumental album where the electric sitar simply plays the melody line of well-known pop and film songs, backed by a full orchestra and oooo'ing female choir - imagine an MOR/muzak version of Lord Sitar.

Tracks that suffer this treatment include *Goin' Out Of My Head, Eleanor Rigby, You Don't Have To Say You Love Me, More* (theme from 'Mondo Cane') and *Lara's Theme* from 'Dr. Zhivago'. Ravi Shankar would be horrified, I suspect, to hear what could only be a curio for fans of sitar music.

(Max Waller)

The Belles



45s:

1. La Bamba/Sleep Walk (Tiara 703) 1965
2. Melvin/Come Back (Tiara 100) 1966

Miami, Florida was home to this all girl garage band. After a rather lame debut disc they took the tune to Van Morrison's *Gloria* and converted it into *Melvin* - their tribute to Melvin Bucci, lead singer of The Vandals. It's become something of a girl punk classic and you'll find it on *Riot City, Vile Vinyl, Vol. 1*, *Garage Punk Unknowns, Vol. 4* and *Pebbles (CD), Vol. 1*. The flip, a rather thrashy garage number, also resurfaced on *Girls In The Garage, Vol. 1*.

Denny Belline and The Rich Kids



Personnel incl:

- DENNY BELLINE
- RICHARD SUPA

ALBUM:

1. (A) DENNY BELLINE AND THE RICH KIDS (RCA Victor LSP-3655) 1966

45s:

1. Money Isn't Everything/Summer Girl (RCA Victor 8883) 1966
2. Outside The City/Grey City Day (RCA Victor 9041) 1966

A Long Island New York combo fronted by Perry Como's nephew! Definitely not a garage outfit but they did produce some decent covers in the style of Young Rascals/Vagrants. Previously known as Denny Belline & the Dwellers, Denny went solo and the Rich Kids renamed themselves Man, which resulted in Swansea's Man being known as Manpower stateside for a couple of years. Related 45s are set out below, but see separate entry for Man:-

Denny Belline & Dwellers 45

1. It Happens That Way/Little Lonely Girl (RCA Victor 8665) 1965

Denny Belline Solo 45s

1. Living Without You/Forget About Me (Columbia 45123) 1970
2. Rosemary Blue/? (RCA JH-10171) 1975

Incidentally, you'll find *Money Isn't Everything* on *Basement Walls* and *Boulders, Vol. 5*.

The Bellingham Accents



Personnel:

VIC BUNDY	keyb'ds	A
BILL CAPP	gtr	A
PAT JERNS	drms	A
DOUG LING	bs	A
LAURIE VITT	sax, vcls	A
KATHI McDONALD	vcls	A

45:

1 Bacon Fat/Sampan (Jerden 746) 1965

NB: (1) 'B' side recorded whilst the band were still known as The Accents

From Bellingham, Washington, this act had earlier recorded two 45's as The Accents with Ron Peterson. Laurie Vitt:- "Kathi McDonald started with us when she was 13 and we were still The Accents. Eventually Ron Peterson quit and was replaced by Bill Capp and we picked up Doug Ling on Bass and changed the name to **The Bellingham Accents**."

After a change of drummer and bass players they became (Kathi McDonald and) The Unusuals.

Laurie Vitt is now Curator of Reptiles and Professor of Zoology at Sam Noble Oklahoma Museum of Natural History.

The Bells of Rhymey

TOP

45:

1. She'll Be Back/The Wicked Old Witch (Dicto 1003) 1965

A Michigan band and probably a studio group. *She'll Be Back* was written by Dick Wagner and had an immediate appeal and some snarling fuzz guitar. Although a potential hit it never enjoyed any commercial success and all it's remembered for now is its appearance on *Highs In The Mid-Sixties, Vol. 19: Michigan, Part 3*. They also have a simple and previously unreleased little ditty called *Rich Man's Woman* included on *Thee Unheard Of* compilation.

The Beloved Ones

TOP

See Arch Of Triumph.

The Benders

TOP

Personnel incl:

- GERRY CAIN gtr

45:

1. You Can't Tame Me/Got Me Down (Big Sound 306) 1966

Wausaw, a small town in Central Wisconsin, was home to the Big Sound label, but this mob were actually a group of kids going to college in Menominee, Michigan. The 'A' side has appealing vocals and a frantic beat and there's also lots of fuzz guitar work. Their sole stab for immortality is not entirely forgotten, *You Can't Tame Me* is included on *The Midwest vs. The Rest*.

Gerry Cain later turned up in The Why Four who cut the punker *Hard Life*.

(Vernon Joynson / Kip Brown)

The Bends

TOP

45:

1. If It's All The Same To You (Rebel 103) 196?

This one track was the sole vinyl output by this Pennsylvania band. It appeared as the 'B' side of an easy-listening tune by a guy called Smokey. There's some fine organ and it races along very nicely. You can check it out on *Back From The Grave, Vol. 7* or *Pennsylvania Unknowns*.

Bengali Bauls

TOP

Personnel:

HARE KRISHNA DAS	dotara	A
JIBAN DAS	tabla	A
LUXMAN DAS	khrmack	A
PURNA DAS	khrmack, kartaljulie	A
SUDHANANDA DAS	harmonium, kartaljulie	A

ALBUM:

1(A) BENGALI BAULS AT BIG PINK (Buddha BDS-5050) 1970

Coming from Calcutta, India, the **Bengali Bauls** were a group of street musicians who arrived in the USA in 1967. They played the Fillmore with the Byrds and the New York Town Hall with the Butterfield Blues Band and were invited by Albert Grossman, Bob Dylan's manager, to stay at the Band's house, Big Pink, near Woodstock.

Garth Hudson of the Band recorded and produced their album in December 1967, which was then shelved and eventually released in 1970 on Buddah. The music is "India's Soul Music" with vocals and should appeal to the tabla fans. The album is also a curiosity for collectors of The Band. Purna and Luxman Das also appeared with Bob Dylan on the front sleeve of his *John Wesley Harding* album. The **Bengali Bauls** returned to Calcutta in 1969.

(Stephane Rebeschini)

Benninghoff

TOP

ALBUM:

1	CHURCH BACH	(SSS)	c1970

An album of reworkings of the classics with some good wild fuzz guitar but, alas, a lame harpsichord.

(Stephane Rebeschini)

Jay Bentley and The Jet Set

TOP

45s:

1	Watusi '64 / I'll Get You	(GNP Crescendo 332)	1964
2	Come On-On / Everybody's Got A Dancin Partner But Me	(GNP Crescendo 347)	1965

This band, possibly from the Los Angeles area, married beat sounds to a US dance-club vibe to produce some great party poppers. *Watusi '64* gets the toes tappin', *Come On-On* gets every limb a-shakin'. Both flips switch down several gears to last-dance territory. The 45s were produced by Buzz Cason and Tommy Allsup.

(Max Waller)

Bentleys

TOP

45:

1	Now It's Gone / Night Time In The City	(Devlet 443/4)	1966

Previously thought to be from Allentown, Mike Kuzmin's Pa. discog 'Sounds From The Woods' reveals that they were from Stroudsberg, Pa. and were previously known as the Devils, releasing one fratty 45 in 1964 - *The Devil Dance* / *Just Like That* (Devlet 393).

Now It's Gone is a dynamic teen pop-punker brimming with commercial potential - echoes of Merseybeat, a soupcon of the Big O in the lead vocals, cool harmonies, topped off with rattlin' tambourine, restrained fuzz and a great stop-start outro.

This classy nugget can be found on *Pennsylvania Unknowns* and *The Cicadelic Sixties Vol. 4* CD.

(Max Waller)

Terry Ber

TOP

ALBUM:

1	THROUGH THE EYES OF TERRY BER	(World Pacific WPS 31???)	c1967

Housed in a psychy cover, a poetic singer/songwriter hippie chick. Interesting but the album suffers a little from overproduction.

(Stephane Rebeschini)

John Berberian

Personnel:

SOUREN BARONIAN	clarinet, bongos, sax, zills	A B
JOHN BERBERIAN	oud	A B
JACK CHALIKAN	canun	A
STEVE PUMILIAN	finger cymbals, def, dumbeg, tambourine	A B
JAMES SHAHRIGAN	bs	A
BOB TASHJIAN	vcls, perc	A B
JOHN VALENTINE	gtr	A
JOHN YALENEZIAN	dumbeg	A
CHET ANDERSON	bs	B
JOE BECK	"amplified rock gtr & fuzz"!	B
ED BRANDON	gtr	B
BILL LA VORGNA	drms	B
ROSKO	vcls	B

ALBUMS:

1(A)	IMPRESSIONS EAST	(Mainstream S/6023)	1964
2(A)	OUD ARTISTRY	(Mainstream S/6047)	c1965
3	MUSIC OF THE MIDDLE EAST	(Roulette # unkn)	1966
4	MUSIC AND GIBRAN	(Verve Forecast FTS-3044)	1968
5(B)	MIDDLE EASTERN ROCK	(Verve Forecast FTS-3073)	1969
6(A)	OUD ARTISTRY	(Mainstream 802, 2-LP)	196/7?

NB: (4) is by ROSKO (a DJ from WNEW-FM) with The John Berberian Ensemble. (5) is by "John Berberian and the Rock East Ensemble". (6) is a repackage of (1) and (2). It has been reissued itself in 2000 as a limited edition box-set.

Middle East ethnicity from New York City, more than two decades before the rather hyped "World Music" movement. **John Berberian**, an accomplished oud player and a student in Business Studies at Columbia University in the mid-60s, gathered around him a troop of skilled musicians to perform the music of his forefathers.

With a foundation of traditional music from Turkey, Armenia, Greece, Arabia and North Africa, they created a captivating blend of exotic rhythms, melodies and improvisations on the first two LPs, transporting the listener to bustling bazaars and scorched sands.

Music And Gibran is a collaboration with Rosko, a DJ at WNEW-FM. Subtitled 'A Contemporary Interpretation Of The Author Of "The Prophet" ', this is a predominantly-spoken mystical journey through the works of Kahlil Gibran, a Lebanese poet who died in 1931. One of Gibran's books, The Broken Wings, was made into a film at the time of the LP and won an award at the Sorrento Film Festival.

Middle East Rock is **Berberian**'s most accessible album for the curious. Here he fuses Middle Eastern vibes with Western rock to produce some fascinating results - check out *The Oud And The Fuzz* on *Turds On a Bum Ride Vol. 2* (LP) or *Vol. 5* (CD).

John Berberian should appeal to all who enjoy the exotic strains of Kaleidoscope and Orient Express.

(Max Waller, with kudos to Malcolm Galloway)

Rob Berge Band

ALBUM:

1	POPCORN	(Private Pressing)	1974 SC

From Wisconsin, a breezy rural folk singer/songwriter with electric and acoustic guitars, piano, drums, pedal steel and banjo. The album is housed in a homemade B&W cover.

(Stephane Rebeschini)

The Berkley Five

Personnel:

RON GIBSON	ld gtr	A
STEVE JONES	bs	A
BILLY KELLOGG	drms	A
DAVE PARSON	gtr	A
PAT RILEY	ld vcls	A

45s:

1(A)	You're Gonna Cry/In The Midnight Hour	(Boss BOS 004)	1966

A garage band from Umatilla in Lake County, Florida. *You're Gonna Cry* starts off as a plaintive midtempo garage tune which explodes into a frantic screeching finale. It has resurfaced on *Sixties Rebellion Vol. 4* and Psychedelic States: Florida Vol. 1.

(Vernon Joynson/Max Waller/Jeff Lemlich)

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Berkeley Kites *to* Big Brother and The Holding Company

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Berkeley Kites
- The Bermuda Jam
- The Berries
- The Berrys
- The Berries
- Berwick Players
- The Best
- Best Of Friends
- Karen Beth
- Bethlehem Asylum
- The Bethlehem Exit
- Better Half
- Better Half-Dozen
- Better Sweet
- Alex Bevan
- B.F. Trike
- Bhagavad Gita
- Bhang
- Big Brother and the Holding Company

Berkeley Kites

TOP

45s:

1. Hang-Up City / Let's Get Together (Minaret 123) 1968
2. Hang-Up City / Mary-Go-Round (Minaret 132) 1968
3. Alice In Wonderland / What Goes Up Must Come Down (Minaret 140) 1969
4. Willow Run / Let Me Treat You Like A Woman (Minaret 145) 1969

NB: (2) and (3) also issued in the U.K. by Polydor (56742 and 56770 respectively).

The second and third 45s contain fine pieces of fluffy pop-psych and produced by Finlay Duncan. The 'A' sides of both singles are certainly the superior tracks, and the groups main composer R.J. Benninghoff also released 45s and LPs as Benninghoff's Bad Rock Blues Band and as Benninghoff on SSS International. From Florida, we believe.

(Steve Panter / Max Waller)

The Bermuda Jam

Personnel:

1. GLEN MELLO A
2. PAUL MUGGLETON A
3. ANDY NEWMARK drms A
4. JAMES O'CONNOR A

ALBUM:

1. (A) BERMUDA JAM (Dynovoice 31907) 1969

One track, *Good Trip Lollipop - An Antihystahymn*, has resurfaced on *Turds On A Bum Ride, Vol. 2*. It's from the above mentioned album and very psychedelic. They are thought to have come from California and Andy Newmark was later in Sly and The Family Stone. The album is a schizophrenic affair - one side comprises interesting, if gimmicky psych, the other uninteresting soul.

The Berries

45:

1. I've Been Looking/Baby, That's All (IGL 133) 1967

From Des Moines, Iowa, they were originally known as The Coachmen, but changed their name after learning about the Lincoln, Nebraska Coachmen. *Baby That's All* is an irresistibly melodic fresh'n'breezy pop-harmony number. The flip, a Hollies cover laced with ringing twelve-string hook-lines.

Compilation coverage has included:- *Baby, That's All* on *Monsters Of The Midwest, Vol. 4*; *I've Been Looking* and *Baby, That's All* on *The IGL Rock Story, Pt. Two* and *The Best Of IGL Folk Rock*. The band also have two numbers, an earlier version of *I've Been Looking* and *That Boy*, under their earlier Coachmen monicker on the *IGL Dance Jamboree '66*.

(Max Waller/Lloyd Peasley)

The Berrys

Personnel:

- MIKE ABRAHAM bs
- FRANK COONS organ
- JOE CORAZZI gtr
- JIMMY FRANCHINI vcls

- SONNY JOHNSON drms

45s:

1. Midnight Hour/Sand And Sea (Lavette LA 5011/12) 1966
2. Midnight Hour/Sand And Sea (Challenge 59358) Mar. 1967

Formerly known as The Viscount V, this youthful outfit were part of a vibrant garage and soul scene in Albuquerque, New Mexico. Originally issued on Lindy Blaskey's Lavette label, their legacy comprises a lightweight cover of *Midnight Hour* backed by a mournful garagey ballad.

(Max Waller / Mike Dugo)

The Berries

45:

1	What In The World / Baby, Let Me Follow You Down	(Delaware 5010)	1966

A rare 45 by a Chicago area outfit who chose to cover local heroes The Vectors and Bob Dylan. Both feature neat harmonica and great harmonies reminiscent of Saturday's Children or The Cryan' Shames.

What In The World is on *Pebbles Vol. 7* CD and *Class Of '66*; *Baby...* graces *The Essential Pebbles Collection Vol. 2* CD.

(Max Waller)

Berwick Players

Personnel incl:

JOHN ARMSTRONG?	A
MIKE NORRIS?	A

45s:

1	I Found Out About You / Images	(Look 5008)	1968
2	Love You Every Way / Hah Le Rama La	(Look 5014)	1968/9
3	Days Of Melancholy / Way Back Home	(Look 5021)	c1969

Catchy late-60s harmony-pop, featuring neat wah-wah on *Days Of Melancholy*, on Nashville's Look label.

(Max Waller)

The Best

ALBUM:

1	WE GOTTA GET OUTA THIS PLACE/BEST OF THE BEST	(Recorded Publications Co. 96)	1966 R4

NB: (1) had a limited edition reissue in 1996.

This split album on a Camden, New Jersey, label, saw a limited reissue in 1996. It features one side each by **The Best**/The Gents, two unknown local combos, who run through a bevy of typical garage covers in a 'prep rock' style. Very basic stuff - no fuzz, no off-the-wall ravers - just honest and workmanlike attempts that may sometimes sound flat and far from inspiring. But then that's what is so appealing about this genre and why serious collectors will pay a fortune for an original.

One track from the LP *You Meant Nothing To Me* can also be found on *Oil Stains Vol. 2*.

(Max Waller)

Best Of Friends

Personnel incl:

RICH DEE	A
DOUG SHAFFER	A
DAVE WESLEY	A

45s:

1	You Ought To See My Love Today / Feel Pink	(Laurie 3432)	1968
2	Melodies / All The World Is Mine	(Laurie 3450)	1968

Both their 45s feature summery pop with strong harmonies.

(Max Waller)

Karen Beth

ALBUM:

1	THE JOYS OF LIFE	(Decca)	1967

Dark and introspective moody songs by a folk singer, somewhere between Karen Dalton and the English Bridget St. John.

(Stephane Rebeschini)

Bethlehem Asylum

Personnel:

- CHARLES DECHANT sax, flute, vcls A
- CHRISTIAN GANDHI piano, trombone, alto flute A
- DANNY FINLEY ld gtr, vcls A
- BUDDY HELM drms, perc A
- JIM NOIMAN bs, vcls

ALBUMS:

1. (A) COMMIT YOURSELF (Ampex 10106) 1970
2. (A) BETHLEHEM ASYLUM (Ampex 10124) 1971

45s:

1. Child Of The Mountain/Talkin' 'Bout Love (Ampex 11009) 1970
2. Child Of The Mountain/Talkin' 'Bout Love (Ampex 11020) 1970
3. Ring My Bell/? (Ampex 11041) 1971

This band's two albums are worth a listen with the first album being the better of the two. It contains lots of jazzy instrumentation and the better tracks are *Sea Rider* (which has lots of good piano work), *Sailboat Ride* (which features some nice sax and flute) and *Earth* (which also has some good flute pieces and jazzy piano). The final cut *It's About* starts with some rather discordant guitar work. The first 45 was taken from this album but consisted of the two most commercial but least interesting tracks. There's more of a country influence on the second album, particularly to the vocals - a good example of this would be *Ring My Bell*, which was also issued as a single. Also of note are *Blind Man's Buff*, which is quite bluesy and has some good flute pieces and *Tales From The Citadel* for its spacey intro. which soon gives way to the sort of jazzy instrumentation that characterises both albums.

They originated from the Clearwater/Tampa area in Florida although they toured extensively all around the south and had a good live reputation and were often double-billed with The Allman Brothers.

Buddy Helm went on to play briefly with Frank Zappa and then Tim Buckley. Charles Dechant later played with the Hall and Oates band, with whom he has spent the last 15 or more years. The guitarist/vocalist Danny Finley went on to the Kinky Friedman and the Texas Jewboys band and co-wrote many songs over several albums. Christian Ghandi has been missing many years, any info would be appreciated and Jim Neiman is now deceased.

For more information check the following website: http://www.buddyhelm.com/bethlehemasylum.html

(Vernon Joynson/Phil Larson)

The Bethlehem Exit

Personnel incl:

PETER SALTZBACH	gtr	A

WILKIE	A

45:

1	Walk Me Out/Blues Concerning My Girl	(Jabberwock 110)	1966

This 45 which is sought-after by collectors was the work of a San Francisco-based band which operated between 1966 and 1970. From Walnut Creek, an East Bay Suburb, at least one member, Peter Saltzbach, was later in the New Delhi River Band, a 7-piece San Francisco outfit whose breakup resulted in the formation of two new groups, New Riders Of The Purple Sage and Shango. Chicago blues was the inspiration for *Walk Me Out*, a mutation of what was originally a Jimmy Reed song.

Compilation coverage has included *Blues Concerning My Girl* on *Pebbles, Vol. 22* and *Pebbles Box* set; *Walk Me Out* and *Blues Concerning My Girl California Halloween*.

(Max Waller)

Better Half

TOP

45:

1	Good Lovin / City Song	(Chatim 1777/8)	19??

Late '60s/early '70s soul-infused pop-rock seen described as 'garage'. Well it ain't - *Good Lovin* is funky rock though it isn't the James Brown song. The flip is choppy harmonious rock-pop. Band locale is unconfirmed - Michigan and Louisiana have been put forward, although the latter might be a confusion with the final incarnation of the Better Half-Dozen below.

(Max Waller)

Better Half-Dozen

TOP

Personnel:

JOHN D'ANTONI	bs	A B
TED GENTER	keyb'ds	A
MIKE MANGIAPANE	ld gtr	A B
ED McNAMARA	gtr	A B
RICHARD MOORE	drms	A B
STEVE SKLAMBA	ld vcls	A B
GRANCO MEIER	keyb'ds	B

45:

1	I'm Gonna Leave You/I Could Have Loved Her	(U-Doe 105)	1966

This outfit came together in New Orleans in 1965 as The Forces Of Evil, a name which didn't endear them in some

quarters, so they became The Avantis... only to switch name again to the Better Half-Dozen in the summer of '66 when U-Doe label boss Frank Uddo took an interest.

It's a typical punk 45 with lots of organ. The top side is definitely the stronger of the two with a pulsating beat throughout. Both sides can be heard on EVA's *Louisiana Punk Groups From The Sixties Vol. 1* LP and *Sixties Archives Vol. 3* CD.

A second 45 was recorded but not released. Sklamba departed in mid-'67 and the band continued on into '68 as The Better Half.

(Vernon Joynson/Andrew Brown/Max Waller)

Better Sweet

TOP

45:

1. I Can't Do It By Myself/Like The Flowers (M.O.C. 667) 196?

Glimpses, Vol. 2 includes *Like The Answers* as does *Turds On A Bum Ride, Vol. 3* (CD). Possibly a Memphis outfit.

Alex Bevan

TOP

Personnel:

TOM BAKER	drms	A
ALEX BEVAN	gtr, vcls	A
ROLLY BROWN	gtr	A
JIM NICE	bs	A

ALBUM:

1(A) NO TRUTH TO TELL (Big Tree BT 2006) 1970

A decent mix of breezy folk and psych that went totally unnoticed at the time.

(Stephane Rebeschini)

B.F. Trike



TOP

Personnel:

- ALAN JONES bs, vcls A
- MIKE McGUYER gtr, vcls A
- BOBBY STREHL drms, vcls A

ALBUM:

1. (A) B.F. TRIKE (RCA) 1971

NB: (1) unissued originally, however there has been an early '90s limited edition vinyl issue on Rockadelic and in 1996 a CD issue on Rockadelic.

Originally known as Hickory Wind with the same line-up, this trio went to Nashville early in 1971 and laid down tracks for a proposed RCA LP. It didn't happen. Eventually Rockadelic issued it - you'll need deep pockets for the limited vinyl version which disappeared all too quickly, so get the CD if this genre is to your tastes.

Musically it's quite varied but right 'in' with the heavy rock/psych school of the time. Launched by the fuzz-psych rework of *Time And Changes* it continues with some brisk and catchy rockers, characterised by excellent not-too-heavy drumming that swings rather than just being solid or pedestrian. Fluid fuzzed leads (the outstanding *Lovely Lady*), the odd lighter moment (*Sunshine*), and an irresistible cool boogie-rocker *Six O'Clock Sleeper*, absolutely tailor-made for Z.Z.Top, provide contrast and demonstrate their versatility. With perhaps the exception of the sentiments in *Be Free*, it has stood the test of time remarkably well and Mike McGuyer is totally justified in standing proudly by it. A shame on you, RCA! Heartily recommended. (Max Waller)

Bhagavad Gita

TOP

45:

1. Long Hair Soulful/Long Hair Soulful (Instr.) (Philips 40485) 1967

This strange 45 came with a picture sleeve and an explanation of the subject matter - a painting by Paul Klee. Stoned psych; one side features cool vocals with hip oblique lyrics, the other is an instrumental version. Arranged by Roger Karshner, with Chuck Mangione, I guess this is 'art-rock'. He continued this theme as National Gallery, presumably with the same nameless Cleveland musicians. You'll also find the instrumental on *Beyond The Calico Wall* CD (it's not on the LP version).

(Max Waller)

Bhang

TOP

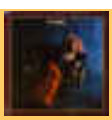
45:

1	Black Eyed Peas / Mellow Day	(Monster 0003)	196/7?

Late '60s/early '70s hard bluesy rock backed by a mellow meandering workout, penned by Messrs Namowicz and Wood. From Michigan (Detroit or Lansing area) on the same label as Magic and Plain Brown Wrapper.

(Max Waller)

Big Brother and the Holding Company

TOP

Personnel:

- JOHN DAWSON gtr
- PETE ALBIN bs, gtr A B C D E F G H I
- SAM HOUSTEN ANDREWS ld gtr A B C D E F G H I
- DAVE ESKERSON gtr A
- CHUCK JONES drms A B
- JAMES GURLEY ld gtr B C D E F I
- DAVE GETZ drms C D E F G H I
- JANIS JOPLIN vcls D
- DAVE NELSON ld gtr E
- TED ASHBURTON piano F
- MIKE FINNEGAN organ F
- NICK GRAVENITES vcls F G H
- MIKE PRENDERGAST gtr F
- KATHY McDONALD vcls HI
- DAVE SHALLOCK ld gtr G H

ALBUMS:
(up to 1972)

1. (D) BIG BROTHER (Mainstream 6099) 1967 60
2. (D) CHEAP THRILLS (Columbia CBS PC 9700) 1968 1
3. (G) BE A BROTHER (Columbia CBS PC 30222) 1970 134
4. (C/H) HOW HARD IT IS (Columbia CBS KC 30738) 1971 157

NB: (1) reissued by Mainstream and Columbia in 1968. (1) issued by Fontana and London in the UK. (1) issued as (Vogue CLVXMA 165) and (London 195011) in France. (2) and (3) issued by CBS in UK. (2),(3) and (4) issued in France on (CBS S7 63392), (CBS S 64118) and (CBS S 64317).

JANIS JOPLIN SOLO:

1. I GOT DEM OL' KOZMIC BLUES (Columbia CBS 9913) 1968 5
2. PEARL (Columbia 30322) 1970 1
3. IN CONCERT (Columbia 31160) 1971 4
4. GREATEST HITS (Columbia 32168) 1973 37
5. JANIS (Columbia 33345) 1974 54
6. FAREWELL SONG (Columbia PC 37569) 1981 104

45s:

1. Blindman/All Is Loneliness (Mainstream 657) 1967 110
2. Down On Me/Call On Me (Mainstream 662) 1967 43
3. Bye Bye Baby/Intruder (Mainstream 666) 1967 118
4. Women Is Losers/Light Is Faster Than Sound (Mainstream 675) 1967
5. Coo Coo/The Last Time (Mainstream 678) 1967 84
6. Piece Of My Heart/Turtle Blues (Columbia 44626) 1968 12

7. * Kosmic Blues/Little Girl Blue (Columbia 45023) 1969 41
8. * Try (Just A Little Bit Harder)/One Good Man (Columbia 45080) 1969 103
9. * Maybe/Wake Me, Lord (Columbia 45128) 1969 110
10. * Me And Bobby McGee/Half Moon (Columbia 45314) 1970 1
11. * Cry Baby/Mercedes Benz (Columbia 45379) 1970 42
12. * Get It While You Can/Move Over (Columbia 45433) 1970 78
13. * Down On Me/Bye, Bye Baby (Columbia 45630) 1970 91
14. Keep On/Home On The Strange (Columbia 45284) 1971
15. Nu Boogaloo Jam/Black Widow Spider(Columbia 45502) 1971

NB: *as by Janis Joplin.

The mercurial figure in this group was undoubtedly singer Janis Joplin, born in Port Arthur, Texas in 1943. She was very much out of place in this quiet Texan community, considered 'way out' by her school mates because she dressed differently and held different values and, therefore, grew up as rather a loner. Until now, neither she nor her family had exhibited any musical talent, but at the age of seventeen she discovered the blues, idolizing the songs of Leadbelly and Bessy Smith. She sang locally as a blues singer in Austin, Texas before dropping out of college and heading for San Francisco with Chet Helms, one of her few friends at the time. Janis arrived in Frisco at the beginning of the whole flower-power era - acid was becoming a big thing and underground clubs were beginning to open up all over the city. Chet Helms was organising the first hippy dances at the Avalon in San Francisco. One of the early groups trying to establish themselves were **Big Brother and the Holding Company**, who had begun gigging in the basement to 1090 Page Street. They were originally known as The Blue Yard Hill and also nearly called themselves Tom Swift and His Electric Grandmother. Helms became their manager, but the group felt they needed another singer. Realising Janis' potential Helms had sent Travis Rivers, a friend of his, to Texas to fetch her. He was just in time for she was about to join the 13th Floor Elevators. **Big Brother** was born....

In their early days they gigged regularly around the underground clubs alongside The Jefferson Airplane, The Grateful Dead and the many other exponents of the San Francisco Sound. Joplin's talent as the vocalist was immense. Her raucous gutbucket vocals complemented the strength of the band's electric music. Her roots were in the blues and she was at her best singing bluesy numbers which caused many to think she was the greatest female white blues singer. On stage, too, she was a powerful spectacle - appearing to be wild and working herself into a frenzy.

Undoubtedly, **Big Brother** was one of the most popular San Francisco groups at this time. Inevitably, they were soon offered a recording contract, first by Mainstream, a small Chicago label. They recorded an album which the record company did not release until after their appearance at the Monterey Festival in 1967. Prior to this festival the band was practically unknown outside of San Francisco. The festival launched them nation-wide and Janis demolished the hippies with her screaming, mourning bluesy voice and her sexual act - she became a star overnight.

Mainstream then released their debut album *Big Brother and The Holding Company*. However, the band, feeling they had improved vastly since recording it, fought vainly to block it. The opening track *Bye Bye Baby* demonstrated the raucousness of Joplin's amazing voice. In another track *Light Is Faster Than Sound* she blends effectively with the group's other vocalists. *Call On Me* was an equally effective slower number. However, some of the material on the album was comparatively weaker. For example, *Women Is Losers* once again featured Joplin's vocal gymnastics but over a rather unimaginative *I'm A Man* style guitar riff. Tracks like *Blindman* where other group members took the vocal lead were understandably inferior. On the final track *All Is Loneliness*, a strange sounding affair, the group come nearest to achieving Airplane-like harmonies. Very early pressings off the album have only 10 tracks. Later editions feature two later tracks *Coo Coo* and *The Last Time*.

Their follow-up album *Cheap Thrills* was released on Columbia, who had rejected the original title 'Dope, Sex and

Cheap Thrills' and a photograph chosen of the band featuring them in bed. Instrumentally, the band had improved. Opening track *Combination Of The Two* was a fine illustration of their driving rock and Joplin's gutbucket vocals. 'We're goin' knock you, rock you, sock it you now' she growled. The slower *I Need A Man To Love* and *Summertime* also saw her in fine form. *Oh Sweet Mary* opens with an acid guitar intro and once again captures the band at their more harmonious. However, the prominent tracks on the album were *Piece of My Heart* and *Ball and Chain*. The former showed the group at their best and was a hit in the U.S. and also in the UK, where the group never attained the popularity they enjoyed in their homeland. The song possessed a catchy chorus and Janis growled in the opening verse and chorus, whilst *Ball and Chain* was a longer, more bluesy number executed in a similar vein.

Joplin probably realized the instrumental limitations of the **Holding Company**, which certainly lacked subtlety. She left the band in 1968 and performed with various backing bands prior to the release of her first solo effort *I Got Dem Ol' Cosmic Blues Again*. She then found a new backing group, The Full Tilt Boogie Band (John Till (gtr), Richard Bell (piano), Brad Campbell (bs), Ken Pearson (organ) and Clark Pierson (drums). With this line-up she started recording *Pearl*. Tragically she died accidentally of a heroin overdose on 4th October 1970 in a Hollywood motel room before the album was complete. The strains and stresses of overnight stardom had taken their toll. At first she had resorted to booze, but the loneliness of her life in contrast to her stardom on stage had driven her to narcotics. The album was completed and issued after her death. Among the material was her only U.S. No. 1 *Me and Bobby McGee*. Also on the album were *Get It While You Can*, a song which described her own live-for-today approach to life and two of her own compositions *Mercedes Benz* and *Move Over*. All subsequent releases are compilations, which ironically out-number her original recordings.

Meanwhile, **Big Brother** struggled on. Nick Gravenites and Kathi McDonald (ex-Unusuals) joined up as vocalist and they recorded *Be A Brother* and *How Hard It Is*, which were inevitably inferior in quality to their material with Joplin. They finally split up in 1972. *Featuring ... JJ* was a reissue of their first album. However, that *Cheap Thrills* album is a fine example of the bluesy side of San Francisco music at that time.

In 1984 Edsel issued a compilation LP *Cheaper Thrills* (Edsel ED 135) which includes previously unissued material from a live concert at California Hill on 28th July 1966. It gives a good insight into the band's music in their early days. Different pressings of this album have been issued by Made To Last and Rhino in the US. Also in 1985 *Joseph's Coat* (Edsel ED 170) emerged.

Big Brother reformed in 1987 with all the original members, are still playing gigs today.

(Vernon Joynson)



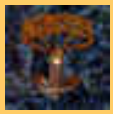
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Big Brother featuring Ernie Joseph *to* The Birdwatchers

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Big Brother featuring Ernie Joseph
- Big Foot
- The Big Inners
- Big Lost Rainbow
- Big Sounds
- The Big Three
- Billy and The Kids
- Billy Rat and The Finks
- Edwin Birdsong
- The Birdwatchers

Big Brother (featuring Ernie Joseph)

Personnel:

CORY COLT	gtr, organ	A
STEVIE DUNWOODIE	drms, perc	A
ERNIE JOSEPH (Ernie Orosco)	vcls, ld gtr, bs	A
REBEN THE JET	bs, gtr, drms, sax	A

ALBUMS:

1	I BIG BROTHER (featuring ERNIE JOSEPH)	(All American AA-5770)	1970
2	SOUTH EAST TOUR	(ALL AMERICAN AA-5773-LPD)	1971

NB: (1) counterfeited in 1989, but reissued officially by Akarma on vinyl and CD (AK 013) 1998. (2) reissued on vinyl and CD (Akarma AK 036) 1999.

45:

1	ESP/Brother, Where Are You	(All American 5718)	1970

A Californian band (commune/family) who recorded their first album in Hollywood. The best track is the unheavy *Wake Me Up In The Morning*. The album, sometimes titled *Confusion* also included an interesting long version of *Saint James Infirmary*.

Before **Big Brother**, Ernie Joseph was known as Ernie Orosco and formed several Santa Barbara outfits including Ernie and The Emperors, Ernie's Funnys and Giant Crab. Ernie Joseph also released a solo LP *An American Emperor* which has been reissued on Akarma.

The band may also be responsible for the *ESP* 45 by the group Rain.

(Vernon Joynson / Max Waller / Alec Palao)

Big Foot

Personnel:

- DAVID GARLAND keyb'ds, horns A
- GERRARD BELISLE horns A
- VIRGIL BECKHAM bs A
- SPENCE EARNSHAW drms A
- ART MUNSON gtr A

ALBUM:

1. (A) BIGFOOT (Winro 1004) 1968

A late sixties/early seventies San Francisco-based rock/horn rock outfit arguably of peripheral relevance to their book, although their album is a very minor collectable. They certainly had pedigree. Art Munson had been with The Righteous Brothers, Beckhorn went on to The Ritchie Furay Band, Earnshaw to The Wackers and Garland later played with Bobby And The Midnights.

Dave Garland and Virgil Beckham later played on a privately released album, *Fred Field And Friends* (Marantha HS 031) 1976, which is reputedly quite pleasant later seventies hippie rock.

The Big Inners

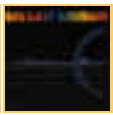
45:

1. Ethmoiditus Cum Polyposis/Do You Wonder (Panorama 16) 1965

Up there with *Prognosis Stegnosis* as a mouthful of a title, this is an ode to allergies that Buddy Holly never recorded and featured, very aptly, on *The Big Itch Vol. 6*! More derivative beat on the flip. Great group name.

(Max Waller)

Big Lost Rainbow



Personnel:

- J.P. BAILHE bs, vcls A
- ADAM BERENSON piano, vcls A
- RID PEARSON gtr, piano, sax, vcls A
- ROBIN PFOUTZ cello, vcls A

- TONY MORSE flute, gtr, vcls A
- OTIS READ gtr, harp, piano, vcls A

ALBUM:

1. (A) BIG LOST RAINBOW (Private Pressing) 1973 SC/R1

NB: (1) has been reissued officially on CD by Gear Fab (GF 118) 1998.

This home-produced effort was recorded at Sheffield Recording Studios in Timonium, Maryland and Dynamic Sound Studios, New Haven, Connecticut in August and September 1973. Only 200 copies were pressed which explains its rarity. Musically the album certainly isn't psychedelic or garage - most tracks are pleasant acoustic folk with lots of guitar and flutes. Of particular note is *Brothers* because it's different from the rest with lots of jazzy piano. Most of the tracks are written by Rid Pearson.

Pearson, is now a major thriller-writer and plays bass for the Rockbottom Remainders, a band made up of writers like Stephen King and Dave Barry who play music for a hobby.

For more information on **Big Lost Rainbow** check Rid Pearson's website: http://www.ridleypearson.com

(Vernon Joynson/Lloyd Peasley)

Big Sounds

TOP

45:

1. Whang Dang/Go Ahead And Cry (San Dun 003/4) 1965

A garage band from Dallas, Texas. *Go Ahead And Cry* is a reasonable beat number, with a vocalist that sounds like he's smoked too many Marlboro's... Check it out on *Sixties Rebellion, Vol. 2*.

The Big Three

TOP

Personnel:

DENNY DOHERTY	vcls	A
CASS ELLIOTT	vcls	A
TIM ROSE	vcls, gtr	A

45s:

1	Banjo Song/ Winkin' Blinkin'	(?)	1964
2	Grandfather's Clock/Nora's Dove	(?)	1964

A folk group, whose members Elliott and Doherty went on to the Mugwumps and later the Mamas and Papas. Tim Rose had also a subsequent solo career.

(Stephane Rebeschini)

Billy and The Kids

45s:

1. Say You Love Me/It's Not The Same (Julian 104) Apr. 1966
2. When I See You/Do You Need Me (Julian 109) Summer 1967

Hailed from Wenatchee in the heart of Washington State, You'll find the 'A' side of their first 45, *Say You Love Me*, a teen punker, on *Back From The Grave, Vol. 6.*

Another single *Shut Down Again*/*Troubles Of My Own* (Decca 31951) 1966, was by a different act with a similar name: **Billy and The Kid**.

(Vernon Joynson / Kip Brown / Mike Markesich)

Billy Rat and The Finks

Personnel incl:

- WALLY SHOOP gtr

45:

1. Little Queenie/All American Boy (IGL 122) 1967

Spirit Lake in Northern Iowa was home to this band. Their fine version of Chuck Berry's *Little Queenie* can now be heard on *Midwest vs The Rest*. Wally Shoop, who played guitar on this also had an earlier release as Wally Shoop and The Zombies on the Soma label.

Edwin Birdsong

ALBUM:

1	DANCE OF SURVIVAL	(Bamboo)	1974?

From Philadelphia, a black soul psyche group, with lots of fuzz guitars.

(Stephane Rebeschini)

The Birdwatchers

Personnel:

SAMMY HALL	vcls	A
EDDIE MARTINEZ	drms	A
JOEY MURCIA	ld gtr	A

BOBBY PUCCETTI	keyb'ds	A
JERRY SCHILLS	bs	A

ALBUM:

1	SOUTH FLORIDA'S BIRDWATCHERS	(Florida Rock 4001)	1980

NB: (1) is a retrospective compilation of various 45s.

45s:

1	Love, Emotion, Desire / I Don't Care	(Tara 100)	Aug. 1964
2	Blue Suede Shoes / She Tears Me Up	(Tara 1001)	Oct. 1964
3	Wake Up Little Susie / She Tears Me Up	(Tara 1002)	1965
4	It's A Long Way Home / It Doesn't Matter	(Marlin 1902)	1965
5	Real Appeal / While I'm Gone	(Living Legend 101)	Jul. 1965
6	Girl I Got News For You / Eddies Tune	(Scott 27)	Feb 1966
7	Girl I Got News For You / Eddies Tune	(Mala 527)	Apr 1966
8	I'm Gonna Love You Anyway / A Little Bit Of Lovin'	(Mala 536)	Jul 1966
9	I'm Gonna Do It To You / I Have No Worried Mind	(Mala 548)	Nov 1966
10	Schroeder / ??	(Marlin # unkn)	Jan 1967
11	Mary Mary (It's To You That I Belong) / Cry A Little Bit	(Mala 555)	Feb 1967
12	Turn Around Girl / You Got It	(Scott 29)	Jul 1967
13	Turn Around Girl / You Got It	(Laurie 3399)	Aug 1967
14	Put A Little Sunshine In My Day / Then You Say Boh Bah	(Scott 30)	Nov 1967
15	While I'm Gone / I'll Remember You	(Living Legend 110)	1967
16	Dreamin' In The Rain / You Don't Need A Reason	(Victory 2000)	Jun 1968
17	Rock Steady / Little David	(Scott 401)	Oct 1968
18	Rock Steady / Little David	(Laurie 3480)	1968
19	Spinning Wheel / Rhyme Tyme	(Scott 402)	May 1969
20	Hold Onto Me / Hey Little People	(Acetate only)	1969
21	Mr. Skin / Come Home Baby	(Geminix 5501)	1972

NB: (5) as 'Gary Stites and The Birdwatchers'. (10) as 'Security Blankets'. (15) as 'Legendary Street Singers', 'B' side by The Gents Five. (16) as 'Glass Bubble'. (17) and (18) with Duane Allman as 'New Rock Band'. (19) as 'Mousetrap'.

This long-lived group from Tampa, Florida produced mainly highly-derivative beat/pop fare, though enjoyable

nonetheless. They also recorded one 45 with Duane Allman as The New Rock Band.

A retrospective LP was put out on the Florida-Rock label in the late seventies/early eighties. Joey Murcia went on to join Magic whose rare LP *Enclosed* has seen a reissue. Spirit fanatics should note the cover of *Mr. Skin* on the Geminix 45.

Sam Hall became a Christian in the late sixties or early seventies and later toured as Sammy Hall and The Sammy Hall Singers.

Compilation coverage has so far included: *Mary Mary (It's To You That I Belong)* on *Marijuana Unknowns Vol. 1*; *I'm Gonna Love You Anyway* on *The Garage Zone, 2*; and *Girl I Got News For You* on *Searching For Love*.

Thanks to Jeff Lemlich and his excellent Florida book 'Savage Lost' for helping to flesh out the 45 discography.

(Max Waller)



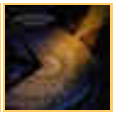
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Birmingham Sunday *to* The Black Orchids

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Birmingham Sunday
- Birtha
- Biscuit Davis
- Bit 'A' Sweet
- Bits 'n' Pieces
- Bittersweets
- The Bittersweets
- T.J. Black
- Black and Blues
- Blackburn and Snow
- Black Death
- J.D. Blackfoot
- Black Merda
- The Black Orchids

Birmingham Sunday



TOP

Personnel:

- PHIL GUSTAFSON A
- JEAN HEIM A
- WARD JOHNS A
- JOHN KVAM A
- JOE LA CHEW A
- DEBBIE PARKE vcls A

ALBUM:

1. (A) A MESSAGE FROM BIRMINGHAM SUNDAY (All American AA 5718) 1967/8 R5

NB: (1) reissued officially on vinyl and CD by Akarma (AK 014) 1998.

This was a local California album recorded by a local Nevada group in December 1967. Only three or four original copies of this record have surfaced, despite being on a "real" label, and produced by Strawberry Alarm Clock guru Bill Holmer. According to the band, however, a few hundred copies were pressed at the time.

On offer is a pleasant Summer-Of-Love flower-pop with occasional outbursts of acidic guitar. This should appeal to fans of the Peanut Butter Conspiracy. (Clark Faville / Max Waller)

Birtha

Personnel:

ROSEMARY BUTLER	bs, vcls	A
OLIVIA LIVER FAVELA	drms	A
SHERRY HAGLER	keyb'ds	A
SHELLY PINIZOTTO	ld gtr	A

ALBUM:

1(A)	BIRTHA	(Dunhill DSX 50127)	1972
2(A)	CAN'T STOP THE MADNESS	(ABC Probe)	1973

NB: (1) and (2) also released in the UK (Probe SPBA 6267 and 6272 respectively). (1) also issued in France by Pathe Marconi.

Like Fanny, this was an early '70s hard rock group formed by four Californian girls, and best avoided. Rosemary Butler later joined Jackson Browne's group.

(Stephane Rebeschini)

Biscuit Davis

Personnel:

- ROBERT ANTHOINE drms A
- TOM BAILEN gtr, vcls A
- DERRIK HOITSMA gtr, bouzouki, violin, vcls A
- BOB THIELE Jr. gtr, keyb'ds, vcls A
- TODD ZIMMERMAN bs A
- (and guests - nineteen of them!) A

ALBUM:

1. (A) PLAYING ON THE MOON (Flying Dutchman - Amsterdam AM 12014) 1973 SC

A remarkably 'Dead - sounding group of young country - rock musicians. A very good album in the hippie rock mould! Bob Thiele Jr produced the album which was issued on his father's Amsterdam label. Bob Thiele senior also being a well-known jazz producer. The album is housed in a nice psychedelic gatefold sleeve and contains a surprising long cover of *Gasoline Alley* (Rod Stewart / Ron Wood) plus a cover of *Another Saturday Night* (Sam Cooke). All the other tracks were composed by the group members.

(Clark Faville / Stephane Rebeschini)

Bit 'A' Sweet

Personnel:

- MITCH LONDON bs, drms, vcls A
- RUSSELL LESLIE drms, vcls A
- DENNIS DE RESPINO keyb'ds, gtr, vcls A
- JACK MIECZOWSKI gtr, sitar, vcls A

ALBUM:

1. (A) HYPNOTIC 1 (ABC ABCS 640) 1968

45s:

1. 2086/Second Time (ABC 11125) 1968
2. Out Ot Sight, Out Of Mind / Is It On - Is It Off? (MGM 13695) 1967

This band is thought to have come from Pennsylvania or NYC. The sleeve is one of the best points about their album, which apart from a couple of tracks, *Travel* and *A Second Time* is not recommended, although it has some interesting sound effects and phasing. Their cover of *Out Of Sight, Out Of Mind* which is not on the LP, is worth hearing and can be found on *Psychedelic Unknowns, Vol. 4* or *60's Choice, Vol. 2*.

Bit 'A' Sweet also appeared in the movie "Blonde On A Bum Trip" performing *Out Of Sight, Out Of Mind*, plus one other track.

(Max Waller/Kip Brown/Mike Markesich)

Bits 'n' Pieces

45:

1. Look Out Linda/Who Could I Turn To? (Dee Gee 2005/6) c1964

Also seen listed as Antler 2005, this is pure Beatles-inspired invasion sound. Basic but catchy uptempo beat backed by a slow beat-ballad. Group origins are unknown, both sides are credited to one 'Buck Ram'. (?!!)

Bittersweets

Personnel incl:

PAUL BENNETT	drms	A
ALLAN CHITWOOD	bs	A
GREG FARLEY	gtr	A

BOB SUTKO	vcls, hrmnca	A

45s:

1	Cry Your Eyes Out / She Treats Me Bad	(Hype 1001)	July 1966
2	She Treats Me Bad / Road To Rann	(Chari C-102)	late 1966
3	In The Night / Another Chance	(Original Sound OS-70)	May 1967

Originally from Scottsdale, Arizona they enjoyed some local success. In late 1967 they added Paul "Skip" Ladd, from the Laser Beats, to their ranks and became known as Twentieth Century Zoo. *Another Chance* is featured on *Mindrocker Vol. 13*.

(Max Waller/Mike Markesich)

The Bittersweets

45:

1. The Hurtin' Kind/Summertime (Tema PXT 001) 1965

An all girl garage band from Cleveland, Ohio. The Hurtin' Kind is a nice folk-rocker with pleasant harmonies which can be heard on *Girls In The Garage, Vol. 1*. The song was a hit around the Cleveland area for the Tulu Babies the same year (aka The Baskerville Hounds).

T.J. Black

45:

1	Gotta Turn Myself On, Babe / She Belongs To Me	(Jubilee 45-5516)	1965

Moody folk-rock by a Dylan-clone, who pays his dues on the flip. Anyone know if this is Terry Black (aka Terence)?

(Max Waller)

Black and Blues

Personnel incl:

- BOB McDONALD
- G. KOPKO

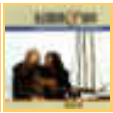
45s:

1. Come To Me/Bye Bye Baby (UA 50245) 1968

2. Candy Castles/? (Talunt TUS-0715) 1969

Anderson a town about 40 miles North East of Indianapolis in Indiana was home to this band, whose first 45 was a fine two-sided fuzz pop single. Both sides can be heard on *The Finest Hours Of U.S. '60s Punk*. *Bye Bye Baby* is a very appealing *Mona/Who Do You Love?* style song. (Vernon Joynson / Kip Brown)

Blackburn and Snow



TOP

Personnel incl:

JEFF BLACKBURN	gtr, vcls	A
SHERRI SNOW	vcls	A
CHICKEN HIRSCH	drms	A

CD:

1	SOMETHING GOOD FOR YOUR HEAD	(Big Beat CDWIKD 189)	1999

45s:

1	Stranger In A Strange Land/Uptown-Downtown	(Verve VK-10478)	1967
2	Time/Postwar Baby	(Verve VK-10563)	1967

One of the first wave of San Francisco bands, they formed in 1966 recording these two fine 45s the following year. They were due to release an album for Verve in April 1968 but it never appeared and apparently they had cuts on an ultra rare four album *Box Set* compilation of early Californian outfits on Colgems, which would now be virtually impossible to obtain. Still, you can find *Stranger In A Strange Land* on *Sounds Of The Sixties: San Francisco, Part 1*.

Jeff Blackburn went on to play for a number of Californian outfits including Jesse Wolf and Wings (early seventies), Silver Wings (1972/73), and Moby Grape (in the mid- seventies). Sherri Snow played briefly with Dan Hicks And His Hot Licks (in the late sixties) and Chicken Hirsch drummed for The Cleanliness And Godliness Skiffle Band (late sixties) and then the seminal Country Joe And The Fish (during the late sixties). He later owned a 'head' shop in San Francisco.

The Big Beat retrospective CD collects 20 tracks from their 1966 period at Trident Productions, also the fertilising ground for the Mystery Trend and the Chambers Brothers. **Blackburn and Snow**'s forte was dramatic or dreamy chiming electrified folk-rock with confident strident vocals, brimming with the bright-eyed innocence and self-belief of the hippie generation. The vocals especially epitomise the emerging "San Francisco sound"... comparisons to early Jefferson Airplane or Jan Ashton-period Vejtables are inevitable. Both Verve 45s are included and turn out to be just the tip of the iceberg; hidden gems are revealed which justify a reappraisal - *Yes Today*, *Takin' It Easy* and *Do You Realize* are quite simply stunning. With comprehensive notes from Alec Palao, this is a must for any West Coast afficionado.

(Vernon Joynson / Stephane Rebeschini / Max Waller)

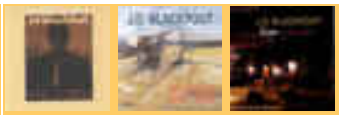
Black Death

45:

1. Rock And Roll With Ork/In Need (Cathedral 417) 19?

The band played in Minnesota in the late sixties/early seventies and this piece of psychedelia is now sought-after by some collectors.

J.D. Blackfoot



Personnel:

J.D. BLACKFOOT	ld vcls	A
CRAIG FULLER	gtr	A
KENNY MAY	bs	A
DAN WALDRON	drms	A
JEFF WHITLOCK	gtr	A
STERLING SMITH	keyb'ds	
PHIL STOKES	bs	

ALBUMS:

1	THE ULTIMATE PROPHECY	(Mercury 61288)	1970
2	SONG OF CRAZY HORSE	(Fantasy 9468)	1974
3	SOUTHBOND AND GONE	(Fantasy 9487)	1975
4	LIVE IN ST LOUIS (dble)	(Bisch)	1982

NB: (1) reissued on CD (Tokala 5947-2). (2) reissued on CD (Sisapa Record Co. 5945-2) (4) reissued on dble CD (Tokala). There's also a double CD compilation, *Footprints* ().

45s:

1	Epitaph For A Head/Who's Nuts Alfred?	(Philips 40625)	1969
2	Who's Nuts Alfred?/Epitaph For A Head	(Philips 40626)	1969
3	I've Never Seen You/One Time Woman	(Philips 40679)	1970
4	Twilight/Dove On The Ocean	(Fantasy 741)	197?
5	Wonderin' Where You Are / It Don't Mean A Thing	(Peace 50944)	197?
6	Savage/Almost Another Day	(Peace 61776)	197?

NB: (5) as J.D. Blackfoot with Uncle Billy.

This group was from Columbus, Ohio. They started out as a combination of two local groups, The Ebb Tides and Tree. They continued as Tree and won a recording deal from Mercury as a prize in a local band competition. Craig Fuller was added to the group after some of the material for the *Ultimate Prophecy* had already been written.

The album credits two people who don't play a note on it - Phil Stokes on bass (the actual bass player was Kenny

May - he was replaced after the recording), and Sterling Smith on keyboards (also joining after the recording, there are no keyboards on the album!). The line-up with Phil and Sterling did record some unreleased material.

The album did very well in the St. Louis area as there was significant radio play there. After a period of time, **J.D. Blackfoot** left the group and the rest of the band continued to play as Osiris. **J.D.** assembled a new group and recorded the two Fantasy label LPs. Some of the musicians on those albums were in other sixties Columbus area bands like The Four O'Clock Balloon and The Myrchents. The group Osiris sort of metamorphosised into two other groups, one of them being the Load, who recorded an album *Praise The Load*, which is keyboard driven progressive rock like ELP.

The Ultimate Prophecy album is arguably the best rock album ever from Ohio. Side one shows off Craig Fuller's country/folk roots which he expanded in Pure Prarie League. Side two features lyrics by **J.D. Blackfoot** and drummer Dan Waldron as they search for "the Answer". Most of the music on side two was composed by guitarist and original Tree member Jeff Whitlock.

J.D. himself spent two years in New Zealand between 1972-74. He and his wife went there for a month's holiday in 1972 and liked it so much they stayed much longer. Indeed, his second album, *The Song Of Crazy Horse*, was recorded at Auckland's Stebbing Studio with local luminaries such as Billy Kristian on bass and Frank Gibson on drums. Indeed, it won New Zealand's 'Best Album Of The Year Award' in 1974 and remains highly collectable. He also released an EP, *Nobody's Business/Let Her Go/Stay The Night Away/He Walks On Past* (Bison B-77), 1984. **Blackfoot**, who changed his name to Van Dervort in 1970, sold the worldwide rights to Fantasy Records some years ago, but retained exclusive rights to the New Zealand market. Currently living in Columbus, Ohio, he still makes recordings.

Craig Fuller and Phil Stokes later co-founded Pure Prairie League. Fuller was later a member of American Flyer together with Doug Yule (Velvet Underground), Eric Kaz (Blue Magoos) and Steve Katz (Blues Project). They released two albums for United Artists in 1975 and 1976 of average country rock produced by George Martin. Later still, Craig Fuller became lead singer for the reformed Little Feat in the early '90s.

Epitaph For A Head has been compiled on *High All The Time Vol. 2.*

(George Gell / Vernon Joynson / Stephane Rebeschini / Christer Bckhage / Phillip Stokes)

Black Merda

TOP

Personnel:

ANTHONY HAWKINS	gtr	A
CHARLES HAWKINS	gtr	A
TYRONE HYTE	drms	A
VEESEE L. VEASEY	bs	A

ALBUM:

1(A)	BLACK MERDA	(Chess CH 1551)	1970
2()	LONG BURN THE FIRE	(Janus JSX-3042)	1972

NB: (2) as by Merda

45:

1	Cynthy-Ruth/Reality	(Chess 2095)	1970

NB: There's also a French 45, with picture sleeve: *Prophet* / *Cynthy-Ruth* (Chess 169556L) 1970.

A short-lived outfit which operated out of Mississippi. The 45 is taken from their debut album, which is strongly influenced by the blues. As one would expect *Cynthy-Ruth* is the most commercial cut, but its better moments include *Over And Over* a bluesy instrumental; *Reality*, a laid back effort with some nice bluesy guitar work and *Windsong*, a slow instrumental, very similar to Fleetwood Mac's *Albatross*.

The band were latterly known as Merda.

(Vernon Joynson/Stephane Rebeschini/Max Waller)

The Black Orchids

TOP

ALBUM:

1	THE BLACK ORCHIDS	(Private Pressing)	c1972 R2

A limited private pressing issued in a plain white sleeve. The music is reputedly psych with long guitar solos.

(Stephane Rebeschini)



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Black Pearl *to* Arthur Blessitt and The Eternal Rush

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Black Pearl
- Black River Circus
- The Black Sacks
- The Black Sheep
- Black Swan
- The Black Watch
- The Blackstones
- Blackwell
- Blackwood Apology
- Blades Of Grass
- Hal Blaine
- Lindy Blaskey and The Lavells
- The Blazers
- The Blazers
- The Blazers
- Blessed End
- Lynn Blessing
- Michael Blessing
- Arthur Blessitt and The Eternal Rush

Black Pearl

TOP

Personnel:

- BRUCE BENSON gtr A
- JERRY CAUSI drms A
- BERNIE FIELDINGS vcls A
- TOMMY MOLCAHY second ld gtr A
- JEFF MACKAY MORRIS ld gtr A
- O'CONNOR drms A

ALBUMS:

1. (A) BLACK PEARL (Atlantic SD-8220) 1969
2. (A) BLACK PEARL LIVE AT THE FILLMORE (Prophesy PRS-1001) 1970

45:

1. Mr. Soul Satisfaction/White Devil (Atlantic 2657) 1969

When Moulty, The Barbarians drummer left the band, the remaining members (Fieldings, Causi and Benson) moved from Boston to San Francisco and with the addition of fellow Bostonian Jeff Morris and Molcahy and O'Connor formed **Black Pearl** in 1967.

The bands three guitar line-up created one of the first heavy psyche groups, with strong R&B roots. Their first album, produced by Lee Kiefer and Richard Moore, contained nine short tracks, with titles like *Crazy Chicken*, *White Devil* and *Mr. Soul Satisfaction*. It's cover was designed by Eve Babitz.

The second album was recorded live at the Fillmore West in September 1968 and contained an eleven minute version of James Brown's *Cold Sweat*.

Bernie Fieldings also guested on Fusion's *Border Town* album.

Forget It is on Rhino's *Nuggets Vol.6 (Punk Part II)*.

(Stephane Rebeschini/Max Waller)

Black River Circus

TOP

45:

1	Love's Gonna Carry Me (Home) / A Ritual Melody	(MRC MR-1096)	Dec 1969

An unknown outfit on a Waynesboro, Virginia label. Sounds more like '66/'67 again - soulful keyboard-dominated pop ala Young Rascals is backed by a 'groovy' exploito-style keyboard instrumental which seems outta place on *Acid Dreams Vol. 2*.

(Max Waller)

The Black Sacks

TOP

This band originated from Houston, Texas. Two of their tracks: *The Way I Feel* and *Take Out* have subsequently resurfaced on *Acid Visions - The Complete Collection, Vol. 1* (3-CD set). Any additional info anyone can give would be greatly appreciated!

The Black Sheep

TOP

Personnel:

BUDDY ('Fly Man')	A
DEAN ('Gopher man')	A
MARK HARMON ('Cartoon Man')	A
JOE MASTERSON ('Monkey Man')	A

MIKE ('Trash man') ld gtr A

45s:

1	I Told You / Baa-Baa	(Bellcor 102)	Mar 1965
2	It's My Mind / Arthur	(Vision 464-440)	Apr 1966
3	It's My Mind / Arthur	(Columbia 4-43666)	May 1966
4	Feeling Down / Suzanne	(Columbia 4-43974)	Jan 1967

From La Canada, Ca. this outfit changed their name to Trayne in 1967. *It's My Mind* is featured on Moxie's *Folk Rock* (EP) and is breezy uptempo folk-beat, whilst the flip is a cool uptempo instrumental with furious strumming and harp. The fourth 45 is pleasurable fare too. Both 45s were produced by Jerry Riopell, with arrangements by Murray MacLeod, who were later behind The Parade.

(Max Waller/Mike Markesich)

Black Swan

TOP

Personnel:

- BRUCE GOOD ld gtr A
- JEFF COHEN gtr, keyb'ds A
- MARK HANESWORTH gtr A
- SAUL CHAIT bs A
- TOM BRIGHT drms A

Named after the Tyrone Power movie, **Black Swan** were formed out of the exodus of kids heading off to San Francisco in the late sixties. Tom Bright was one of a bunch of kids from Austin Texas, who, fed up with red-neck aggression, dropped out of University to head West.. but when his "get rich quick" band broke up on arrival, he answered an ad and joined a couple of musicians by the name of Bruce Good and Jeff Cohen.

With the addition of Saul on bass, they scored a three month residency at a bar and moved to a farm in Sonoma, north of the Golden Gate Bridge.

Under the wing of Matthew Katz, they recorded a couple of tunes, *Lady Blonde* and *She Encircles Me* for his now legendary compilation *The 5th Annual Pipedream*. Both are quite commercially orientated tunes, with sprinklings of brass, and harmony vocals in a John Sebastian / Lovin' Spoonful vein. *She Encircles Me* is particular memorable for it's waltz feel, although both songs were really at odds with the long-extended jams coming from all other corners of San Francisco at the time.

Katz then arranged for **Black Swan** to move en-masse to Seattle, but after a month or so of playing the Encore Ballroom to "thin crowds and little cash", Tom quit and moved back to California, finding himself learning to do light shows... He recalls: "I muffed it bad at Matthew's faux-Moby Grape's first appearance (made up of a number of

the 17-year-old staff musicians). I accidentally threw white light on the boys before the crowd had been acclimatised to them singing familiar songs in the dark - their covers were only 60% close - and it was immediately obvious that bouncing, live-wire Skip Spence was NOT onstage, nor was even a single other actual Grape. The crowd rather effectively rebelled and stormed the box office."

As to **Black Swan**, in 1971 a 45 appeared on Ember, and an album appeared the following year, but it's thought that these are by a different, probably European band. The 'A' side is sinister and slight, whilst the non-LP flip is sung in the style of a Greek folk/pop song.

ALBUM:

1. BLACK SWAN (MCA/Embassy MAPS 5666) c. May 1972

45:

1. Echoes And Rainbows/Belong, Belong (Ember EMBS 303) 1971

Prior to leaving Texas, Bright also played on Gilbert Shelton's sole 45, as well as playing with local notables such as Powell St. John, Steve Miller, Mance Lipscomb and John Lee Hooker.

Bruce Good now sells cruise ship births out of San Francisco and Jeff Cohen lives in Mill Valley and records TV ad music. Bassist Saul Chait was last heard of selling Mazdas in Petaluma, California, whilst drummer Tom Bright went on to race motorbikes professionally and is now a print broker, industrial consultant, and politcal candidate in Sacramento, California.

(Vernon Joynson / Hans Hoekstra / Max Waller)

The Blackstones

TOP

45:

1	Chicago City / Barrel Of Dreams (AS)	(Teen Tunnel TT-101)	1999

This 45 is a reissue of a recently discovered International Recording Co. acetate out of Chicago. It is thought to be a northside band whose name was hijacked by Jeff Boyan for his pre-Saturday's Children outfit Dalek/Engam: The Blackstones. *Chicago City* is a raw adolescent party punker and is backed by an attempt at a Beatlesque ballad. (Max Waller)

The Black Watch

TOP

45:

1	Left Behind/I Wish I Had The Nerve	(Fenton 2508)	Aug. 1967

A Cedar Springs, Michigan outfit on what is now a very collectable label. *Left Behind* can also be heard on *Chosen Few, Vol. 2* and *Teenage Shutdown Vol.7 (Get A Move On!!!)*.

(Mike Markesich/Max Waller)

Blackwell

Personnel:

- JOHN BUNDRICK keyb'ds A
- RANDY DEHART drms A
- GLENN GIBSON vcls A
- JIMMY SMITH gtr A
- TERRY WILSON bs A

ALBUM:

1. (A) BLACKWELL (Astro 9010) 1969

45s:

1. Wonderful/Dirty Story (Astro 2002/1000) 1969 89
2. Almost Gifted/Outside (Astro 1001) 1969
3. Doin' It/ ? (Astro 1003) 1969
4. Down On The Farm/Little Man* (Astro 6003) 1970

NB: * flip side was by Logan Smith.

A Texas rock and roll outfit, whose songs had strong vocals and some psychedelic influence. John "Rabbitt" Bundrick was later involved with The Who and one of their cuts *Outside* has resurfaced recently on both *Acid Visions Box Set Vol. 1* (CD) and the *69 Love-In* (CD) comp on Collectables.

Blackwood Apology

Personnel:

RON BECKMAN	bs	A
DENNIS CRASWELL	drms, vcls	A
DENNIS LIBBY	piano, vcls	A
DALE MENTON	gtr, vcls	A
BRUCE PEDALTY	organ, vcls	A
(GREG MALAND	keyb'ds	A)

ALBUM:

1(A)	HOUSE OF LEATHER	(Fontana SRF-67591)	1969

Dale Menton was involved in several Mankato and Minneapolis-based sixties bands including The Gestures, The Best Things and The Madhatters. He was the writer and architect of this rock concept album, which was recorded in Chicago, although the artists responsible for it were mostly from Minneapolis. Craswell was earlier with The Castaways and later played for the Chicago band Crow, who moved to Minnesota. Pedalty was a session man and

Greg Maland one of Minnesota's best keyboard players.

Greg Maland is perhaps best remembered as Gregory Dee (of Gregory Dee and The Avanties fame). He was also in the Castaways with Libby and Craswell, from 1966 until 1969.

(Vernon Joynson/Max Waller)

Blades of Grass

TOP

Personnel:

BRUCE AMES	A
MARC BLACK	A
FRANK DiCHIARA	A
DAVE GORDON	A

ALBUM:

1(A)	ARE NOT FOR SMOKING	(Jubilee 8007)	1968	(-)

45s:

1	Happy / That's What A Boy Likes	(Jubilee 5582)	1967
2	Just Another Face / Baby, You're A Real Good Friend Of Mine	(Jubilee 5590)	1967
3	Help / Just Ah	(Jubilee 5605)	1967
4	Charlie And Fred / You Won't Find That Girl	(Jubilee 5616)	1968
5	You Turned Off The Sun / The Way You'll Never Be	(Jubilee 5622)	1968
6	I Love You Alice B.Toklas / That's What A Boy Likes	(Jubilee 5635)	1968
7	Love Her And Cherish Her / Pageant	(Jubilee 5662)	1969
8	It Isn't Easy / My Someone	(Fine FI-57027)	Jun 1970

The Jubilee 45s are mainly summery harmony-pop. One highlight is a cover of the Peter Sellers film title-track *I Love You Alice B.Toklas* (also recorded by Harpers Bizarre). **The Blades**' version is noteworthy for vocal phasing and psychy effect-laden intro and outro. *The Way You'll Never Be* is a cover of labelmates the Fifth Estate. For their 45 on Fine, this Rochester, NY combo turned to heavier garage-pop sounds - features great fuzz breaks and has resurfaced on *Seeds Turn To Flowers Turn To Dust*.

Their album has an amusing title, but is may be disappointing for toking 'psych' fans.

(Stephane Rebeschini/Max Waller)

Hal Blaine

TOP

ALBUM:

1	PSYCHEDELIC PERCUSSION	(Dunhill DS 50019)	1967

Selected 45s:

1	Love-In (December) / Wiggy (November)	(Dunhill D-4091)	1967
2	The Invaders / Secret Agent Man	(Dunhill D-4102)	1967

Hal Blaine was one of the best American drummers and can be found on literally thousands of albums recorded in the Los Angeles studios since the mid-'60s. This album was his attempt to cash in the psych movement but it flopped.

You can also find his *Secret Agent Man* on *Penny Arcade, Dunhill Folk Rock Vol. 2*; and the instrumentals *Love-In (December)* on *Everything You Always Wanted To Know About...* CD and *Wiggy (November)* on *Buzz Buzz Buzzzzzz Vol. 2* CD.

(Stephane Rebeschini/Max Waller)

Lindy Blaskey and The Lavells

TOP

Personnel incl:

LINDY BLASKEY A

45s:

1	Gonna Be Free / ?	(Red Feather # Unkn)	1961
2	Wine Wine Wine/Meet Me Tonight In Your Dreams	(Lavette LA 5001/2)	1963
3	My Baby Done Left Me/I'll Get Along Somehow	(Space SR 0003/4)	1965
4	Papa Oom Mow Mow/Would You Believe	(Space SR 0005/6)	1965
5	You Ain't Tuff/Let It Be	(Space SR 0007/8)	1966
6	Sweets For My Sweet/Movin' Away	(Space SR 0009/10)	1966
7	You Ain't Tuff/Let It Be	(Challenge 59354)	1967
8	Out Here In Vietnam/What's Her Name	(Lavette LA 5005/6)	1966

NB: (2) as Lindy and The Lavels. (8) Lindy Blaskey solo effort.

Blaskey ran the Albuquerque-based Lavette label and fronted this New Mexican sixties pop outfit whose case for inclusion here is marginal. The second 45 was credited simply to Lindy And The Lavels. It all sounds rather passe now. At the time Blaskey produced or played on all the Lavette label's releases.

Compilation appearances have included:- *You Ain't Tuff* and *Le It Be* on *Mindrocker, Vol. 5*, *Psychedelic Microdots Vol. 1* (CD) and *I Turned Into A Helium Balloon* CD; *Papa Oom Mow Mow* on *The Big Itch*; and all of the **Lindy Blaskey and The Lavells** 45s (except their 1961 debut) can be found on the compilation *Chicago '60s Punk* (*Little Boy Blues*) vs. *New Mexico '60s Pop* (*Lindy Blaskey and The Lavells*) (Eva EV 12065) 1989.

(Vernon Joynson/Max Waller)

The Blazers

TOP

45s:

1	Hula Hop Party/Vive La Campagne	(Golden Crest 552)	196?
2	Beaver Patrol/Shore Break	(Acree 101)	1963
3	Bangalore/Sounds of Mecca	(Acree 102)	1963
4	Grasshopper/A Little Bit Of Slop	(Mundo 864)	1964
5	Masked Grandma / Summer Sessions	(Dot 16623)	1964
6	The Grasshopper Twist I / II	(Seaside 617)	196?
7	Sit Down / ... Cried	(Singular 1003)	196?

This California (Hollywood?) band's forte was raucous guitar and sax instrumentals - e.g. *Beaver Patrol* on *Garage Punk Unknowns Vol. 6*. The 1963 *Battle Of The Beat* LP features two **Blazers** tracks - *Mag Wheels* and *Money* (the latter "with vocals"). *Strummin Mental Vol. 3* features a **Blazers** with an instrumental called *Poison* which may be this group.

A predominently instrumental/surf group, their inclusion here is thus marginal. No known connection to other **Blazers**...

The Blazers

TOP

45:

1	I Don't Need You/ To Do	(Brass 306)	1966

NB: Title of flip incomplete.

Kansas City, Missouri was home to this band. *I Don't Need You* can be heard on *Monsters Of The Midwest Vol. 1* and *Project Blue Vol. 5*.

(Vernon Joynson / Max Waller)

The Blazers

TOP

45:

1	Graveyard / You Are My Sunshine	(Royalty no # (matrix 867L-5266))	196?

Another **Blazers** (reportedly from Michigan) whose rare, unheard and uncompiled "garage" 45 comes with a picture insert.

(Max Waller)

Blessed End



TOP

Personnel:

- DOUG TETI vcls A
- JIM SHUGARTS gtr A

- STEVE QUINZI keyb'ds A
- KEN CARSON bs A
- MIKE PETRYLAK drms A

ALBUM:

1. (A) MOVIN' ON (Tns J 248) 1971

NB. (1) repressed in 1992, and also available as a legitimate CD reissue with bonus track (Gear Fab GF-112) 1998.

This band came from Philadelphia and their album is excellent Doors-influenced psychedelia with similar keyboards and a vocalist who sounds like Jim Morrison. Consistently good throughout, this is recommended. All ten tracks were self-penned and arranged by the band. The album was produced by Carl Sandell and recorded at "The New Sound" studios in Springfield, Pennsylvania. Teti's vocals are excellent and reach their peak on tracks like *Sometimes You've Got To Be Strong* and *Dead Man*. The album's finest moments include *Nightime Rider* and *Movin' On*, which both feature superb keyboard work.

Steve Quinzi himself adds: Mike, Jim, Ken and myself were from Ridley Park Pa., a suburb of Philadelphia, whilst Doug was from Springfield. We are all from more or less working class backgrounds. We met in high school (Ridley High) and the band had already been together about a year when I joined in the fall of 1970. Up until that that time they had 2 guitars. The other guitarist - Lenny Perchowsky - had left the band to go off to medical school. The first time we played together we hit it off both musically and personally, Mike and I became best friends and remain so to this day.

We played at school dances, pep rallies, battle-of-the-bands, splash parties, and coffee houses around town. It was a wonderful time. As we became more familiar with each other, Jim and I began writing songs together. We got the idea to record the album when a local recording studio owner called me and asked if I'd be willing to loan him my farfisa organ (for use at a recording session) in exchange for recording time. Needless to say I accepted his offer. Over a period of about 3 months, Jim and I worked up what we felt were our ten best songs, and the band started rehearsing them. We recorded the whole album in one day (Summer '71). Like a Godsend, three very good paying gigs came up in one week, and we used the proceeds to finance the pressing of the albums. Ken designed the cover.

Shortly after recording the album, Ken left the band to join the navy. This, as I was later to realize, was the beginning of the end for the band. The only other recording we did was a remake of *Can't Be Without Her* that we did with a sub bass player.

Ken's replacement was Rick Swanson. Rick and Jim did not get along, so sometime later Jim left and was replaced by Ernie Fletsig. The band took on more a hard rock edge and began to play frat parties at the numerous fraternity houses in Philadelphia. We also played some cheesy clubs. Ernie suffered a mental breakdown brought on by a drug problem and had to leave the band. He was replaced by Lou Grieco who did not get along with Mike. By this time (winter '73) I was sick of what things had become and left to join a top 40 band playing nightclubs full-time. **Blessed End** was formaly disbanded. A few months later Doug joined me in the new group, but a year later was fired after a bitter dispute with the other members. I never saw him again.

I believe that Doug went to medical school. Mike became an auto mechanic. Ken and Jim worked in sheet metal fabrication at the Boeing helicopter plant in Ridley Park. Ken passed away from cancer a few years ago.

I'm the only one who continued in music. I moved to Miami Florida in '78, where I now do music production for advertising and corporate presentations. I am also a new age artist with two albums out (*The Pond* and *Vanishing Rainforest*). A third *Rhythm Of The World*, on Pacific Time Records, is released in April '99 and is in an ambient-techno style. A dance remix of one of the cuts *Mirage* has also been released as a CD single.

Leading reissue label, Gear Fab have re-releasd *Movin' On* on CD, whilst Jim Shugarts also has a couple of original

vinyl albums up for grabs - mail him at commanche@hotmail.com. For more info on the Gear Fab reissue and the band in general, check their website: http://www.voicenet.com/~osprey/blessed_end/index.html

Lynn_Blessing

Personnel:

JOHN BECK	gtr	A
LYNN BLESSING	vibes, hrmnca, vcls	A
ROBERT HIRTH	gtr	A
SNEAKY PETE KLEINOW	steel gtr	A
WOLFGANG MELZ	bs	A
MEL TEFORD	drms	A

ALBUM:

1(A)	SUNSET PAINTER	(Epic BN 26488)	1969

Originally from Cicero, Indiana, **Lynn Blessing** was a talented vibes and harmonica player who had previously played in The Advancement and Cosmic Brotherhood. His sole solo album is an instrumental mix of jazz, rock, folk and country, produced by the jazz flutist Paul Horn. The material contains five covers (Beatles's *Mother's Nature Son*, Byrds' *Child Of The Universe*, Dylan's *Country Pie*, a Judy Sill song and a surprising version of *Pinball Wizard*) plus some originals penned by **Blessing**, Hirth or Melz (*Cosmic Cowboy*, *Anacalypsis* and the only track with vocals, *Where There Is Grass*). The album begins with these words: "Just sit back, relax and take off your shoes".

The backing musicians were all part of these Hollywood sessionmen, equally at ease with jazz, psych, rock or pop. John Beck also released a solo album and Wolfgang Melz went on to play with Gabor Szabo.

(Stephane Rebeschini)

Michael Blessing

45s:

1	The New Recruit/A Journey With Michael Blessing	(Colpix 787)	1966
2	Until It's Time For You To Go/What Seems To Be The Trouble Officer	(Colpix 792)	1966

Michael Blessing was in fact Mike Nesmith before he joined the Monkees. He was obviously searching for some direction, as these two singles manage to display four different styles! *The New Recruit* is a folk/rock novelty about a new Army recruit wishing to learn how to kill his enemies, whilst the flip is an excellent instrumental acid raga with lots of echo. On the second 45, *Until It's Time For You To Go* is an awful orchestrated ballad while the "B" side is a funny protest song a la Dylan, complete with harmonica.

These two singles are now sought-after.

(Stephane Rebeschini)

Arthur Blessitt and The Eternal Rush

Personnel:

J.P. ALLEN	bs	A
ARTHUR BLESSIT	vcls	A
BILL HARRIS	drms	A
JIM McPHEETERS	vcls, gtr	A
O.J.PETERSON	organ, vcls	A

ALBUM:

1(A)	SOUL SESSION - AT HIS PLACE	(Creative Sound CSS 15308)	c1969 R1

An extremely strange album, between stoned-on Jesus folk rock and anti-drug propaganda, housed in a great psych cover with a strange logo combining a cross and a peace sign, rock musicians and a portrait of Blessitt. **Arthur Blessitt**, a preacher "Minister to Sunset Strip", "tells it like it is" on two long tracks: *Soul Session* (14'23") and *White Slavery, Black Panthers And The Hell's Angels* (16'19"), O.J Peterson sings *Glory Hallelujah* and Jim McPheeters *Tell It To Jesus* and *God's Love*.

The liner notes explain that **Blessitt** has an all-night psychedelic Gospel Club at 8428 Sunset Strip in L.A., that his congregation is composed of acid heads, speed freaks, bikers, prostitutes, hippies, pushers, Black Panthers, Hell's Angels and that **Blessitt** is a preacher who cares enough to dare enter the strip joints, hippie pads, topless bars and love-ins with the message of Jesus-Christ!

(Stephane Rebeschini)

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Bliss *to* Blue Cheer

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Bliss
- The Blokes
- Bloodrock
- Bloody Mary
- Mike Bloomfield
- The Bloomsbury People
- The Blox
- David Blue
- Blue Ash
- The Blue Banana
- The Bluebeards
- The Blue Beats
- The Bluebird
- The Bluebird
- Blue Cheer

Bliss



ALBUM:

1. BLISS (Canyon 7707) 1969

45:

1. Ride The Ship Of Fools/Gangster Of Love (Canyon 34) 1969

This band's hard rock album, which features some good guitar work may interest readers.

The Blokes



45:

1. All American Girl/Slander's Child (Dante 2545) 1967

A very obscure 45 from the Michigan area. *All American Girl* was co-written by Dick Wagner (leader of The Bossmen). Great organ and protest lyrics - you could give it a spin on *Highs In The Mid-Sixties, Vol. 6: Michigan,*

Part Two.

Bloodrock

Personnel:

- JIM RUTLEDGE ld vcls A
- LEE PICKENS ld gtr, vcls A
- NICK TAYLOR gtr, vcls A B C
- ED GRUNDY bs, vcls A B C
- STEVE HILL keyb'ds, vcls A B C
- RICK COBB drms A B
- WARREN HAM vcls, woodwind B C
- RANDY REEDER drms C

ALBUMS:

1. (A) BLOODROCK (Capitol ST 435) 1970
2. (A) 2 (Capitol ST 491) 1971
3. (A) 3 (Capitol ST 765) 1971
4. (A) USA (Capitol SMAS 645) 1971
5. (A) LIVE (dbl) (Capitol SVBB 11038) 1972
6. (B) PASSAGE (Capitol SW 11109) 1973
7. (C) WHIRLWIND TONGUES (Capitol EST 11259) 1973
8. (-) BLOODROCK 'N' ROLL (Capitol SM 11417) 1976

NB: (1), (2) and (3) were also released in the U.K. and Europe. (8) is a compilation, also released in Europe (SPR 80536).

45s:

1. Certain Kind/Certain Kind () 197?
2. D.O.A./Children's Heritage () 197?
3. Help Is On The Way/Short Interview () 197?

NB: (1) promo only. (3) promo only.

From Fort Worth, Texas, this band had quite a prolific output, but with little success. Probably their best known track is *D.O.A.* from their second album, which is a heavy organ-based threatening piece with police sirens, and is very much in the anti-war, anti-space race, anti-everything vein of the era. Another notable cut *Breach Of Lease* off their third album is intense, starting slowly and building up to an amazingly heavy climax. The live version is also particularly hot, whilst the humorous *Melvin Laid An Egg* from the debut is another musical high point.

Actually, Cobb didn't play on the debut album; Rutledge played drums on it and early on, John Nitzinger too was considered (somewhat) a member of the band and wrote or co-wrote many of the songs.

After the live album, Rutledge and Pickens left and Warren Ham joined as a vocalist and woodwind player for the last two albums. For their final album (*Whirlwind Tongues*), Cobb left and was replaced by drummer Randy Reeder

who had previously played in John Nitzinger's band and later played with a group called Alexis. Warren Ham later went on to form the Ham Brothers and released an album as such in 1977. Later still, he went on to play in former Kansas guitarist/keyboardist Kerry Livgren's Christian rock group AD for, we believe, two LPs - *Time Line* and *Art Of The State*. In the '80s Warren was also in Black Rose.

Producer Terry Knight was involved in the first three albums after which the band did the production themselves or co-produced (Peter Granet and Ed Grundy on the last two LPs; with John Palladino on USA).

(Chris Snow / Hans Hoekstra / Ron Bronholc)

Bloody Mary

Personnel:

- anonymous

ALBUM:

1. BLOODY MARY (Family Productions FPS 2707) 1974 R1

Solid New York area heavy rock band, Sir Lord Baltimore drummer / vocalist John Bradley is listed on the cover as an engineer, but may also have contributed musically to the recordings. (Clark Faville)

Mike Bloomfield

ALBUMS:

1	BLOOMFIELD/KOOPER/STILLS: SUPER SESSION	(Columbia CS 9701)	1968
2	THE LIVE ADVENTURES OF MIKE BLOOMFIELD AND AL KOOPER	(Columbia KGP_6)	1969
3	LIVE AT BILL GRAHAM'S FILLMORE WEST	(Columbia CS 9883)	1969
4	IT'S NOT KILLING ME	(Columbia CS 9883)	1970

Born in Chicago in 1943 into a wealthy family, **Mike Bloomfield** began recording in 1963 with Blues musicians: Yank Rachell, Sleepy John Estes, Big Joe Williams...

In 1965 he joined the Paul Butterfield Blues Band playing on their first two albums. Arguably the first American guitar hero, playing with Bob Dylan at the Newport Folk Festival and on *Highway 61 Revisited*, he also recorded two 45s with Barry Goldberg as The Chicago Loop. In 1967 he formed The Electric Flag and began guesting on albums of Mother Earth, Moby Grape, Nick Gravenites, Janis Joplin, Barry Goldberg, Tim Davis...

Bloomfield's solo career was first linked to the former Blues Project member Al Kooper, who he'd met during the sessions with Dylan. He then teamed up with Nick Gravenites for the *Live At Fillmore West* and *It's Not Killing Me*, albums, both recorded with Mark Naftalin and members of Southern Comfort. In 1973, **Bloomfield** recorded the bluesy *Triumvirate* with John Hammond and Dr. John. In 1975, after the lacklustre reunion of the Electric Flag, he formed the "supergroup" KGB with Goldberg, Ray Kennedy (ex Group Therapy), Rick Grech (ex Family/Blind

Faith) and the former Vanilla Fudge Carmine Appice. KGB was in fact a total failure.

Bloomfield went on to release several other solo albums, which fall out of the time frame of this book. He sadly died in 1981 of an accidental overdose.

As well as an artist, **Bloomfield** was also a producer, often working with Nick Gravenites or Norman Dayron. His credits are mainly on blues albums by the likes of Otis Rush, Sam Lay and James Cotton etc..

NB: for contractual reasons, **Mike Bloomfield** is sometimes credited as Makal Blumfeld, Fast Fingers Finkelstein, Great...

(Stephane Rebeschini)

The Bloomsbury People

Personnel:

PAUL DuJARDIN	bs	A
GREG JANICK	keyb'ds	A
DENNIS LANTING	gtr	A
MIKE LORENZ	drms	A
SIGMUND SNOPEK III	keyb'ds, trombone	A
JAN WYDERKA	vcls	A

ALBUM:

1(A)	BLOOMSBURY PEOPLE	(MGM SE-4678)	1970

45s:

1	Have You Seen Them Cry / Madeline	(Page 843K-1109)	1969
2	Gingerbread Man/Witch Hellen	(MGM 14158)	1970
3	Have You Seen Them Cry/Madeline	(Page 1109)	1971

NB: (3) non LP tracks.

Formed by students at the University Of Wisconsin, in Waukesha. Their debut 45 is orchestrated baroque-rock/pop with progressive moves and switches and tasty guitar flourishes. The second takes one of the more memorable LP tracks and the non-LP *Witch Hellen*, a catchy hard-rocker with fluid guitar - this latter appears on *Psychedelic Unknowns Vol. 5*.

Snopek later had his own band and then pursued a solo career.

(Vernon Joynson/Stephane Rebeschini/Max Waller/Carl Rath)

The Blox

Personnel incl:

- R.TURNER

45s:

1. The Way I'm Gonna Be/Say Those Magic Words (Solar 235) 1967
2. Hangin' Out/Everyday's Gonna Be Fun (Solar 237) 1967

This outfit hailed from Houston in Texas. The brainchild behind them was Fred Carroll, who'd started the International Artists label but later sold the name to Lelan Rogers. Carroll produced both 45s and the band actually recorded material for International Artists although nothing was published. *Say Those Magic Words* was a Strangeloves and Pomus/Schuman composition. *Hangin' Out*, an atypical sixties garage punk number with a short psychedelic interlude can be heard on *Flashback, Vol. 3* or *Highs In The Mid-Sixties, Vol. 23: Texas, Part 5*.

David Blue

TOP

Personnel:

DAVID BLUE (aka DAVID COHEN)	vcls, gtr	A
HARVEY BROOKS	bs	A
MONTE DUNN	gtr	A
PAUL HARRIS	piano, organ, celeste	A
HERBERT LOVELLE	drms	A
BUDDY SALZMANN	drms	A

ALBUM:
(Selective)

1(A)	DAVID BLUE	(Elektra EKS-74003)	1966

Much influenced by Bob Dylan, who was his friend in Greenwich Village, **David Blue** (aka David Cohen) was in the wave of singers/songwriters who moved away from folk into topical songs. (Comparable with, say, Richard Farina, Tom Rush or Eric Andersen.) His first album is truely excellent and explores the ways opened by Dylan with *Highway 61* and *Blonde And Blonde*: poetic songs with a strong electric back-up, often with strident guitar solos. Check out *Justine, It Tastes Like Candy, If Your Monkay Can't Get It* or *Arcade Love Machine*. Three of these songs can also be heard on Jim and Jean's *Changes* (also with Harvey Brooks and Paul Harris).

Blue then moved to California and his following albums are in the singer/songwriter style, often using excellent musicians (Cooder, Lindley, Barbata, Dave Mason, Levon Helm or Dylan).

David Blue died in 1983.

(Stephane Rebeschini)

Blue Ash

TOP

Personnel:

- BILL BARTOLIN vcls, gtr A B
- DAVID EVANS drms, vcls A

- JIM KENDZOR vcls A B
- FRANK SECICH vcls, bs A B

ALBUMS:

1. (A) NO MORE NO LESS (Mercury SRMI 0666) 1973
2. (B) FRONT PAGE NEWS (Playboy 34918) 1978

A Youngstown-area Ohio band who were active from the late sixties through to the late seventies. They played a kind of Beatle-influenced melodic power pop.

The Blue Banana

TOP

45:

1. Spicks And Specks/My Luv (Kanwic Records HFCS-152) 1968

You'll find both sides of this Kansas band's 45, which originally came out in a picture sleeve, on *A Journey To Tyme, Vol. 5*. They were a four piece from the Wichita area.

The Bluebeards

TOP

45:

1. Come On - A My House/I'm Home (Date 2-1547) 1967

Ohio has been suggested as a likely source of this bunch. Ross Bagdasarian appears to have had a hand in this whirling dervish of a neo-Eastern pop-psych ditty. They look back to a Beatles 1964 take-off on the flip, complete with mop-top shakin' falsetto 'ooo's. (MW)

The Blue Beats

TOP

ALBUM:

1. BEATLE BEAT (A.A.RECORDS 133) 196?

45s:

1. Superman/I Can't Get Close (Beowoolf 1061) 196?
2. Extra Girl/She's The One (Allen Associates # unkn) 1966
3. Extra Girl/She's The One (PS) (Columbia 43790) 1966
4. Born In Chicago/I Can't Get Close (To Her At All) (Columbia 4-44098) 1967

NB: Flip to (4) is a re-recorded version of the flip to (1).

This outfit hailed from Hartford, Connecticut. *Extra Girl* can also be heard on *New England Teen Scene, Vol. 2*. More recently *Born In Chicago* has got a further airing on *Psychotic Reactions*. This is a cool teen effort with lots of reverbed harmonica and Fender wall of sound.

(Max Waller/Mike Markesich)

The Bluebird

Personnel:

- DAVID BAROH vcls, gtrs A B
- PHIL KLITGAARD drms A B
- KEVIN MARIN bs A B
- FRANK "TONY" PUGEL ld gtr A B
- JOHN SOLTERO ld gtr B

NB: Line-up 'A' August '68 to February '69. Line-up 'B' Feb '69 to April '74.

ALBUM:

1. COUNTRY BOY BLUES (Picc-A-Dilly PIC 3382) 1980 R1

45s:

1. Modessa/Goin' Down (Burdette 101) 1970
2. Billy Drake/I Shall Be Released (Jerden 918) 1970

This band came from Mercer Island, Washington. *Modessa* is a Byrdsian folk-rock ballad reminiscent of *Chesnut Mare* and about a ship wreck. The flip is a much more rocky upfront affair, though still with good harmonies and some excellent ringing guitars. The first two 45s and six other tracks were also assembled onto the *Country Boy Blues* album. Three members of **Bluebird** reputedly recorded the Grand Theft album, on which David Baroh recalls: "We kept this a closley guarded secret for years, but with the release of the new Grand Theft CD *Hiking Into Eternity*, we decided to come clean with the truth!"

You can hear **The Bluebirds** recording of *Billy Drake* on *History of Northwest Rock, Vol. 5*.

For more information, check the **Bluebird** website: http://hometown.aol.com/datco96pro/index.html

(Max Waller / Darryl F. Riffero)

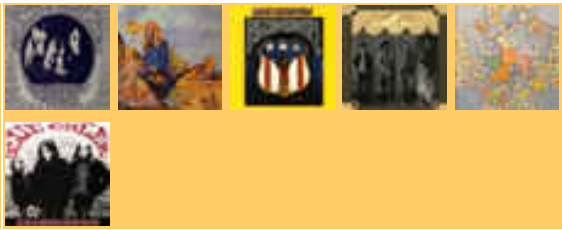
The Bluebird

45s:

- Windy Linda/Touch (Dilley 113) 197?
- Here I Am/From The Country (Dilley 115) 197?

A different **Bluebird**, unconnected to the Washington mob.

Blue Cheer



Personnel:

- LEIGH STEPHENS gtr, vcls A B
- DICK PETERSON bs, vcls A B C D E F G H I
- PAUL WHALEY drms A B C F (H?) I
- BURNS KELLOGG keyb'ds B C D E
- RANDY HOLDEN gtr C
- NORMAN MAYALL drms,gtr D E
- GARY YODER gtr, hrmnca E
- BRUCE STEPHENS keyb'ds, bs D
- TONY RAINIER gtr F
- ANDREW MacDONALD gtr, vcls G (I?)
- DAVE SALCE drms G
- DIETER SALLER gtr I

ALBUMS:

1. (A) VINCEBUS ERUPTUM (Philips 600.264) 1968 11
2. (B) OUTSIDE INSIDE (Philips 600.278) 1968 90
3. (C/D) NEW! IMPROVED! BLUE CHEER (Philips 600.305) 1969 84
4. (D) BLUE CHEER (Philips 600.333) 1969 -
5. (E) THE ORIGINAL HUMAN BEING (Philips 600.347) 1970 188
6. (E) OH PLEASANT HOPE (Philips 600.350) 1970 -
7. (F) THE BEAST IS BACK (Megaforce MRI 1069) 1985
8. (G) BLITZKREIG OVER NUREMBERG (Thunderbolt THBL091) 1990
9. (H) HIGHLIGHTS AND LOWLIVES (Nibelung Records 23010-412) 1990
10. (I) DINING WITH THE SHARKS (Nibelung Records 306.0010.1) 1991

NB. (1-7) reissued on C.D. (8) recorded live in Germany 1988. (9) also issued on CD (23011-421). (1-4) and (6) reissued on vinyl in original sleeves and on CD in digipak by Akarma, (AK 011, AK 012, AK 016, AK 017 and AK 018 respectively) 1998. There's also a 16 track 'Best Of' CD called *Good Times Are Hard To Find*. Fans will also be interested in *Live And Unreleased '68/'74* (Captain Trip CTCD 023) 1996, which contains three tracks from the "Steve Allen" show 1968 with five unreleased cuts from Gold Star studios in 1974.

45s:

1. Summertime Blues/Out of Focus (Philips 40516) 1988 14
2. Just A Little Bit/Gypsy Ball (Phillips 40541) 1968 92
3. Feathers From Your Tree/Sun Cycle (Philips 40561) 1968

4. West Coast Child Of Sunshine/When It All Gets Old (Philips 40602) 1969
5. All Night Long/Fortunes (Philips 40651) 1969 -
6. Hello L.A., Bye Bye Birmingham/Natural Men (Philips 40664) 1970 -
7. Fool/Ain't That The Way (Philips 40682) 1969
8. Pilot/Babaji (Twilight Rajs) (Philips 40691) 1970

A San Francisco-based heavy rock group who specialised in high volume rock. They were popular around the Bay Area but never caught on nationally or internationally. Their debut album is best remembered for its heavy electrified version of Eddie Cochran's *Summertime Blues*, which became a No. 14 U.S. hit in the summer of 1968. It also contained a powerful version of *Rock Me Baby* and four other compositions all played with characteristic energy and volume. For many their second album with Paul Whaley's excellent heavy rock drumming was their best, but *Original Human Being* was their most psychedelic, particularly on songs like *Babaji*. The band operated originally between 1967-71 but reformed in 1975, 1978 and 1985. On the final occasion they recorded an album comprised of new recordings and reworks of old classics like *Summertime Blues*, *Babylon*, *Parchment Farm* and *Out Of Focus*.

Prior to **Blue Cheer**, Paul Whaley's phenomenal drumming had ventured forth with The Oxford Circle, whose stunning 45 pointed towards the sonic-assault territory that **Blue Cheer** would claim. Whaley's fellow pioneers included pre-Kak members Dehner Patten and Gary Yoder (the latter would feature in the 1970 **Blue Cheer** line-up). Whaley's circle of influence did not end there. He inspired cousin Randy Hammon to start his own garage band ventures, whose trail led to the Savage Resurrection. Dick Peterson had recorded a brace of 45s before **Blue Cheer** - with brother Jerri and Danny Mihm, later of the Flamin' Groovies, in Sacramento's Group "B".

Band offshots included Pilot (with Bruce and Leigh Stephens, Micky Waller and Martin Quittenton (ex Steamhamer)), Silver Metre and Mint Tattoo. After Pilot, Bruce Stephens recorded two solo albums: *Bruce Stephens* (World) 1978 and *Watch That First Step* (Strawberry) 1981.

Leigh Stephens also recorded a solo album entitled *Red Weather* (Phillips PHS 600.294) 1969 R1. It's an excellent psychedelic record in the vein of Quicksilver and was recorded at London's Trident studios with help of such notables as Nicky Hopkins, Kevin Westlake, Micky Waller and Eric Albrona. It also had a U.K. release (Philips SBL 7897) 1969 R2, and has recently been counterfeited on CD. Leigh also recorded a rare promo-only 45, *Red Weather/Saki Zwadoo* (Philips 40628) 1969, which may have been a promotional-only release and had a non-album 'B' side. He recorded a second solo album in 1971, *And A Cast Of Thousands* (Philips / Charisma CAS 1040), however, despite a cover of *Jumpin' Jack Flash* it is marred by too many background singers and horns.

The recently issued *Live And Unreleased Vol. 1* (Captain Trip CTCD 023) 1996, CD contains live recordings from 1968 and an unreleased demo from 1974 which was produced by Kim Fowley. In addition *Vol. 2* also contains live recordings from San Jose in 1968 and some rare studio cuts. Both CDs were issued in Japan. In 1986, Rhino issued *Louder Than God*, a best of compilation.

Norman Mayell had previously played with Sopwith Camel.

Summertime Blues and *Out Of Focus* also appeared on the bootleg compilation *California Easter* and you'll find *The Red House* on *California New Year*. *Summertime Blues* can also be heard on the accessible *Nuggets, Vol. 1*, *Highs Of The Sixties* and *Best Of 6O's Psychedelic Rock (CD)* compilations.

(Vernon Joynson / Al Muehlke / Greg Byers / Dundagel / Clark Faville / Claus Lellinge / Stephane Rebeschini / Gunnar Wiskoff / Max Waller)



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The Blue Echoes *to* Blues Image

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Blue Echoes
- Blu-Erebus
- Blue Mountain Eagle
- Blue Ridge
- Blue Sandelwood Soap
- Blue Scepter
- The Bluethings
- Blue Wood
- Blues Company
- Blues Image

The Blue Echoes

Personnel incl:

TOM COLLINS	drms	A
ERIC GULLIKSEN	12 string gtr, bs, vcls	A
TOM ZAGRYN	ld gtr, vcls	A

45s:

1	Blue Bell Bounce/Tiger Talk	(Bristol B-101)	1963
2	Roseanne/How Do I Tell Her	(BEP 103)	1964
3	Respectable / Young Blood	(BEP 104)	1964

NB: (1) later issued on Lawn (L-225) a subsidiary of Swan and later reissued on Lost Nite and Itzy (11). (3) Most copies destroyed - roughly 12 copies known to exist.

From Worcester, Massachusetts, this outfit got together at Worcester Polytechnic Institute and are notable for including pre-Orpheus bassist Eric Gulliksen. Their first 45, originally issued on Tom Zagryn's Bristol label, was a local hit - significant enough to be picked up by Swan. Eric recalls: "If you listen hard, you can hear Tom Collins' bass drum pedal squeaking throughout".

The group's name came from their use of home-built tape-delay echo units. Eric: "...we used the echo units on vocals and guitars. I played electric 12-string and doubled on bass guitar. Our initial 'claim to fame' was that we were playing a New York style of R&R-cum-R&B called 'shake' with a beat typified on *Tiger Talk* - nobody else in the area could play this stuff ".

Local station WORC-AM, known to the industry for sniffing out future trends and hits, picked up on *Blue Bell Bounce*. It reached No. 5 on their charts and generated much label interest. The group signed with Swan who issued it on their Lawn subsidiary. "Unfortunately it was released on the day that JFK was shot and, as you may know, for several weeks no radio station played any R&R at all, so the record died".

For the second 45, the Bristol label was renamed BEP ('Blue Echo Productions'). Incidentally Tom Zagryn also produced Squires' *Going All The Way* 45, but sold the rights, when they signed to Atco. He also produced their earlier 45 as The Rogues' too.

Eric adds:- "How in the name of all of the gods of music did you ever come up with the 'Respectable' 45? When we recorded it we went to a different pressing plant than the one we had been using, to try to save money (mistake no. 1). Unfortunately this company went into bankruptcy before we received product (we'd already paid for it). We screamed and yelled and threatened lawsuit, and finally received product. However, they had rushed it so much that they had evidently applied the labels before the ink was dry; they were all smudged, print had transferred from one to another, etc. The sound wasn't too bad, but nothing to write home about. Anyway, at the end of the day, we never released this record, and destroyed most of the copies (mistake no. 2). There may be as many as a dozen copies in existence (Tom and I each have one), but there wouldn't be any more than that. The record numbers on Bristol and BEP are sequential (B-101 through B-104). B-102 was a record which Tom and I wrote and produced - *Andromeda*/*Swamp Rat* - by a group from Gardner, MA, named Kenny and the Night Riders. It was a good record, sold very well in Gardner, but never went anywhere else".

Gulliksen had also previously worked with a few folk groups of various names. One of these, including Jack McKenes had a Kennedy Tribute 45, *The Man* as The College Boys. He played concurrently with **The Blue Echoes** and Wanderers until the fall of 1963, resigning from the latter as **The Blue Echoes**' popularity and commitments were increasing and they were about to release their debut 45.

Compilation coverage has so far included: *Tiger Talk* on *Scum Of The Earth, Part 2* and *Scum Of The Earth - Complete Collection*; *Blue Bell Bounce* on *Oldies I Forgot To Buy* (CD).

(Max Waller w/thanks to Eric Gulliksen)

Blu-Erebus

Personnel incl:

LARRY DEATHERAGE ?	vcls	A
BRUCE EVANS ?	gtr, vcls	A

45:

1	Willowgreen / Plastic Year	(King James 8-9255)	Sep 1968

A Mt.Airy, NC. group who rose from the ashes of The Nomads (of *Thoughts Of A Madman* fame). A highlight on *An Overdose Of Heavy Psych* CD, *Plastic Year* "features some killer fuzz/wah wah and lurking organ. From the opening chord to the final chorus, this is a prime example of four-star late '60s psychedelia. Lyrically the song tells of one heck of a screwed-up chick...". *Willowgreen* is a mellow pop song with harpischord and wah wah guitar. This establishes a link to another Nomads-associated outfit, Willow Green who released a cheesy fuzzy-pop 45 composed by Evans-Deatherage - *Fields Of Peppermint* / *Fields Of Peppermint (Instr)* (Whiz #619) 1968/9.

(Max Waller/Erik Lindgren)

Blue Mountain Eagle

Personnel:

RANDY FULLER	bs, gtr, vcls	A
BOB "B.J." JONES	ld gtr, vcls	A
JOEY NEWMAN	ld gtr, keyb'ds, vcls	A
DON PONCHER	drms, vcls	A
DAVID PRICE	gtr, vcls	A

ALBUM:

1(A)	BLUE MOUNTAIN EAGLE	(Atco SD 33-324)	1970 R1

NB: (1) also released in France (Atco 503 048) 1970.

45:

1	Yellow's Dream/Marianne	(Atco 6770)	1970

NB: *Marianne* is a non-LP cut.

A short-lived Californian band who came into existence in July 1969, when Dewey Martin left New Buffalo. The remaining band members were left with a recording deal struck on the strength of Martin's previous connections with Buffalo Springfield, so all that was needed was a simple name change and to recruit a Joey Newman (ex- Don and The Goodtimes / Touch) as a replacement.

Produced by Bill Halverson and recorded in L.A. in August and December 1969, the album will interest guitar lovers. The highlight and opening track, *Love Is Here*, is a memorable guitar-driven heavy rocker and others like *Feel Like A Bandit*, *Loveless Lives* and the more mellow *Yellow's Dream* feature more good guitar work. Others exhibit more than a touch of country influence and the album becomes a bit flat in places on side two. All the songs were written by group members, except *Trivial Sum*, a Terry Furlong/Richard Bowen composition.

In 1970 **Blue Mountain Eagle** played on bills with Love, Eric Burdon and War, Pink Floyd and Jimi Hendrix. Fuller left in May 1970 to join Dewey Martin's Medicine Ball and the band split in late 1970 after Poncher left to (briefly) join Love.

Randy Fuller was Bobby Fuller's brother and later had his own band. David Price, Bob Jones and Don Poncher went on to work with Augie Meyer (Sir Douglas Quintet) for his *Western Head Music* album in 1973. Don Poncher became a successful session man, working with Bobby Whitlock, Jim Price, Chris Jagger, Joe Cocker and also Arthur Lee (on his *Vindicator* album, 1972).

(Vernon Joynson / Stephane Rebeschini Nick Warburton)

Blue Ridge

ALBUM:

1	BLUE RIDGE	(Private Pressing)	1974 R3

A garagey blues psych group with brilliant guitar leads, only 100 copies were supposedly pressed.

(Stephane Rebeschini)

Blue Sandelwood Soap

Personnel:

- DAVE BERGSLAND
- DAN KNUDSEN
- STEVE LUCK bs
- HARLEY TOBERMAN

CD:

1. LORING PARK LOVE INS (Get Hip GHAS 5006) 1996

NB: (1) is a retrospective compilation containing all the bands existing recordings.

45:

1. Friends I Haven't Met Yet/Love! pirT (Aesop's Lable 103) 1968

Hailed from Minneapolis. Max Waller drew the 45 to my attention. The 'A' side is a mellow psychedelic ballad with a catchy instrumental refrain - keyboard dominated with brass that's not too intrusive. The flip features nonsensical psychedelic lyrics and is somewhat fragmented - a strange trip (shades of the West Coast Pop Art Experimental Band?).

Harley Toberman, also produced some of T.C. Atlantic's material, and also wrote material for them under his nickname "Toby".

(Vernon Joynson / Max Waller / Jay Schwarz)

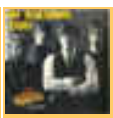
Blue Scepter

45:

1. Out In The Night/Gypsy Eyes (Rare Earth 5040) 1972

This outfit was actually SRC. Their excellent *Gypsy Eyes* can be found on *Echoes In Time, Vol. 1*.

The Bluethings



Personnel:

MIKE CHAPMAN	ld gtr	A B
BOBBY DAY	drms	A

RICHARD SCOTT	bs	A B
VAL STECKLEIN	vcls, gtr	A
LARRY BURTON	vcls	B
RICHARD LARZALERE	drms	B

ALBUM:

1(A)	THE BLUETHINGS	(RCA LSP 3603)	Sep. 1966

NB: There have also been some comprehensive retrospective releases. On Vinyl, there's *The Bluethings Story Vol. 1 1964-5*, *Vol. 2 1965-6* and *Vol. 3 1966* (Cicadelic 973, 974 and 975 respectively) 1987; whilst on CD there's *The Bluethings Story Vol. 1* and *Vol. 2* (Collectables COL-CD-0518, and COL-CD-0540) 1993. Both formats contain more or less the same material, with the CDs featuring some additional material but with a couple of tracks omitted.

45s:

1	La Do Do Do/Just Two Days To Go	(Damen Acetate no #)	Sep. 1964
2	Love's Made A Fool Of You/Silver And Gold	(Damen Acetate no #)	Sept. 1964
3	P's And Q's/So You Say	(Damen Acetate no #)	Sep. 1964
4	Mary Lou/Your Turn To Cry	(Ruff 1000)	Feb. 1965
5	Pretty Thing-Oh/Just Two Years Ago	(Ruff 1002)	May 1965
6	La Do Da Da/I Must Be Doing Something Wrong (PS)	(RCA 8692)	Oct. 1965
7	Doll House/Man On The Street	(RCA 8860)	May 1966
8	The Orange Rooftop Of Your Mind/One Hour Cleaners	(RCA 8998)	Sep. 1966
9	You Can Live In Our Tree/Twist And Shout	(RCA 9203)	May 1967
10	Somebody Help Me/Yes, My Friend	(RCA 9308)	Sep. 1967

NB: (1), (2) and (3) as The Blue Boys.

From Hays in a sedate college town in rural West Kansas came, **The Bluethings** who were one of the best acts to come out of the Midwest in the '60s. They formed in 1964 as The Blue Boys cutting the three acetate 45s listed above, before changing names in 1965. Starting out very much in the folk rock and Merseybeat mould, they recorded two 45s for Ruff, which led to them mistakenly being considered a Texas band. They then switched to RCA and their *La Do Da Da* was a drivin' rework of an old Dale Hawkins rocker. The follow-up *Doll House* was quite a strong folk-rock ballad later included on their first album. The late summer of 1966 marked an important turning point in the band's career. Now influenced by the wave of psychedelia sweeping the world and the enormously influential *Revolver* album by The Beatles, their live concerts at this time were legendary and included a fair splattering of Beatles' songs. *The Orange Rooftop Of Your Mind* single exemplified their new sound and marked the zenith of their recording career. The song is about a girl caught up in the rat race, but she can't take the pace so her mind is slowly snapping. The flip concerned a psychiatrist whose only hold on sanity came from his patients. Both songs were characterised by an East Indian sound with a Middle East organ and guitars tuned and played like sitars. After the release of the 45 Val left the group, suffered a nervous breakdown and was hospitalised. He was

replaced by Larry Burton and early in 1967 the band returned to the studio and cut two originals - *Caroline* and *You Took The Fight*, which can be heard on *The Bluethings Story, Vol. 3*, along with a number of covers of popular songs like *Talk, Talk*. In May 1967 they released another great psychedelic single. *You Can Live In Our Tree* - an ecological protest song, interesting for its sound effects and rhythmical diversity - which had been recorded back in September 1966 and still featured Val on vocals. The flip - a rather interesting version of The Isley Brothers' *Twist And Shout* - was by the new band. They made their final recording foray in September 1967 with a fine cover of The Spencer Davis Group's song *Somebody Help Me* backed by *Yes, My Friend*, another group original, before eventually fading away.

Their album, released at the zenith of their career in 1966 is recommended, but if you can't find this the three record series issued by Cicadelic Records in 1987 (which Stecklein helped compile) and it's equivalent two volume CD is more accessible. *Vol. 3* of the vinyl is essential to connoisseurs of psychedelia. It includes five previously unreleased Stecklein compositions from Spring 1966:- *It Ain't No Big Thing, Babe, You Can't Say We Never Tried, High Life, Now's The Time* and *Take Seven* (co-written with Mike Chapman); *The Coney Island Of Your Mind* (an early version of *Orange Rooftop* written by Val and recorded by him and Mike alone); both sides of *The Orange Rooftop* and *Tree* 45s and the later band's two originals from early '67.

The band also made a plethora of posthumous compilation appearances including: *Doll House* and *La Do Da Da* on *Mindrocker, Vol. 9*; *The Orange Rooftop Of Your Mind* on *Mayhem And Psychosis, Vol. 1*, *Mindrocker, Vol. 9*, *Monsters Of The Midwest, Vol. 1* and *Psychotic Moose And The Soul Searchers*; *Pretty Thing - Oh* on *Monsters Of The Midwest, Vol. 1*; *Twist And Shout* on *Flashback, Vol. 2*, *Mindrocker, Vol. 9*, *Monsters Of The Midwest, Vol. 1* and *Texas Punk Groups From The '60s* (which also includes *Ain't That Lovin' You Baby* from their RCA LP). Finally, *Your Turn To Cry* is on *Monster Of The Midwest, Vol. 3*.

Val Stecklein put out a folky solo LP, *Grey Life* (Dot DLP 25904) in 1968 and two 45s:- *Sounds Of Yesterday/Say It's Not Over* (Dot 17200) in 1968 and *All The Way Home/I Wonder Who I'll Be Tomorrow* (Dot 1723 1) in 1969. He also played and recorded with Ecology in 1970 and in 1964 had previously played in folk group The Impromtwos, who issued a private-press LP on Campus.

Sadly Val Stecklein died in May 1993.

(Vernon Joynson / Max Waller / Lloyd Peasley)

Blue Wood

TOP

45:

1. Turn Around/Happy Jack Mine (Jet Set JSR 45 4) 1966

Cool uptempo beat with some fine fret-work that accelerates considerably in the break. It's a shame that the flip's a Country and Western-styled pop novelty. The label was based in Santa Barbara, California. (MW)

Blues Company

TOP

Personnel incl:

- TIM WARD vcls

45s:

1. Experiment In Color/She's Gone (Great Lakes 3002) 196?
2. Love Machine/B.C. Boogie (Pear 5l76842203) 196?
3. You're Dead My Friend/I'm Comin' (Pear) 196?

A late sixties outfit from Bay City, Michigan, they had earlier released a 45 *Life Has Been So Good To Us / Playthings 5X5* under the name Ides of March. The 45 had no label name and is extremely rare! They changed their name after hearing about Chicago's Ides of March.

Experiment ln Color, a killer, acid-tinged freak-out with lots of wah-wah guitars can be heard on *Highs In The Mid-Sixties, Vol. 5*. *Vol. 6* of the same series features *She's Gone*, with its haughty vocals and fine driving guitars, and *Love Machine*, a fuzzy freakout which is almost as good as *Experiment In Color*. *Love Machine* also appears on *Michigan Mayhem Vol. 1* CD.

Tim Ward later went solo recording as Timmothy. (Vernon Joynson / Kip Brown)

Blues Image

TOP

Personnel:

MANUEL BERTEMATTI	drms, vcls	A B C
SKIP CONTE	keyb'ds	A B C
MALCOLM JONES	bs	A B C
JOE LALA	perc	A B C
MIKE PINERA	gtr, vcls	A B
DENNIS CORRELL	vcls	B
KENT HENRY	gtr	C

ALBUMS:

1(A)	BLUES IMAGE	(Atco SD33-300)	1969
2(B)	OPEN	(Atco SD33-317)	1970
3(C)	RED WHITE AND BLUES IMAGE	(Atco SD33-348)	1971

NB: (3) also issued in France and the U.K..

EP:

1	Clean Love / Pay My Dues / Parchman Farm	(Atco 33317)	1970

45s:

1	Can't You Believe In Forever / Parchman Farm	(Image 5833)	Sep 1968
2	Lay Your Sweet Love On Me / Outside Was Night	(Atco 6718)	Oct 1969
3	Ride Captain Ride / Pay My Dues	(Atco 6746)	Apr. 1970
4	Gas Lamps And Clay / Running The Water	(Atco 6777)	Sep 1970

5	Rise Up / Take Me Back	(Atco 6798)	Dec 1970
6	Behind Every Man / It's The Truth	(Atco 6814)	Apr 1971
7	Ride Captain Ride / (Van Morrison) Into The Mystic (DJ Promo)	(Warner Bros Pro 499)	1971
8	Ride Captain Ride / (Robert John) The Lion Sleeps Tonight	(Atlantic 13119)	197?

An energetic mix of blues, rock and hard rock from Miami/Tampa, Florida. Their guitarist, Mike Pinera, would leave in 1970 to join Iron Butterfly and later Ramatam. He was replaced by Kent Henry (ex Charity and Genesis). The group presumably disbanded when Henry later joined Steppenwolf. Joe Lala became a studio percussion player and Manuel Bertematti would team up again with Pinera for the sole album by the New Cactus Band in 1973 on Atlantic.

(Stephane Rebeschini/Thee Image)



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The Blues Magoos *to* Bo Grumpus

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Blues Magoos
- Blues Messengers
- The Blues Project
- The Blues Spectrum
- Boa
- Boa Constrictor and Natural Vine
- The Boards
- Bocky and The Visions
- Bodacious D.F.
- The Bodrockers
- The Boenzee Cryque
- Curt Boettcher
- Boffalongo
- Bo Grumpus

The Blues Magoos




TOP

Personnel:

GEOFF DAKING	drms	A
MIKE ESPOSITO	gtr	A
RON GILBERT	bs	A
RALPH SCALA	vcls, organ	A
EMIL THIELHIEM	vcls, gtr	A B C
RICHIE DICKON	perc	B
ROGER EATON	bs, vcls	B
ERIC KAZ	hrmnca, vcls, keyb'ds	B C
JOHN LIELLO	vibes, perc	B C
COOKER LO PRESTI	bs	C
JOEY STEC	gtr, vcls	

ALBUMS:

1(A)	PSYCHEDELIC LOLLIPOP	(Mercury SR 61096)	1966 21
2(A)	ELECTRIC COMIC BOOK	(Mercury MG 21104)	1967 74
3(A)	BASIC BLUES MAGOOS	(Mercury ST 61167)	1968 -

4(B)	NEVER GOIN' BACK TO GEORGIA	(ABC S697)	1969
5(C)	GULF COAST BOUND	(ABC S710)	1970

NB: (1) has been reissued on CD.

45s:

1	So I'm Wrong And You Are Right/People Had No Faces	(Verve Folkways 5006)	1966
2	Tobacco Road/Some Times I Think About You	(Mercury 72590)	1966 -
3	(We Ain't Got) Nothing Yet/Gotta Get Away	(Mercury 72622)	1966 5
4	Let Your Love Ride/Who Do You Love?	(Ganim 100)	1967 -
5	Let Your Love Ride/Love Seems Doomed	(Ganim 100)	1967 -
6	Pipe Dream/There's A Chance We Can Make It	(Mercury 72660)	1967 60/81
7	One By One/Dante's Inferno	(Mercury 72692)	1967 71
8	I Wanna Be There/Summer Is The Man	(Mercury 72707)	1967 133
9	Life Is Just Cher O'Bowlies/There She Goes	(Mercury 72729)	1967 -
10	Jingle Bells/Santa Claus Is Coming To Town	(Mercury 72762)	1967
11	I Can Hear The Grass Grow/Yellow Rose	(Mercury 72838)	1968 -
12	Heartbreak Hotel/I Can Feel It (Feelin' Time)	(ABC 11226)	1969 -
13	Never Goin' Back To Georgia/Feelin' Time (I Can Feel It)	(ABC 11250)	1969 113
14	Gulf Coast Bound/Sea Breeze Express	(ABC 11 283)	1970 -

NB: (1) also reissued by Verve Folkways in l967. There's also a rare French EP with PS: *(We Ain't Got) Nothing Yet/I'll Go Crazy/Love Seems Doomed/Tobacco Road* (Mercury 126221) 1967.

This group came from New York's Bronx area, were originally known as **Bloos Magoos** and gigged regularly around Greenwich Village before Mercury offered them a recording contract in 1966. Their title is misleading, for they specialised in quasi-psychedelic electrical music rather than the blues. Their best moments are on their early albums and *(We Ain't Got) Nothing Yet* from their first album was a U.S. No. 5 in 1966. It also contained a fine version of J. D. Loudermilk's *Tobacco Road*. The second album contained a thin comic book full of all sorts of offers to turn you on whilst you played the album. Musically it was their magnum opus. The opening cut, *Pipe Dream*, had a good garage organ sound; *There's A Chance We Can Make It* featured some fine psychedelic guitar work; *Life Is Just A Cher O'Bowlies* had a gorgeous beginning followed by more guitar mayhem and side one also contained a discordant, extended cover of Van Morrison's *Gloria*. Side two was more restrained, although *Take My Love* was an uptempo song with catchy organ work and the penultimate track, *Rush Hour*, included a storming electric guitar extravaganza. On stage they appeared in Vidal Sassoon hairstyles and specially designed 'electric' suits. The fifth album, made with a changed personnel, marked a downward turn however, which was not arrested by subsequent efforts.

In their final days, Joey Stec from The Millenium joined the band which coincided with a resurgence as a live attraction, and they certainly went out in a blaze of glory.

When the group disbanded, Eric Kaz went solo and recorded two lame '70s pop rock albums. In 1976, he also formed American Flyer, a country pop group produced by George Martin, with Craig Fuller (ex-J.D. Blackfoot and Pure Prairie League), Steve Katz (ex-Blues Project and Blood, Sweat and Tears) and Doug Yule (ex-Velvet Underground). He kept on working with Fuller in Fuller/Kaz (CBS, 1978). Cooker Lo Presti went on to play with Ringo Starr.

Tobacco Road appears on *Nuggets*; *I Can Hear The Grass Grow* on *Nuggets, Vol. 11* and *(We Ain't Got) Nothing Yet* was covered in 1967 by England's Spectres who became Status Quo. **The Blues Magoos** version resurfaced on *Nuggets, Vol. 1*. They also recorded a commercial for *Great Shakes* which is based around the riff of *We Ain't Got Nothin' Yet*. It's probably from 1966 and has resurfaced on *Psychotic Reactions*. You can also find *Jingle Bells* and *Who Do You Love* on *Turds On A Bum Ride, Vol's 1 & 2* (CD). Finally *Let Your Love Ride* appears on *Turds On A Bum Ride Vol. 4* (CD).

(Vernon Joynson/Max Waller/Joe Foster/Stephane Rebeschini)

Blues Messengers

TOP

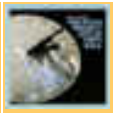
45s:

1	High Wednesday (I'll Stay With You) / Whadya Come Back For?	(Adonis 05/06)	1968
2	Yesterday Girl / I Won't Ask For More	(Adonis 0702)	1968/9

An unknown group with two late '60s platters on a Fort Lauderdale label - it has also been suggested that they were from Hollywood, Florida. *High Wednesday*, a strange acid-rocker with some Iron Butterfly moves, gets another airing on Psychedelic States: Florida Vol. 1 (CD).

(Max Waller)

The Blues Project





TOP

Personnel:

ROY BLUMENFELD	drms	A B C D E
TOMMY FLANDERS	vcls	A D E
DANNY KALB	ld gtr	A B C D E
STEVE KATZ	gtr, vcls	A B C
AL KOOPER	org, vcls	A B
ANDY KULBERG	bs, flte	A B C
RICHARD GREENE	violin	C
JOHN GREGORY	gtr, vcls	C
DON KRETMAR	sax	C D E
DAVID COHEN	gtr, keyb'ds	D E
BILL LUSSENDEN	gtr	E

ALBUMS:

1(A)	LIVE AT THE CAFE A GO GO	(Verve FT 3000)	1966 77
2(B)	PROJECTIONS	(Verve FTS 3008)	1967 52
3(B)	BLUES PROJECT AT THE TOWN HALL	(Verve FTS 3025)	1967 71
4(C)	PLANNED OBSOLESCENCE	(Verve FTS 3046)	1968

5(-)	AL KOOPER, ROY BLUMENFELD, DANNY KALB, STEVE KATZ, ANDY KULBERG OF THE BLUES PROJECT (comp)	(Verve Forecast FTS-3069)	1968 -
6()	BEST OF THE BLUES PROJECT	(Verve FTS 3077)	1969 199
7(D)	LAZARUS	(Capitol ST 872)	1971 -
8(-)	BLUES PROJECT	(Capitol EST 11017)	1972
9(A)	REUNION IN CENTRAL PARK	(MCA 8003)	1973

NB: (4) and (6) also issued in France. (3) reissued on CD in Japan. (8) reissued on vinyl (Pickwick SPC-3657) 1979. CD releases include *Reunion In Central Park* (1973), *'79 Reunion LP* and a *Best Of* CD with five extra tracks. *Anthology*, a double set containing 36 tracks, was also released on Chronicles in 1996, whilst Rhino released *The Best of The Blues Project* (R 170165) 1989, which includes an interesting Al Kooper interview and one unreleased version of *Wake Me, Shake Me*.

45s:

1	Back Door Man/Violets Of Dawn	(Verve Folkways 5004)	1966
2	Catch The Wind/I Want To Be Your Driver	(Verve Folkways 5013)	1966
3	Goin'Down Louisiana/Where There's Smoke, There's Fire	(Verve Folkways 5019)	1966
4	Wake Me, Shake Me/?	(Verve Folkways 5028)	1966
5	I Can't Keep From Crying So Sometimes/The Way My Baby Walks	(Verve Folkways 5032)	1966
6	No Time Like The Right Time/Steve's Song	(Verve Folkways 5040)	1967 96
7	Gentle Dreams/Lost In The Shuffle	(Verve Folkways 5063)	1967

NB: (4) unissued. (7) both tracks non album. There's also a rare French EP with picture sleeve: *No Time Like The Right Time/I Can't Keep From Crying So Sometimes/Steve's Song/The Way My Baby Walks* (Verve 519 905), 1967.

This white blues-band simply burst onto the New York music scene between 1965 and 1966. Group member Katz had previously played with The Even Dozen Jug Band, whilst Flanders had been in the Boston-based Trolls. In his early days, Al Kooper was a Tin Pan Alley/Brill Building production writer (*This Diamond Ring, Who Wears Short Shorts*, etc.) and was with Bob Dylan on *Highway 61 Revisited* and *Blonde On Blonde*, playing the organ in a way that would influence many American and English groups. Kooper kept on doing sessions with New York based singers during his stay with the group.

The band were offered a residency at the Cafe A Go Go in Greenwich Village in 1966. Here, their first 'live' album was recorded and highly acclaimed. The band were one of the city's main live attractions playing three concerts in Central Park in the same year. Flanders left before follow-up albums *Projections* and *At The Town Hall* which also found the band in fine form. Incidentally, *Projections* was produced by Tom Wilson.

Unfortunately, friction developed in the band, with Kooper and Katz eventually leaving to torm Blood, Sweat and Tears. Their next effort *Planned Obsolescence*, hinted at what was to become Seatrain, including one track entitled *Nairt Aes Hornpipe* ("Seatrain" backwards). After it's release Kulberg, Greene, Kretmar, Gregory and Blumenfeld moved to the West Coast to form the first Seatrain line-up.

1971 saw Kalb and Blumenfeld attempting to revive the group with Flanders, Kretmar and David Cohen (ex-Country Joe and The Fish). This lineup recorded the under-rated *Lazarus* in London, under the guidance of Shel Talmy. Guitarist Lussenden was added for the *Blues Project* album. The band eventually split in 1972, but were reunited in early 1973 for a one-off gig in Central Park which MCA recorded and released on an album.

The Blue Project are usually considered one of New York's finest bands and their first three albums (two of which capture their exciting 'live' sound) are recommended if you can obtain them.

Tommy Flanders left the **Blues Project** at the request of Verve Records, who wanted to pursue his career as a solo artist, but dropped him after his first recording, the splendid *Moonstone* (Verve Forecast FTS-3075) 1969. After the group finally disappeared, he moved to California and left the music business to pursue a career as a male model for catalogues and later worked for an advertising agency.

In 1969, Danny Kalb issued an excellent blues album with another ex-Even Dozen Jug Band member, Stefan Grossman, *Crosscurrents* (Cotillion SD 9007) and also backed the blues singer Jimmy Witherspoon on his Bluesway albums. Of fragile health (apparently reinforced by an involuntary "chemically induced" nervous breakdown in 1969), Kalb did not perform for nearly five years, only coming out of his hiatus to perform at the *Live At Central Park Reunion*, and record the two reformation albums. He stopped recording between 1973 and 1993, until the release of an acoustic blues album in France on Legend Records.

Roy Blumenfeld kept on doing sessions with Mark Spoelstra and many others. He is still recording with Nick Gravenites (*Don't Feed The Animals*, 1994).

No Time Like The Right Time their best known song can be found on Lenny Kaye's *Nuggets*, compilation and on *Nuggets, Vol. 11*.

(Vernon Joynson/Stephane Rebeschini)

The Blues Spectrum

TOP

ALBUM:

1	WE WERE THE BLUES SPECTRUM	(Private Pressing)	1970 R1

Their album contains garagey blues jams with some horns.

(Stephane Rebeschini)

Boa



TOP

Personnel:

RICHARD ALLEN	drms	A
TED BURRIS	vcls, bs	A
C. HOOK	gtr, vcls	A
BOB MALEDON	piano, organ	A
BRIAN WALTON	organ, piano	A

ALBUM:

1(A)	WRONG ROAD	(Snakefield SN 001)	1969

NB: (1) reissued legitimately on CD by Gear Fab (GF-113) 1998, with two bonus tracks.

This late sixties Michigan band came from the Rochester, a small town 30 miles from Detroit. Their album was a limited edition private pressing, and is now rare and sought-after. Quite a varied album, it is well worth searching out. The opening cut, *Never Come Back*, which features some line keyboard and guitar work, sounds similar to The Doors and Blessed End. Hard rockers, like the title track and *I Think I Been Had*, which include competent guitar work, appear alongside gentle, keyboard dominated ballads and soft rockers like *You Tell Me You Love Me, Don't Go Away* and *Angelisa*, the finest track on the album which boasts some unusual piano work.

Boa Constrictor and Natural Vine

TOP

Personnel:

- GEORGE FIGGS All instruments A
- BEN SYFU All instruments A

ALBUM:

1. (A) BOA CONSTRICTOR AND NATURAL VINE (Vanguard 65111) 1968

A folk duo from Baltimore with some psychedelic influence, who did not release any 45s for Vanguard. Their album was recorded with a Nagra recording machine in Searsmont, Maine and then at Apostolic Studios, New York.

Ben Syfu also played on the Family Of Apostolic album.

(Vernon Joynson/Stephane Rebeschini)

The Boards

TOP

45s:

1. You're A Better Man Than I/Please Tell Me Why (Yardly 400) 1966

A British-influenced garage band who played in Dallas, Texas during the mid-60s. *Please Tell Me Why* can be heard on *Shutdown '66*.

Bocky and The Visions

TOP

Personnel incl:

- BOCKY DEE'O (aka ROBERT DiPASQUALE) vcls

45s:

1. Mojo Hanna / Spirit of '64 (Redda 1501) 1964
2. I Go Crazy/Good Good Lovin' (Redda 1504) 1964
3. To Be Loved/The Bounce (Redda 15050) 1964

4. Mojo Hanna / Spirit of '64 (Philips 40224) 1964
5. I'm Pickin' Petals/I'm Not Worth It (Philips 40242) 1964
6. *Listen To The Beat Of My Heart/Give Me A Minute Of Your Time (Philips 40279) 1965

NB: * Released as by Bocky.

From Cleveland, Ohio. They are best known for *Spirit Of '64* (included on *Highs In The Mid-Sixties, Vol. 9: Ohio* on which they implore The Beatles to 'move over, don't be so selfish... we did the twist and sang the shout long before you ever sung it out'! Later they say 'We're the spirit of '64. This is the beginning of the Twist and Shout War! A later effort, *I'm Not Worth It* has also resurfaced on *Pride Of Cleveland Past*.

At the end of the decade **Bocky** was to be found in Wazoo.

(Max Waller / George Gell)

Bodacious D.F.

TOP

Personnel:

MARTY BALIN	vcls	A
DEWEY DAGREAZE	drms, perc, vcls	A
CHARLIE HICKOX	keyb'ds, vcls	A
MARK RYAN	bs, vcls	A
VIC SMITH	gtr, vcls	A

ALBUM:

1(A)	BODACIOUS D.F.	(RCA APL1-0206)	1973

NB: (1) reissued (RCA AVL1-4243) 1978.

After the commercial failure of Grootna, Marty Balin formed **Bodacious D.F.** with the former Grootna members Vic Smith and Dewey Dagreaze. Their only album is an interesting West-Coast effort with excellent "acid" guitar parts and Balin vocals. Anna Rizzo (ex Grootna) guests on one track: *Good Folks* and the album is co-produced by Doc Storch and Bill Wolff (of Peanut Butter Conspiracy, Fusion, Sound Machine...).

Mark Ryan had earlier played with Quicksilver Messenger Service and Country Joe. Vic Smith later played with Flying Island, a progressive rock group.

(Stephane Rebeschini)

The Bodrockers

TOP

Personnel:

- MIKE BECK bs A
- KIBI BROWNLOW piano A
- LEON McNEAL A
- RALPH SHELTON III A

- PAUL TROUSDALE vcls A

45:

1. I've Waited For Too Long/Born Not To Ramble (Bolo 755) Dec '65

From Seattle, Washington, both sides of their 45 were written by Beck and Trousdale, who went on to play in the acclaimed Brave New World. (Darryl F. Riffero/Max Waller)

The Boenzee Cryque

TOP

Personnel:

SAM BUSH	vcls	A
GEORGE GRANTHAM	drms	A
TERRY JONES	gtr	A
MALCOLM MITCHELL	gtr	A
DAN NASH	gtr	A
JOE NEDDO	bs	A
RUSTY YOUNG	gtr	A

45s:

1	The Sky Gone Gray / Still In Love With You	(Chicory 406)	1967
2	The Sky Gone Gray / Still In Love With You	(Uni 55012)	Apr. 1967
3	You Won't Believe It's True / Watch The Time	(Uni 55022)	1967

NB: There is also a 12" acetate of *Ashbury Wednesday* from the "Psych Out" soundtrack in existance.

From Colorado, this act later migrated to Los Angeles. Their first 45 was produced by Frank Slay and was a No. 1 hit in Colorado. The 'B' side is a cover of the Beau Brummels song, but both songs are basically horn dominated pop.

Boenzee Cryque also have one track, *Ashbury Wednesday*, featured in the classic cult hippie film "Psych Out", and on the associated soundtrack album. The track is featured in the movie where Jack Nicholson's Band "Mumblin Jim" are performing on some ballroom stage complete with oil lights a throbbin! It features an inverted *Purple Haze* riff and is a exploito-classic.

George Grantham and Rusty Young went on to form Pogo which later became Poco. Sam Bush was later in New Grass Revival and had a solo career.

(Stephane Rebeschini / Peter Principle / Max Waller / Ben Chaput / Mike Dugo / Joe Rein)

Curt Boettcher

TOP

ALBUM:

1	THERE'S AN INNOCENT FACE	(Elektra EKS 75037)	1973

NB: (1) reissued on CD (Elektra AMCY-2830) 199?. There's also a retrospective CD: *Misty Mirage* (Poptones MC 5007CD) 2001.

An important figure of the Los Angeles scene, **Curt Boettcher** began in the early sixties with a folk group, The Goldebriars and then became a prolific songwriter, arranger and producer, founding Ballroom, The Millenium and Sagittarius; and working with The Association, Lyme and Cybelle, Your Gang, Friar Tuck, Michele, Eternity's Children and many many more.

His productions are generally characterized by their inventive multi-layered harmonies and imaginative arrangements. His only solo album is in the same vein and, if his sales were low, it is now beginning to be sought after by collectors of soft psych and Californian sophisticated folk rock with harmonies, indeed as are all the records bearing his name.

Curt Boettcher died in 1987, at age 43.

Misty Mirage is a retrospective CD, comprising unreleased session tracks from 1969, together with demos, outtakes and radio ads.

(Stephane Rebeschini)

Boffalongo

Personnel:

- KEITH GINSBERG gtr A
- LARRY HOPPEN bs, gtr, vcls A B
- BASIL MATYCHAK keyb'ds, vcls A B
- RITCHIE drms A B
- DOC ROBINSON bs, vcls B
- WELLS KELLY drms B

ALBUMS:

1. (A) BOFFALONGO (United Artists UAS 6726) 1969
2. (B) BEYOND YOUR HEAD (United Artists UAS 6770) 1970

NB: (2) also released in the U.K. (United Artists UAG 29130) in 1970.

45s:

1. Mr. Go Away/Tomorrow Not Today (United Artists 50607) 1969
2. Please Stay/Mr. Go Away (United Artists 50656) 1970
3. Dancing In The Moonlight/Endless Question (United Artists 50699) 1970

From the New York area. Their first album is essentially progressive rock and features some pretty good guitar work and keyboards. Their second album, however, is not as good. Both were produced by Steve and Eric Nathanson, who also worked with Omnibus and Music Asylum.

Larry Hoppen later formed Orleans with John Hall, Wells Kelly and Lance Hoppen. Keith Ginsberg played with the Blues Brothers in 1980.

(Vernon Joynson/Stephane Rebeschini)

Bo Grumpus

Personnel:

- RONNIE BLAKE dims A
- JIM COLEGROVE bs, gtr A
- JOE HUTCHINSON gtr, bs A
- ED MOTTAU gtr A

ALBUM:

1. (A) BEFORE THE WAR (Atco SD 33.245) 1968

EP

1. BO GRUMPUS (Atco EP C 4562) 1968

NB: (1) contains four cuts from their LP.

This band's album was produced by the late Felix Pappalardi and includes N.D. Smart (of The Remains) on drums. *Sparrow Time* and *Think Twice* have good fuzz guitar but it's predominantly a soft folk-rock LP.

Jim Colegrove was originally from Springfield, Ohio, and was co-founder of **Teddy and The Rough Riders**, a rock'n'roll outfit who made three singles and an album for Tilt/Huron/Mega City labels in the early '60s. In '66 he was with the intrigingly named **Thee Rubber Band**, and the same year moved to New York to play with **The Hobbitts** (whether the same act as The Hobbits... is unknown). In '67 he switched from guitar to bass, and joined **Bo Grumpus**. Subsequently, he's recorded with Jolliver Arkansaw who released one album *Home* (Bell 6031) in 1969 which was again produced by Felix Pappalardi, **Hungry Chuck**, and **The Juke Jumpers,**. Jim's story also sees him play alongside Canadian act **Ian and Sylvia**, as part of their backing group **Great Speckled Bird** (also with N.D. Smart), **Todd Rundgren**, Paul Butterfield and **Allen Ginsberg** amongst many others. Anyone remotely interested, should check out his Cool Groove website, for more info.

Ed Mottau later played with Elliot Murphy, David Peel and John Lennon on his *Walls And Bridges* and *Rock & Roll* albums.

(Vernon Joynson/Stephane Rebeschini)

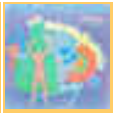
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Bohemian Vendetta *to* The Bootmen

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Bohemian Vendetta
- Buddy Bohn
- The Bojax
- Bold
- Bolder Damn
- Boomerang
- Bondsmen
- Bone
- Sonny Bono
- Bonne Villes
- Boo Boo And Bunky
- Book of Changes
- Pat Boone
- Boot
- The Bootles
- The Bootmen

Bohemian Vendetta



Personnel:

- BRIAN COOKE organ, vcls A
- NICK MANZI ld gtr A
- CHUCK MONICA drims A
- VICTOR MUGLIA bs A
- RANDY POLLOCK gtr A

ALBUM:

1. (A) BOHEMIAN VENDETTA (Mainstream S/6106) 1968

N.B. (1) has been repressed, and has also been issued on CD (Cosmic Mind KY 532 CD) 198?. There's also a rarities retrospective *Enough!* on LP and CD (Distortions DR 1038) 1998.

45s:

1. Enough/Half The Time (United Artists 50174) 1967

2. Riddles And Fairytales/I Wanna Touch Your Heart (Mainstream 681) 1968

A New York City band who issued just the one album, which is now a rare collectors' item. Prior to this they'd recorded the above 45 on United Artists. Their album contains some fine and often demented acid rock, particularly on *All Kinds Of Highs* and the superb *Paradox City*. There's also an interesting psychedelic version of *Satisfaction*, although the slowed-down cover of *The House of The Rising Sun* is a little tedious. If you're into psychedelic guitar work you should enjoy this album - it's full of great guitar work and good songs.

Nick Manzi, had earlier played with Faine Jade in a band called The Rustics and **Bohemian Vendetta** later backed him on the classic *Introspection* album.

The classic *All Kinds Of Highs* can also be found on the top-drawer *Psychedelic Crown Jewels Vol. 1* (CD), whilst the non-LP cut *Enough* has resurfaced on *Ear-Piercing Punk, Best Of Pebbles, Vol. 2* and *Pebbles (CD) Vol. 1* compilations. Another track, *Paradox City*, which has a catchy verse and nightmarish refrain with plenty of organ and raunchy fuzz guitar, can also be heard on *Beyond The Calico Wall*.

Fans of the band will also want to check out Distortions collection of rarities, acetates and non-LP cuts, entitled *Enough!*. Released on both vinyl and CD, the CD contains extra material.

Nick Manzi later played with Dust Bowl Clementine, who had an eponymous album on Roulette (2SR-42058) 1970.

(Vernon Joynson / Max Waller / Stephane Rebeschini)

Buddy Bohn

TOP

ALBUM:

1	PLACES	(Happy Tiger HT-10??)	1970
2	A DROP IN THE OCEAN	(Capitol)	1971
3	BUDDY BOHN	(Purple)	1972

Probably from Illinois, a folk rock singer who despite having albums on three big labels went unnoticed at the time, and is still totally overlooked. His first album was released on the same label which as Mason Proffit, Ecology and Aorta. He then moved to Capitol and his second album, recorded with a full orchestral backing, contains several dreamy, drifting songs (*Picallilli Lady*, *Reflecting Butterfly* and *Curious Yellow*). His third was on the label founded by Deep Purple.

(Stephane Rebeschini)

The Bojax

TOP

45s:

1	Hippie Times/Go Ahead And Go	(Panther)	Aug. 1967
2	Fast Life/Don't Look Back	(Panther PAN 4)	April 1968
3	I've Enjoyed As Much Of You As I Can Stand/?	()	1968

NB: (3) may have been withdrawn shortly after release.

A garage-punk band out of Greenville, South Carolina. Rudy Wyatt, of The Wyld, produced the first 45 and played on the second 45. **Bojax** singer Bobby Holliday sang on The Wyld's *Know A Lot About Love*. The band stayed together until 1969, releasing a third single for which I don't have complete info. The excellent *Go Ahead And Go* has resurfaced on *Back From The Grave, Vol. 8*.

Their debut 45 is a cool Kinks-inspired punker with a slab of attitude and samples some phrasing and melody of Dylan's *Like A Rolling Stone*. *Hippie Times* is a driving uptempo belter. *Fast Life* is a hypnotic garage-swinger stuffed with power-chords and searing leads. The flip is a too-faithful rendition of The Remains' *Don't Look Back* and lacks bite. *Don't Look Back* charted locally.

(Vernon Joynson / Max Waller / John Weathers/Tim Warren/Andrew Brown)

Bold

TOP

Personnel:

- MICHAEL CHMURA keyb'ds A
- DICK LA FRENIERE gtr A
- TIMOTHY GRIFFIN drms, perc, vcls A
- ROBERT LA PALM gtr, vcls A
- STEPHEN WALKER bs, ld vcls A

ALBUM:

1. (A) BOLD (ABC ABCS 705) 1969

45s:

1. Gotta Get Some/Robin Hood (Cameo 430) 1966
2. The Train Kept A Rollin'/Found What I Was Looking For (Dyno Voice 232) 1967

NB: (2) issued as by Steve Walker and The Bold. No 45s, LP or non-LP, can be traced on the ABC label.

Hailing from the Springfield area of Massachussetts the band formed out of an outfit called The Esquires and also operated under the moniker of Steve Walker and The Bold.

The album was a Bill Szymczyk production recorded at "Hit Factory". It's not a bad experimental soft rock album with a nice blend of covers (*All I Really Want To Do*, *For What Its Worth* and *It's All Over Now Baby Blue*) given the group's own unique re-interpretation and originals. Among the better originals are *Free Fugue*, *Child Of Love*, *Words Don't Make It* and *Friendly Smile*, which has some nice organ work. Worth a listen.

Gotta Get Some with its raw vocals and driving beat is a fine punker, also featured on *Pebbles, Vol. 9*, *Pebbles, Vol. 10* (CD) and *Mindrocker, Vol. 11*. It became a fave with The Fuzztones and duly appeared on their *Lysergic Emanations* LP - Latterly compiled again on *Songs We Taught The Fuzztones*. Their superb rendition of *Train Kept A Rollin'* can be enjoyed on *Pebbles, Vol. 10* (LP/CD), preferably at full volume. It's a very loose version delivered at breakneck speed. Other groups to cover the song included The Cynics, Precious Few, The Rogues, and The Scotty McKay Quintet.

The Bold were an important act locally and actually quite popular. Many of their fans thought the production on the ABC album was weak, and so refused to buy it at the time. They were apparently a way better band live than any of

their recordings, although very East Coast in their sound. Bob La Palm and Timothy Griffin went on to found a band called Clean Living who's records are worth checking out if you can find copies. Tim Griffin also played drums in James Taylor's road band very briefly.

(Vernon Joynson / Jonathan Sharkey / Stephane Rebeschini)

Bolder Damn



TOP

Personnel:

- JOHN ANDERSON vcls A
- GLENN EATON gtr A
- RON REFFETT bs A
- BOB EATON drms A

ALBUM:

1. (A) MOURNING (Hit) 1971 R4/5

NB: (1) reissued on the Rockadelic label, and also issued on CD.

This outfit formed in Fort Lauderdale, Florida in the summer of 1969. They played a sort of heavy rock music in the Black Sabbath/Alice Cooper vein and had a spectacular live show, opening for many 'big name' acts. The above album was recorded in just four hours and pressed in limited quantities for distribution to local fans. Just when major labels were beginning to show an interest John Anderson and Ron Reffeff were drafted leading to the band's demise.

The album's recent reissue on the Rockadelic label has brought it to a slightly wider audience because the original release was obviously ultra rare. If you're into heavy rock you'll like this. *Rock On* and *Breakthrough* have a great beat and driving guitar, whilst *Dead Meat* which takes up most of side two shows they were willing to experiment. It's very heavy, quite imaginative and espoused the revolutionary lyrics which were common from bands in this era. The final cut *BRTCD* featured some fine fuzz guitar work.

Boomerang

TOP

Personnel:

JO CASMIR	bs, vcls	A
JAMES GALLUZZI	drms	A
RICHARD RAMERIZ	gtr	A
MARK STEIN	keyb'ds, vcls	A

ALBUM:

1(A)	BOOMERANG	(RCA LSP-4577)	1971

An unimaginative hard rock group formed by Mark Stein after Vanilla Fudge. The group disappeared soon after the

failure of their album.

(Stephane Rebeschini)

Bondsmen

45:

1. I See The Light/Our Time To Try (AMH 6704) Jan. 1968

From Durham, the home of Duke University in North Carolina. They won three Raleigh Battle of The Band competitions in the '60s and were perhaps Durham's best band. *Tobacco-A-Go-Go, Vol. 1* features their competent cover of The Five American's hit and the more interesting 'B' side - which opens with a compelling drum beat followed by a very heavy guitar riff leading into a psychedelic frenzy. A promising effort, only the vocals let it down. There was a second 45, which could possibly be *Out Of Sight / ?* (Justice 1003) 196?.

Our Time To Try is also featured on *A Lethal Dose Of Hard Psych*.

(Max Waller)

Bone

Personnel incl:

MARK McHUGH	hrmnca	A

45:

1. It's An Easy Thing/Everybody's Gone Into April (Poison Ring PRR 712) 1969

Formed out of The Creations and known briefly as the Freudian Slip, this outfit was based in New Haven, Connecticut. The intriguingly titled flip is what draws most to this 45, though it is not so mindbending as hoped - nonetheless it's an infectious and melodic rocker. The 'A' side is uptempo Vaudeville-pop.

Mark McHugh had earlier played on a 45 by The Original Sinners.

(Max Waller)

Sonny Bono

Personnel:

HAROLD BATTISTE		A
SONNY BONO	vcls	A
MAC REBENNACK		A

ALBUM:

1(A)	INNER VIEWS	(Atco SD 33-229)	1967

45:

1	Laugh At Me/Tony	(Atco 6369)	1967

Produced, composed and "sung" by **Sonny Bono** (from Sonny and Cher), *Inner Views* was his "psychedelic" album. It has the reputation of being of the worst albums of the '60s, and in fact it's a strange listening experience: **Bono**'s voice is not exactly easy to like, the tracks are too long (*I Just Sit There* lasts 12'15") and the lyrics are "groovy" ("She started smoking pot just to keep herself from flipping but it wasn't strong enough so she graduated to tripping" from *Pammie's On A Bummer*). The musicians got so bored that they started working on their own project during the sessions, creating what would become Dr. John, the Night Tripper.

(Stephane Rebeschini)

Bonne Villes

TOP

Personnel:

- NELSON M. BRADSHAW ld gtr
- DONALD W. CARTNER drms
- CURTIS "BUZZY" COBB sax, keyb'ds
- GARY HOWE second vcls
- JAMES ALAN LOVETTE ld vcls
- CARL F. STEELE Jr. bs

ALBUM:

1. BRINGING IT HOME (Justice # unkn) 1966

NB: (1) reissued on CD (Collectables COL-0623) 1997.

45:

1. Naughty Girl / ? (Pyramid 6536) 1966

Another Justice rarity is dusted off by Collectables to reveal a sextet from Salisbury, North Carolina. Not completely obscured by time in this case, since their *Naughty Girl* graced the '80s Tarheel compilation *Tobacco A Go Go Vol.II* - a slice of garagey frat-rock punctuated throughout by honking sax. Like many of the other Justice LPs, it is predominantly covers of soul, R&B, blues and ballads (*Stand By Me*, *Monkey Time*, *My Girl*, *Midnight Hour*, *Under The Boardwalk*) in a competent but uninspiring club style with no real bite and little variation - even their cover of *96 Tears* is rather flat although they do try to belt it with a more raucous vocal style on *Bring It On Home To Me*. Once more with this series, curiosity is satisfied but the buzz factor is absent.

(Max Waller)

Boo Boo and Bunky

45:

1. This Old Town/Turn Around (Brent 7045) 1965

An obscure Californian folk-rock outfit. *This Old Town* can be heard on *Open Up Your Door, Vol. 2* and the flip is on the *Folk Rock EP*.

Book of Changes

Personnel:

BOB BAILEY	vcls	A B
SAUL LEWIS	keyb'ds, vcls	A B
ROLAND OELLER	bs	A B
ARTHUR PENTHOLLOW	drms	A B
FRANK SMITH	gtr	A B
JOSEPH BRACKETT	keyb'ds	B

45:

1(A)	I Stole The Goodyear Blimp/Suddenly I'm Desperately In Love	(Tower 337)	Oct. 1967

The was the third and final phase of San Francisco's Vejtables. Both sides of the 45 can be heard on *What A Way To Come Down*, another CD in Big Beat's essential 'Nuggets From The Golden State' series, compiled and annotated by Alec Palao and confirming the personnel above. *I Stole The Goodyear Blimp* has also appeared on *Glimpses Vol. 3*.

(Max Waller)

Pat Boone

ALBUM:

(Very selective!)			
1	DEPARTURE	(Tetragrammaton T-118)	1969

After his '50s and early '60s success as a white and very clean rock singer, **Pat Boone** had some difficulties in relaunching his career. He nonetheless tried with this 1968 album which was produced by Jerry Yester and Zalman Yanowski, both from the Lovin' Spoonful. The liner notes explain that "At least once, in every man's life... he

changes, not in the superficial, physical or mental ways but fundamentally, spiritually.... and he makes a departure , not so much from where he has been, but toward what he must be, and he will never be the same again".

The material is composed of covers of folk and folk/rock : Tim Buckley's *Song Of The Siren*, Fred Neil's *I've Got A Secret*, plus several songs written by Biff Rose, John Loudermilk and John Stewart. The backing group was formed of ace studio musicians : Ry Cooder, Jack Nitzsche, Toxey French, John Forsha, Larry Knechtel, Jerry Scheff and the thanks go to The Leaves, Lovin' Spoonful, Beatles, Turtles, 'Stones and Neil Young.

Despite the fine producers, musicians and songs, the result is, not surprisingly, a total artistic failure, **Boone**'s voice being definitely unable for instance to cover Tim Buckley's material!

(Stephane Rebeschini)

Boot



TOP

Personnel:

DAN ELIASSEN	vcls, bs	A
BRUCE KNOX	gtr, vcls	A
MIKE MYCZ	gtr, vcls	A
JIM O'BROCK	drms, vcls	A

ALBUMS:

1(A)	BOOT	(Agape 2601)	1972
2(A)	TURN THE OTHER CHEEK	(Guinness 36002)	1977

45:

1	Hey Little Girl / Liza Brown	(Agape 9008)	1972

Their first album is rare and came out on a Texan label 'though they hailed from Orlando, Florida, and had earlier recorded as The Split Ends. It's basically hard rock with some psychedelic guitar work. Their second album is rather mundane heavy rock.

Jim O'Brock recalls: "Circa 1969 We changed names from The Split Ends to **B.O.O.T**, an anacronym for 'Blues Of Our Time'. We began playing 80% to 90% original material and began traveling more, playing larger venues. We played with Canned Heat, B.B. King, Neil Diamond, Detroit Wheels, etc. and at the Atlanta Pop Festival and Miami II Pop Festivals. Once we competed with the Allman Brothers in a contest at the University of Florida and won first prize! In Atlanta Georgia we played with Lynyrd Skynyrd (they opened for us!) and stayed on the road for about 4 years. During this time we recorded our two albums in Nashville, Tn.

"We seemed to stagnate about that time. I left the band and it broke up. A couple of years later, Mike and Bruce tried to resurrect the name with a couple of new guys, but it didn't last long".

(Clark Faville/Max Waller w/thanks to Jim O'Brock)

The Bootles

45:

1	I'll Let You Hold My Hand/?	(GNP Crescendo 311)	196?

An early all girl band. The 'A' side can also be heard on *Girls In The Garage, Vol. 2* (LP) and *Vol. 1* (CD).

The Bootmen

Personnel:

- NEIL ANDERSON gtr A
- BARRY BALANTI drms A
- BUTCH HANUKANIE keyb'ds A
- JOHN STONE vcls A
- JIM STOVER bs A
- DE WAYNE McKASLIN bs
- FRED DICKERSON gtr
- MARK MARUSH sax
- MICHAEL MOORE keyb'ds

NB: 'A' = Original line-up. The rest were later members.

45s:

1. 1,2,3,4/Black Widow (Etiquette 10) 1964
2. Love You All I Can/Forevermore (Riveaon 101) 1965
3. Ain't It The Truth, Babe/Wherever You Hide (Riverton 104) 1966

The Bootmen evolved out of a Puget Sound high school group called The Solitudes. They got their big break when Ron Gardner, a part-time member of The Wailers introduced them to the owners of Etiquette Records, Kent Morrill and Buck Ormsby, who insisted on a name change to **The Bootmen**.

They soon became a popular Northwest dancehall attraction operating out of Tacoma in Washington. Their grundgy garage sound being typified by *Ain't It The Truth, Babe* which you can check out on *Highs In The Mid-Sixties, Vol. 7*, which described it as a mixture between Mitch Ryder and Paul Revere and The Raiders.

Neil Anderson later joined The Wailers, whilst Fred Dickerson and Duane McCaslin went on to Cotton Mouth.

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Boruk *to* Boyce And Hart

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Boruk
- The Boss Five
- The Bossmen
- The Boss Tweads
- The Boss Tweeds
- (Bill Wendry and) The Boss Tweeds
- Boston Tea Party
- Bo St Runners
- Bottle Company
- Botumless Pit
- Bougalieu
- The Bounty Hunters
- The Bourbons
- The Bourbons
- Bow Street Runners
- Box Tops
- Boy Blues
- Boyce and Hart

Boruk

ALBUM:

1	BLACKHOLE BOOGIE	(Private Pressing)	c1970 SC

A strange poet with background music, very short tracks (twenty-five on a single album).

(Stephane Rebeschini)

The Boss Five

45:

1. Please Mr President/You Cheat Too Much (Impact 1003) 1966

Primitive-sounding punkers issued on Detroit's Impact label. The 'A' side, a punk, novelty number, can be heard on *Psychedelic Unknowns, Vol. 4*; the flip, another raw punker has resurfaced on *Highs In The Mid-Sixties, Vol. 5*, even though it's now known that the band came from Hewlett and Lynbrook, Long Island. The 45 was recorded in New York and produced by Dickie Goodman although he isn't credited on the label.

Both sides of the 45 also feature on *The Best Of Impact Records* (CD).

(Vernon Joynson / Kip Brown / Max Waller / Mike Markesich)

The Bossmen

TOP

Personnel incl:

- DICK WAGNER

45s incl:

1. Take A Look (My Friend)/It's A Shame (Soft D-121) 1965
2. Here's Congratulations/Bad Girl (Dicto 1001) 1965
3. Wait And See/You're The Girl For Me (Dicto 1002) 1965
4. Wait And See/You're The Girl For Me (Lucky Eleven 227) 1966
5. Baby Boy/You And I (Lucky Eleven 231) 1966
6. Tina Maria/On The Road (Lucky Eleven 001) 1967
7. Help Me Baby/Thanks To You (M&L 1809) 196?
8. That Ticket To Ride/I Can't Help It (Busy Bee 1001) 196?
9. Fever Of Love/Good Lookin' Woman (Busy Bee) 196?
10. I'm Ready/? (Score 1003) 196?

NB. (1) is not on the Texas 'Soft' label, and was also issued as Beck 112.

This was one of Flint, Michigan's most prolific bands. They are thought to have recorded at least 13 45s so the above discography is incomplete. Many of their 45s were powerful rockers and two such songs, *I'm Ready* and *Fever Of Love*, can be heard on *Highs In The Mid-Sixties, Vol's 5* and *6* respectively. They are perhaps most notable for including Dick Wagner, who was not only their leader but who was very active in the music scene in Northern Michigan generally; writing, recording and producing several other records. He was later in The Frost.

Look out for *The Complete Bossmen* (Singles '64-'76) (CD) (Wagner Music No #) 1995, which comprises everything they put out and is an excellent tribute to the band. Dick Wagner is still active on the Saginaw scene and inspiring yet another generation of musicians - it's time someone wrote a book about him and his various ventures as he's such a major player in Michigan's musical history.

The Boss Tweads

TOP

45:

1. Goin' Away/It's Best You Go (Studio City 1056) 1966

Studio City was a Minneapolis-based label but the band themselves were from South Dakota. The 45 is very rare and sought-after and the 'A' side has had a further airing on *Root "66", Vol. 1*.

The Boss Tweeds (seen sometimes as Bostweeds)

TOP

45s:

1. Faster Pussycat! Kill! Kill!/? (Eve Productions) 196?
2. Little Bad News/Simple Man (Chattahoochee 689) 1965
3. She Belongs To Me/Lisa (Chattahoochee 701) 1966

This was a different outfit from Los Angeles who recorded at least three 45s. *Faster, Pussycat! Kill! Kill!* was the theme to Russ Meyer's film of the same name and was written by Bert Fhester. Eve Productions was Meyers' film company whilst their second and third 45s were released on Chattahoochie, which was being run by Kim Fowley at the time.

In the eighties, *Faster, Pussycat! Kill! Kill!* was given a new lease of life when it was covered by the Cramps. You can find the original on *Born Bad, Vol. 1*, whilst *Little Bad News* has also resurfaced on *Garage Punk Unknowns, Vol. 5*.

(Max Waller / Joe Foster)

(Bill Wendry and) The Boss Tweeds

TOP

Personnel incl:

- BILL WENDRY

45s:

1. Fire/A Wristwatch Band (Columbia 4-44605) 1968
2. Tryin' To Get To You/When He's Home (Columbia 4-44825) 1969
3. Love Is A Happening/Heartache Lives (Columbia 4-44961) 1969

Yet another **Boss Tweeds** this time from Springfield, Massachusetts. Their *A Wristwatch Band* got a further airing on *Psychedelic Unknowns, Vol. 7* and *Incredible Sound Show Stories Vol. 6*.

Boston Tea Party

TOP

Personnel:

- RICHARD DE PERNA bs A
- ROBERT DE PERNA organ A

- TRAVIS FIELDS vcls A
- DAVE NOVOGROSKI drms A
- MIKE STEVENS ld gtr A

ALBUM:

1. (A) BOSTON TEA PARTY (Flick Disk 45000) 1968

NB: (1) promo copies issued in mono with sticker.

45s:

1. Words/Spinach (Big Boss 1002) 1967
2. Words/Spinach (Challenge 59368) 1967
3. Is It Love?/Don't Leave Me Alone (Fona 311) 1967
4. My Daze/Rose In The Night (Vogue International 101) 1967
5. Free Service/I'm Telling You (Flick Disk 900) 1967

Formed in 1963 this band became based in Burbank, California. People seem to have mixed views on the album, but it is not one which collectors particularly seek out. The band also had cuts on the original Soundtrack of the movie *Cycle Savages*. Their drummer, Novogroski, went on to play for The Edge, while Mike Stevens later fronted the highly rated heavy rock band Highway Robbery, who issued an album, *For Love Or Money* (RCA Victor LSP-4735) 1972.

My Daze which is compiled on *An Overdose of Heavy Psych* CD is their crowning glory.

(Vernon Joynson / Max Waller / David Jaffe)

Bo St Runners

TOP

45:

1	Alladin/Johnny B. Goode	(KR 117)	Nov. 1966

NB: (1) one-sided promo copies also exist.

Unconnected to the US Bow St Runners, the UK Bo St. Runners, and the Missouri Bo St Runners (who recorded for Pearce). Their cover of *Alladin* was written by Artie Kornfield and Steve Duboff, two songwriters who issued their own version under the Changin' Times moniker.

Their version of *Alladin* is a decent mid tempo folk-rocker with harmony vocals and electric 12-string.

The 45 was recorded in Phoenix, but the bands own location isn't yet known.

(Mike Markesich/Jeffrey Knoll)

Bottle Company

TOP

45:

1. Barkley Square/Lives For No One (Hideout 1230) 196?

An obscure Michigan outfit whose *Lives For No One* also appears on *Michigan Mixture, Vol. 2*. It's pretty standard garage punk.

Botumless Pit

TOP

45:

1. 13 Stories High/My Girl (Psychadelic 113) 1966

This oufit hailed from San Antonio in Texas in the mid-'60s. *Back From The Grave, Vol. 4* features their 45 from 1966. Exactly the same 45 was also released as by The Suedes.

Bougalieu

TOP

45s:

1. Let's Do Wrong/When I Was A Child (Roulette 4767) 1967
2. Let's Do Wrong/When I Was A Children (Rolette 4776) 1967

A short-lived New York City venture whose best known song *Let's Do Wrong* appeared on *Boulders, Vol. 2* and *Pebbles (CD), Vol. 1*. Two versions of the song also appear on *Psychedelic Microdots Of The Sixties, Vol. 3*.

The Bounty Hunters

TOP

45:

1. Somewhere/The Sun Went Away (Romain 1010) 196?

Both sides of their 45 feature on the *Return Of The Young Pennsylvanians* compilation. The group operated out ot Philadelphia. The 'A' side is a punk ballad with lots of farfisa organ. The flip is also an organ-led song, but a little more uptempo.

The Bourbons

TOP

45:

1. A Dark Corner/Of Old Approximately (A Time For A Change) (Royal Family 267) 1967

A Texas band from San Antonio were responsible for this gem and both sides can be heard on the compilation *Texas*

Psychedelia From The Sixties. The flip side, a raw garage rocker with sneering vocals can also be found on *Flashback, Vol. 6* and *Highs In The Mid-Sixties, Vol. 11: Texas, Part One*, whilst *The Acid Dreams Testament (CD)*, includes *A Dark Corner*.

The Bourbons

TOP

Personnel incl:

- JIMMY GRANDMONT drms
- AL LORUSSO

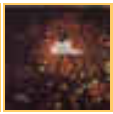
CD:

1. HOUSE PARTY 1964-66 (Arf Arf AA-058) 1996

NB: (1) contains 28 previously unreleased cuts including tracks by the early line-ups Chevells and Vandells.

A garage band from Braintree, Massachusetts, whose finest moments and more are now captured on the above CD. Grandmont later played in The Morning After.

Bow Street Runners



TOP

ALBUM:

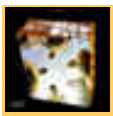
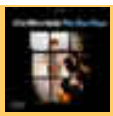
1. BOW STREET RUNNERS (B. T. Puppy BTPS 1026) 1970

NB: (1) reissued on CD & LP in original cover (Sundazed SC6112) 1996.

This is one of those interesting albums that linked the psychedelic and progressive eras. An album of imagination, variety and different moods. It's not all good - some cuts are plain bad - but others are superb. The opening track, *Electric Star*, is an exquisite slice of floating, melodic psychedelia, which occasionally lapses into dementia. Watch veers towards acid rock with some fine guitar licks. *Another Face* has a haunting keyboard introduction but then picks up tempo with lots of fuzz guitar. Those three tracks are the highlight. A few songs are bluesy but often contain unpredictable mood changes and the final track, *Steve's Jam*, contains lots of good fuzz guitar. This album is horrendously rare, so pick up the Sundazed reissue if you can.

Compilation coverage has so far included: *Watch* on *Psychedelic Crown Jewels Vol. 1*; *Electric Star* on the vinyl version of *The Psychedelic Experience, Vol. 1* and *Another Face* on *Relics, Vol. 2*.

Box Tops



TOP

Personnel:

TOM BOGGS	drms	A

ALEX CHILTON	vcls	A B
BILL CUNNINGHAM	keyb'ds, bs	A
JOHN EVANS	gtr, keyb'ds	A
GARY TALLEY	gtr	A

ALBUMS:

1(A)	THE LETTER	(Bell 6011)	1967
2(B)	CRY LIKE A BABY	(Bell 6017)	1968
3(B)	NON STOP	(Bell 6023)	1968
4(B)	SUPERHITS	(Bell 6025)	1969
5(B)	DIMENSION	(Bell 6032)	1969

NB: (1) and (2) were also released in the U.K. and France by Stateside.

45s:

1	The Letter/Happy Times	(Mala 565)	1967
2	Neon Rainbow/Everything I Am	(Mala ?)	1967
3	Cry Like A Baby/The Door You Closed To Me	(Mala ?)	1968
4	Choo Choo Train/Fields Of Clover	(Mala ?)	1968
5	Happy Song/Soul Deep	(Mala ?)	1968
6	I Met Her In Church/People Gonna Talk	(Mala ?)	1968
7	I Shall Be Released/ I Must Be The Devil	(Mala 12038)	1969
8	Together/Turn On A Dream	(Mala 12042)	1969
9	Sweet Cream Ladies Forward March/I See Only Sunshine	(Mala 120??)	1969

From Memphis and originally known as The Devilles, **The Box Tops** got the hit of the Summer of 1967 with *The Letter*, written by Wayne Carson Thompson and masterfully produced by Dan Penn, the famous songwriter. Their singer, Alex Chilton, was only 16 when it was recorded and Bill Cunningham was the brother of B.B. Cunningham from The Hombres. The line-up of the group was quite unstable, Chilton being the only continuous member and several tracks were in fact recorded by the American Recording Studios house band (Cogbill, Spreen, Leech, Moman...).

Very much a singles band, their albums are of minor interest but always contained some successful hits. The singles were released on Mala, a sub-label of Bell.

When the group broke up, Alex Chilton went on to form Big Star, which was a total commercial failure at the time but is now regarded as one of the first and finest examples of power pop. Chilton went solo and had a long, prolific and extremely chaotic career of singer, songwriter and producer (he notably produced the first Cramps album).

The Box Tops reformed in 1997 and recorded a live CD released in France by Last Call.

Tom Boggs also played with Tommy Burk and The Counts.

(Stephane Rebeschini)

Boy Blues

TOP

45:

1. Coming Down To You/Living Child (Frantic 2131) 1967

The work of a Californian band. You'll find the 'A' side, a catchy number reminiscent of the 'Batman' theme on the *Boulders, Vol. 10* and *Psychedelic Disaster Whirl* compilations. It also features a great fuzz-lead break, and appears to be about coming down of 'speed'. (Max Waller)

Boyce and Hart

TOP

Personnel:

TOMMY BOYCE	A
BOBBY HART	A

ALBUMS:

1(A)	TEST PATTERNS	(A&M SP 4126)	1966 200
2(A)	I WONDER WHAT SHE'S DOING TONIGHT?	(A&M SP 4143)	1967 109
3(A)	IT'S ALL HAPPENING ON THE INSIDE	(A&M SP 4162)	1968

45s:

1	In Case The Wind Should Blow/Simon Smith And The Amazing Dancing Bear	(A&M 826)	1966
2	Out And About/My Little Chickadee	(A&M 858)	1967 39
3	Sometimes She's A Little Girl/Love Every Day	(A&M 874)	1967 110
4	I Wonder What She's Doing Tonight/The Ambushers	(A&M 893)	1967 8
5	Goodbye Baby (I Don't Want To See You Cry)/ Where Angels Go, Trouble Follows	(A&M 919)	1968 53
6	Alice Long/P.O. Box 9847	(A&M 948)	1968 27
7	We're All Going To The Same Place/6 + 6	(A&M 993)	1968 123
8	I'm Gonna Blow You A Kiss In The Wind/Smilin'	(Aquarian 380)	1968
9	Maybe Somebody Heard/It's All Happening On The Inside	(A&M 1017)	1969
10	L.U.V./I Wanna Be Free	(A&M 1031)	111

NB: There's also a French EP with PS: *Out And About/In The Night/Sometimes She's A Little Girl/I Should Be Going Home* (A&M EAM 1001) 1966.

This duo came from California and had both previously had solo careers. They were better known as songwriters, most notably for The Monkees, although they also enjoyed some chart success. *I Wonder What She's Doing Tonight*, an appealing pop song with a strong beat, can be heard on *Nuggets, Vol. 3*.

They returned in the '70s as part of Dolenz, Jones, Boyce and Hart - a kind of seventies Monkees doing old material

much of it written by Boyce and Hart.

Tommy Boyce committed suicide in Nashville in 1995. He was just 55 years old. He had also released a solo album in 1967 entitled *A Twofold Talent* (Camden CAL/S-2202).

(Vernon Joynson/Stephane Rebeschini)



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Amos Boynton and The ABC's *to* The Brave New World

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Amos Boynton and The ABC's
- The Boys
- The Boys
- The Boys From New York City
- Boys Next Door
- The Boyz
- Bob Brady and The Concords
- Victor Brady
- John Braheny
- The Brain Police
- The Brain Train
- The Brakmen
- Bram Rigg Set
- Brand X
- Brand X
- Brandywine
- Brass Toad
- Brat
- The Brave New World

Amos Boynton and The ABC's

From Houston, Texas, and featuring Edgar and Johnny Winter. They were later known as The Great Believers. An unreleased recording, *The Ballad Of Bertha Glutz*, has resurfaced on *Acid Visions* and *Acid Visions - The Complete Collection, Vol. 1* (3-CD set). It is actually a different version of The Great Believers' *Comin Up Fast* with different lyrics, vocals and a much heavier fuzz guitar line. It was recorded in Tyler, Texas.

The Boys

45:

1. You Deceived Me /When I Think (Emcee 015/16) 1966

A garage punk combo from Fort Worth in Texas. *Flashback, 2* includes the 'A' side which changes pace frequently, and is a typically catchy slice of garage - Texan style.

The Boys From New York City

TOP

45s:

1. These Are The Things/Take It Or Leave It (Laurie 3412) 1967
2. Mary And John/I'm Down Girl (Laurie 3434) 1968
3. Goin' To California/A Little Bit Harder (Laurie 3443) 1968

New York City by name, but the group evolved out of The Energy Package of Worcester, Massachusetts. Their most worthy effort is *I'm Down Girl*, a decent pop-punker, with *Goin' To California* a close second. The rest of their Laurie output is straight pop or ballads.

You can also find *I'm Down Girl* on *Destination Frantic!* (CD). (Max Waller)

The Boys

TOP

45:

1	Sticks And Stones / Rocks in My Head	(Lowery Music NRC 511)	196?

A Jacksonville, Florida band. When they split, members teamed up with remnants of The (Florida) Deep Six to form Mouse and The Boys.

(Max Waller/Jeff Lemlich)

Boys Next Door

TOP

Personnel:

JIM ADAMS	gtr, vcls	A
SKEET BUSHOR	keyb'ds, vcls	A
STEVE DRYBREAD	bs, vcls	A
JIM KOSS	drms, vcls	A
STEVE LESTER	ld vcls, ld gtr	A

CD:

1(A)	THE BOYS NEXT DOOR	(Sundazed SC 11061)	1999

45s:

1(A)	Central High Playmate / Cold 45	(Soma 1428)	Mar. 1965

2(A)	Why Be Proud / Suddenly She Was Gone	(Soma 1439)	Aug. 1965
3(A)	There Is No Greater Sin / I Could See Me Dancing With You	(Cameo 394)	1965
4(A)	Mandy / One Face In The Crowd	(Atco 6443)	1966
5(A)	The Wildest Xmas / Xmas Kiss	(Bad 1301)	Dec 1966
6(A)	The Wildest Xmas / Xmas Kiss	(Atco 6455)	Dec 1966
7(A)	Begone Girl / See The Way She's Mine	(Atco 6477)	Apr 1967

NB: (1) as the Four Wheels.

Not for the garage and psych clan, but '60s pop fans read on... This clean-cut quintet from Indianoplis were obviously influenced by the Beach Boys, for whom they opened on several occasions, right down to the striped shirts. Initially adopting the surf/hot-rod sound, their debut 45 was re-credited to the Four Wheels, deemed to be a more suitable handle.

Thereafter they followed their heroes (and villains?) towards California's smooth moody harmony-pop ala *Pet Sounds*, adding other influences to produce some fine mid-60s pop pastiches: *Begone Girl* successfully takes on The Association; *There Is No Greater Sin* sounds like the Beach Boys covering Dylan and adds baroque flourishes; *See The Way She's Mine* adds a Midwest horn flavour to the recipe.

To their credit, whilst highly derivative, much of their material was self-penned, mainly by Koss and Lester. Of the covers:- three tracks (the final 45 and the unreleased *Lorali*) were written for them and produced by smooth balladeer Bobby Goldsboro, for whom they'd performed backing duties; *Why Be Proud* came from The Gestures' Dale Menten.

The CD comprises all their releases, including four tracks as the Four Wheels, radio spots, one live and several unreleased cuts. A detailed history and interview with Steve Lester by Jeff Jarema rounds off yet another quality retrospective from Sundazed.

(Max Waller)

The Boyz



Personnel incl:

- BILL MILLAY bs
- PAUL MAHALEC
- RICK NIELSEN

45s:

1. Never Be Lonely/Come With Me (Destination 630) 1966
2. Hard Times All Over/Never Be Lonely (Destination 7719) 196?
3. The Laugh's On Me/Charlotte (IRC 9531) 19?

4. The Laugh's On Me/Charlotte (Kiderian 45130) 19?

A late sixties Chicago outfit whose *Come With Me* can be heard on *Highs In The Mid-Sixties, Vol. 4*. It's poorly produced but quite appealing. A 1976 LP, *A Kiderian Records Sampler* contains a whole side of their music.

(This outfit was supposedly was born out of The Phaetons and from **The Boyz** went on to Grim Reapers, Fuse and eventually Cheap Trick).

Bob Brady and The Concords

45:

1. Everybody's Goin To The Lov-In / It's Been A Long Time Between Kisses (Chariot Records 526) 196?

From Baltimore, Md area, who had a a Regional Hit with *Everybody's Goin To The Lov-In*.

Victor Brady

Personnel:

VICTOR BRADY	steel drms, vcls	A
MURCEY GORDON	bs	A
PETER PSARIANOS	gtr	A
GARY REAMS	drms	A

ALBUM:

1(A)	BROWN RAIN	(Polydor 24-4036)	1970 SC

45:

1	You Got Me/I've Got The Urge To Move	(MGM 13663)	1967

This very unusual album features a fusion between the steel drum sound with heavy progressive music. The leader, **Victor Brady**, plays wild improvisations with his instrument on self-composed rock tunes. The guitar is always present, with dense rhythm, sometimes clean, sometimes heavy and fuzzy. **Brady** sings on all tracks with his loud voice. The best track being the epic 11:30 *Brown Rain* with an excellent heavy guitar.

(Pascal Moru)

John Braheny

ALBUM:

1	SOME KIND OF CHANGE	(Pete Records S110?)	1970 SC

One of the few albums released on this Californian label. After a rather ordinary start, some tracks are good electric folk rock with an interesting atmosphere, the others are acoustic folk.

(Stephane Rebeschini)

The Brain Police



Personnel:

- TONY JOHNSON drms A
- FRANK MANNIX bs A
- DAVID RANDLE gtr A B
- RICK RANDLE vcls, gtr, keyb'ds, hrmnca A B
- BENNY BENNETT perc B
- NORMAN LOMBARDO vcls, bs B C
- SID SMITH drms B C
- LARRY GRANT gtr C

ALBUM:

1. (B) THE BRAIN POLICE (K.B. Artists WR 4767) 1968 R6

NB: (1) appeared as a demo disc in a plain sleeve. Some copies were issued with a letter of introduction from their manager dated 15th October 1968. (1) has been reissued on Rockadelic (RRLP 26) 1997. There are two different versions of the reissue. Fifty copies came on coloured vinyl with a special folder containing inserts (R2) and 600 copies were pressed on black vinyl with several inserts. (R1).

45:

1. (C) World Of Wax/Smoking At Windsor Hill (Head X 2002/3) 1969

The Brain Police were one of San Diego's most popular sixties groups. Rick Randle had been in The Other Four/The Mandells and Tony Johnson and Frank Mannix came from Sandi and The Accents, two bands that had been local phenomenons. In 1967, Norman Lombardo (The Other Four) and Sid Smith, a local drummer who had led a group called The Roosters who issued a 45 on A&M Records of *Shake A Tail Feather* / *Rooster Walk* (A&M 746) 1964, (Sid plays drums and sings lead vocals on this!) replaced Johnson and Mannix. This was the magical line-up that recorded the demo album in 1968. Recorded on a primitive 4-track machine, the record displays a degree of talent seldom seen in a teenage band. Through a unique combination of pop songs and heavy rock (all original material, written by Rick and Norman) **The Brain Police** created a remarkable document of American rock's transitionary period between flower-power and the guitar-led heavy rock that dominated the scene in 1969. The original demo album was pressed for promo use and the copies were sent to club owners and record labels - it is impossibly rare - the Rockadelic reissue is highly recommended, providing, of course, that you can find it! The reissue included a reprint of the letter included in the original, and a fistful of psychedelic posters from the groups 1967 - 1968 tenure as San Diego's top draw.

Norman and Sid left San Diego in 1969, relocating to the San Francisco Bay Area and along with Norman's old friend Larry Grant (The Other Four/The Mandells) recorded the 45, using session musicians from the 'Frisco area

who remain unknown. *World Of Wax* is radically different from the version on the 1968 demo album, and, as well, the 'B' side reveals that this band had little in common with the San Diego **Brain Police**. Within the next few months, Sid accepted an offer to record and tour with Roly "Treat Her Right" Head. Rick Randle hooked up with the legendary Framework just as they were disintegrating, and then he and their drummer Carl Spiron played together in a two-man band (ala Lee Michaels / Frosty) that never recorded but played a few well - received live shows as The Rick Randle Band. Sometime in 1969, Rick journeyed up to the Bay Area to join Norman and the two formed a short-lived group called The Dry Creek Road Band who are known to have recorded a demo in San Francisco and played live in the area, including a gig at the Fillmore West. At about this time, the pair were asked to play in The Dudes, a top-notch band being assembled to back the up and coming singer Rita Coolidge. This band also included Spooner Oldham, Chris Etheridge and Randy Bishop - three musicians whose list of credits would fill this entire page. Rick then joined two hard-rock outfits, Bighorn and Child, recording and touring with each, and then formed the Seattle-based Randle-Rosburg Band, which became Striker, who released a highly-rated heavy rock album (Arista 4165) in 1978.

The Brain Police had a most remarkable lineage for an "unknown" group - talent most exemplified by Rick Randle who is well remembered by all who came in contact with him as one of the true "naturals", a born singer / musician / performer who is ranked by many as one of the greatest the West Coast has ever produced.

You can also find *I'll Be On The Inside, If I Can* on *Love Peace & Poetry Vol. 1*. (Clark Faville / Max Waller)

The Brain Train

TOP

Personnel:

MICHAEL NEY	drms	A B
ROBBIE ROBISON	gtr, vcls	A B
BOB SEALS	gtr, vcls	A B
DALLAS TAYLOR	drms	A B
WANDA WATKINS	vcls	A
DOUGLAS LUBAHN	bs	B

45:

1	Black Roses/Me	(Titan FF-1738)	Oct 1967

The full story of this band has finally been revealed thanks to Lee Joseph's compilation *Take The Brain Train To The Third Eye* (Bacchus Archives BA1147) 2000, annotated by Mike Stax. The theme of this recommended retrospective is the artists and releases in the hands of Bud Mathis, a boxer-turned-music-entrepreneur based on the Sunset Strip in the 60s.

Originally known as Garnerfield Sanitarium (line-up 'A') with an unusual double-drummer configuration, this local L.A. group were heard and picked up by Bud Mathis in 1966. Through him they acquired bassist Doug Lubahn but lost Wanda Watkins (who'd join another Mathis act The Joint Effort) and were rechristened **The Brain Train** (line-up 'B').

In late '66/early '67 they laid down *Black Roses* (written by Wolfgang Dios, a songwriter signed by Mathis) and *Me*. Mathis took these on the label trail and managed to get the group a contract with Elektra. At that point he was persuaded by Elektra to let Paul Rothchild take over as the group's manager. This triggered the band's final stage of

metamorphosis into the venerated Clear Light - losing Robbie Robison and gaining Cliff DeYoung (vcls) and Ralph Schuckett (keyb'ds).

In September 1967 Clear Light's first 45 was released - *She's Ready To Be Free* / *Black Roses* (Elektra 45622). Bud Mathis had retained the rights to the **Brain Train** material, and as this wasn't going to be used, he leased out the original recordings to Titan, who put out the excellent and sought-after **Brain Train** 45 the following month.

Black Roses is very similar to the finished Elektra product, where Byrdsy-jangle confronts Yardbirds-style-rave-ups. *Me* veers towards sheer dementia with crashing distorted guitars, demonic drumming (ala *7 And 7 Is*) and a chorus of eerie chants, reminiscent again of The Yardbirds (*Still I'm Sad*).

Both sides of the Titan 45 and an unreleased instrumental take of *Me* appear on *Take The Brain Train... Me* had previously appeared on *The Chosen Few Vol. 2* and *30 Seconds Before The Calico Wall* (CD).

(Max Waller/Vernon Joynson)

The Brakmen

TOP

45:

1. Minutes And Minutes/Movin' (LSK WS-2391/2) 1967

Both sides of the 45 can be found on *The Garage Zone, Vol. 2*. The band hailed from Fremont in Nebraska. A second but unconfirmed 45 on LSK - *Nitey Nite* - is thought to exist.

Bram Rigg Set

TOP

Personnel:

RICHIE BEDNARZYCK	organ	A
BOBBY SCHLOSSER (DAMON ROBEY)	ld vcls	A
PETER NERI	ld gtr	A
JERRY POULTON	bs	A
BENNET SEGAL	drms	A

45:

1	I Can Only Give You Everything/Take The Time, Be Yourself (Kayden 400)	Feb. 1967

NB: (1) also released in the U.K. on Stateside (SS 2020).

Formed in spring of 1966, members coming from North Haven and Wallingford, Connecticut. The group got their monicker when a few of the guys spotted the name 'Bram Rigg' on a gravestone in the local cemetary, and decided to go with it. Their version of *I Can Only Give You Everything* and the original *Take The Time Be Yourself* were recorded at Syncron Studios in Wallingford. The original was credited as 'Trod nossel' an 'in-phrase' used by their manager, and later became the new name of Syncron Studios in Wallingford in 1968.

The 45 came out on a New Jersey owned and operated label, and after a few months, received regional airplay in

Albany Ny, Orlando Florida, and the Washington D.C. area. **The Bram Rigg Set** played every weekend in the state and when the single caught on elsewhere, traveled up and down the east coast. They also appeared on a D.C. Teen bandstand show, and were set to lip-sync their 45, but before they could go on, the 45 was misplaced by the studio engineer. The band wanted to lip - sync to the Wildweeds *No Good To Cry* which was also popular at the time in the area, but the station manager wouldn't let them do it.

The Bram Rigg Set also appeared in the film 'A Show With A Very long Title' which was a conceptual idea of teen bands and teen fashion that was shot in the New Haven area in 1966. The Shags appear in the film , while the **Bram Rigg Set** lip-sync *I Can Only Give You Everything* on the platform at the New Haven train station.

Bobby Schlosser (stage name Damon Robey) was involved with a local radio station as a DJ, and decided to quit the band in mid 1967. Local recording engineer and manager Doc Cavalier took some of the guys from the **Bram Rigg Set** and some from The Shags to form a 'real' musical group he dubbed Pulse. Subsequently The Shags split up in the fall of 1967.

You can hear both sides of **The Bram Rigg Set**'s 45 on the compilation *Psychotic Moose And The Soulsearchers*; the flip has also resurfaced on *Garage Music For Psych Heads, Vol. 1*.

(Max Waller / Mike Markesich)

Brand X

TOP

45:

1. She Lied/You Keep Coming Back For More (Sequoia 501) 196?

An obscure Californian punk band. *She Lied* can be heard on *Boulders, Vol. 5*.

Brand X

TOP

45:

1. Come On Home/Stop! In The Name Of Love (Steel Breeze STM-3786/7) 196?

Whether this is the Californian outfit of that name is unconfirmed. Heavy duty post-Vanilla Fudge with ladles of fuzz is what we're hearing here. Why they had to follow the Vanilla Fudge trail and fudgify motown songs is a mystery since *Come On Home* is the winner by far.

Brandywine

TOP

ALBUM:

1	AGED	(Brunswick)	1969

A rock group with flashy guitar and strong harmonies.

(Stephane Rebeschini)

Brass Toad

45:

1. In The Back Of My Mind/Easy To Be Hard (Two Worlds 1071) 196?

From Orange, Texas, end-of-decade/seventies 'psych' that is rated by some. It's a bit too gruff and serious to get one high tho', with the 'A' side also having an orchestrated feel. Check it out for yourself on *The Psychedelic Experience, Vol. 1* CD. (Max Waller)

Brat

Personnel incl:

- RITCHIE BRUBAITER A
- GARY ERBE A

ALBUM:

1. (A) BRAT (No label R 2826) 197? R3

NB: (1) is a one-sided mono album issued in a plain cover.

No information is known about this band, and the price / rarity structure is a guess as there is only one copy known and it has never been offered for sale. The six cuts on the one-sided album include covers of *The Nazz Are Blue* and *The Kids Are Alright*, plus originals in a rural / Neil Young style. The estimated year of issue is 1971/2; although it's difficult to pin down - it could be several years later, in a "retro" style. (Clark Faville)

The Brave New World

Personnel:

- MIKE BECK bs A B
- GEORGE M. GUILMET keyb'ds, backing vcls A
- JOHN KENNEDY drms A
- GUS MOLVIK ld gtr A B
- PAUL TROUSDALE ld vcls A B
- RON ADCOCK drms B
- MIKE WHALEN keyb'ds B

NB: Line-up 'A' 1966. Line-up 'B' 1967.

45:

1. * It's Tomorrow/Cried (Panorama 51) 196?
2. It's Tomorrow/Cried (Piccadilly 225) 1966
3. It's Tomorrow/Cried (Epic 10123) 1967

NB: * Not released.

From Seattle, Guilmet, Kennedy and Molvik had all played at various times during 1964-5 in Mr. Clean and The Cleansers. Mr. Clean (a black vocalist, sax-player and band leader) used non-black sidemen so he could perform for both predominantly black inner-city Seattle clubs and general high school/college audiences. Mr. Clean blended traditional blues, R&B and motown with The Rolling Stones and similar material by miscellaneous American groups after the British invasion. Paul Trousdale knew members of The Daily Flash and The Crome Syrcus, two primary sources of the Seattle/San Francisco psychedelic sound. He wrote songs, mixing this genre with blues, which the three former members of Mr. Clean supported with their heavy R&B background.

Mike Beck blended both traditions. He'd played with Kennedy and Guilmet during 1963-4 in The Newports, the first Seattle group Guilmet had led. Tom Blessing of Tom Thumb And The Casuals was the sax player and sometimes lead singer in the group. The Newports played much material from the early Northwest sound. When Guilmet formed what was later to be named **Brave New World** in 1966, it was on Beck's suggestion that Trousdale should be auditioned as lead singer - they both attended the same high school, and had played together in The Bodrockers.

Brave New World played at the first major psychedelic rock concert in Seattle at the Eagles Auditorium in the Spring of 1967 (the Trips Festival named after its promoter Trips Lansing). They lasted as a more-or-less continuous band in various forms until 1973. By then Molvik and Guilmet had become the band's songwriters and lead vocalists. Beck was the other original member at this time.

Epic paid for a series of recording sessions of the band after *It's Tomorrow* was released, although it is uncertain whether the tapes still exist. Live tapes from 1972 definitely do. Incidentally, another version of their 45 was released on Epic 10123 with the flip-side entitled *Don't You Know You Better Love Me*, though it is the same track as *Cried*. Another song by the group, *I See*, was published on *The History Of Northwest Rock, Vol. 3* and *Battle Of The Bands, Vol. 2*. They only recorded three songs in 1966. Jerry Dennon of Jerden first bought all three but then sold two to Epic, keeping *I See* for this and other Northwest collections.

You'll also find *Its Tomorrow* on *Boulders, Vol. 10* and *History Of Northwest Rock, Vol. 5*.

Gus Molvik's son is the lead singer/lead guitarist Taine Downe (Gus Molvik Jr. or 'Little Gus') of the contemporary LA band Faster Pussycat. (Max Waller / Darryl F. Riffero)



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The Breakers *to* The Bridge

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Breakers
- The Breakers
- The Breakers
- Bobby Brelyn
- The Brentwoods
- Brethren
- Brew
- Brewer and Shipley
- Bridge
- The Bridge

The Breakers

TOP

45s:

1. All My Nights, All My Days/Better For The Both Of Us (Riverton 102) 1965
2. All My Nights, All My Days/Better For The Both Of Us (Jerden 789) 1966

From the Pacific Northwest. *All My Nights, All My Days*, their finest moment, can be found on *Battle Of The Bands, Vol. 2* and *History Of Northwest Rock, Vol. 3*. This is actually Tacoma's Wailers under a pseudonym.

The Breakers

TOP

Personnel incl:

- BOB GARVEY

45s:

1. Jet Stream/Beachhead (DJB 116) 1964
2. She's Bound To Put You Down/Tears In The Rain (Romco 101) 1965
3. Long Green/Splivit Shuffle (Celmor 1002) 1966/7

This band operated out of Wichita, in Southern Central Kansas, during the mid and late '60s. They started out playing surf rock and by 1966 had become an eight piece horn-rock outfit. It's really their second 45 (their garage rock phase) which may interest readers and you can cheek out *She's Bound To Put You Down* on *Garage Punk Unknowns Vol. 5*.

The Breakers

Personnel:

GARY JOHNS	vcls	A
TOM KECKLER	bs	A
MIKE LADD	ld gtr	A
RICHARD LEWIS	gtr	A
STEWART LEWIS	vcls	A
EDDIE TATUM	drms	A

45:

1	Don't Send Me No Flowers, I Ain't Dead Yet/Love Of My Life	(Amy 938)	1966

This garage/punk outfit came from Memphis Tennesse and the 'A' side of the 45, a classic 'pleading' ballad with fine fuzztone guitar, was written by Donna Weiss, a Nashville songwriter who years later won a Grammy for her composition *Bette Davis Eyes*. **The Breakers** were all high school mates aged 15-22, and their sole stab at stardom came when they caught the ear of Charlie Rich's manager, Sy Rosenburg. Stewart Lewis remembers: "He drove us to Nashville to record the song and although it only reached No. 25 in Memphis we heard that it did well in the Santa Barbara, Ca. area. We didn't release any other records however. We just played locally and did the occasional "Battle of the Bands" contest against local bands like The Gentrys and The Boxtops. They won, naturally."

"After a few years of garage band fun, everyone drifted away to college, other bands, and real work. Playing in the band launched a couple of music related careers. Tom Keckler went on to develop quite a reputation making custom made guitars for the rich and famous and Gary Johns made a career out of music locally, ending up playing in a band with Duck Dunn and Steve Cropper, two noted Memphis studio musicians".

You can also find *Don't Send Me No Flowers, I Ain't Dead Yet* on *Pebbles, Vol. 12* (LP) and *Pebbles Vol. 10* (CD).

Other **Breakers** around included one from Phoenix, Arizona with at least one 45: *Say You're Mine / Onec More* on Moxie (MRC 103) in 1964. Another track called *She's Bound To Put You Down* on *Garage Punk Unknowns, Vol. 5* may be by the same act.

(Vernon Joynson / Max Waller / Jerry Cupples)

Bobby Brelyn

45s:

1. I Sit By... /Yes You Do (Jorel 5133) 196?
2. I Know I'll Cry Tomorrow/Hanna (Jorel 5396) 196?
3. Bits & Pieces/? (Jorel) 196?

Brelyn (real name Bob Konecnik) was actually a late sixties Chicago-based pop artist, but *Hanna* a rather Dylanesque punk song with some good guitar has been included on *Pebbles, Vol. 16*, *Pebbles, Vol. 7* (CD), *Psychedelic Unknowns, Vol. 6* and *Boulders, Vol. 11*. It was rather out of character, because the 'A' side was a

country and western ballad.

The Brentwoods

45:

1. Yeah, Yeah, No, No/Babe You Know (Ovr 101) 1967

Although this flower-pop 45 bears all the hallmarks of L.A. the band were from West Texas. The flip side can be found on *Highs In The Mid-Sixties, Vol. 12.- Texas, Part Two*.

Brethren

ALBUMS:

1	BRETHREN	(Tiffany)	1970
2	MOMENT OF TRUTH	(Tiffany)	1971

A psych rock group with good lead guitar and organ work. Their albums have a religious content.

(Stephane Rebeschini)

Brew

Personnel:

- TOMMY LOZANE vcls A
- MARK drms A
- JOHN MEKENIAN organ, piano A
- RONNY REYES ld gtr, vcls A
- ART SANCHEZ bs, vcls A

ALBUM:

1. (A) A VERY FINE BREW (ABC 672) 1969

This was the work of an obscure Californian quintet who may have spent time in Texas too. It's rumoured that a few of them were at some point members of Impala Syndrome. The album, which contains some interesting guitar work, is a marginal case for inclusion here and it's yet to become a real collectable.

Members later formed Yaqui, who released one album *Yaqui* (Playboy Records) 1973, which was dedicated to Don Juan and Carlos Castaneda. Musically, it sounded similar to Santana.

(Vernon Joynson/Stephane Rebeschini)

Brewer and Shipley

Personnel:

MICHAEL BREWER	vcls, gtr, piano	A B C D
TOM SHIPLEY	vcls, gtr, bs	A B C D
HAL BLAINE	drms	A
RUSSELL BRIDGES (LEON RUSSELL)	organ, piano	A
JIM GORDON	drms	A
MILT HOLLAND	perc	A
MIKE MELVOIN	organ	A
JIM MESSINA	bs	A
JOE OSBORN	bs	A
LYLE RITZ	bs	A
LANCE WAKELY	gtr, harp	A
RIENOL ANDINO	congas	B
APPLEJACK	hrmnca	B
MICHAEL BLOOMFIELD	gtr	B
RICHARD GREENE	fiddle	B
ROBERT HUBERMAN	bs	B
BOB JONES	drms	B C
JOHN KAHN	bs, wah-wah	B C D
IRA KAMIN	keyb'ds	B
MARK NAFTALIN	keyb'ds	B C D
FRED OLSON	gtr	B
ORVILLE RED RHODES	pedal steel	B
FRED BURTON	gtr	C
DANNY COX	vcls	C
JERRY GARCIA	pedal steel	C
NICK GRAVENITES	vcls	C
NOEL JEWKES	flute	C
DIANE TRIBUNO	vcls	C
BILL VITT	drms	C
JOSE CHEPITO ARIAS	perc	D
JOHN CIPOLLINA	gtr	D
SPENCER DRYDEN	drms	D
JOHN HARTMAN	drms	D
DAVID LA FLAMME	elec. violin	D
GLEN WALTERS	drms	D

ALBUMS:

(up to 1971)

1(A)	DOWN IN L.A.	(A&M SP 4154)	1968
2(B)	WEEDS	(Kama Sutra BS 2015)	1969
3(C)	TARKIO ROAD	(Kama Sutra BS 2024)	1970
4(D)	SHAKE OFF THE DEMON	(Kama Sutra BS 2039)	1971

45s:

1	One Toke Over The Line/Oh Mommy	(Kama Sutra KA 516)	1970 10
2	Tarkio Road/Seems Like A Long Time	(Kama Sutra KA 524)	1970 55
3	Shake Off The Demon/?	(Kama Sutra KA 539)	1971 98
4	Indian Summer/Song From Platte River	(Radioactive Gold RD 77)	1972

NB: (3) two-sided mono/stereo promo copies exist.

From Kansas, **Brewer and Shipley** were primarily a hippie duet with strong country-rock roots. They would be beyond the scope of this book if it wasn't for their lyrics, which often deal with drugs (*One Toke Over The Line*, *Oh Mommy*, *Back To The Farm* ...), their hippie values (*People Love Each Other*, *Fifty States Of Freedom*..) and for their numerous links with the Bay Area musical scene.

The pair first met at the Blind Owl coffeehouse in Kent, Ohio during 1964, however they didn't get togther until mid-1967. In the interim Shipley (born 1942 in Mineral Ridge, Ohio) spent some time working the Toronto folk circuit. Brewer (born 1944, Oklahoma City), meanwhile travelled to L.A. in late '65 with partner Tom Mastin and formed Mastin & Brewer. After Brewer's brother Keith replaced Mastin in late 1966, the Brewer brothers continued to write untill mid-1967, when Mike landed a songwriting job with Good Sam Music, an affiliation of A&M. Here he arranged for Shipley to also be recruited, and during the summer, they began recording their debut album. This was partially recorded at Leon Russell's house.

During 1967 they wrote songs individually for The Nitty Gritty Dirt Band and The Poor amongst others. H.P. Lovecraft also covered the collaboration *Keeper Of The Keys*, which appeared on the duo's debut album.

Their first album was produced by Allen Stanton (who also worked with The Byrds and Mort Garson) and Jerry Riopelle. *Down In L.A.* defined their style: short, well structured songs with harmonies, good lyrics and the use of excellent musicians: Russell Bridges (better known as Leon Russell), Lance Wakely (pre-Joyous Noise), Jim Messina (Buffalo Springfield/Poco), plus the usual L.A. sessionmen.

Brewer and Shipley then decided to move to Kansas (they would return to California only to record) and signed a new contract with Kama Sutra. Their first two albums for their new label were Nick Gravenites. Some of the best musicians of the San Francisco scene play on these albums, including: Richard Greene (Seatrain), Mark Naftalin (Butterfield Blues Band, Mother Earth, Quicksilver), Michael Bloomfield, Bob Jones (We Five, Southern Comfort), Jerry Garcia, John Cipollina, David La Flamme (It's A Beautiful Day), Spencer Dryden (Jefferson Airplane),...

Not surprisingly, all their albums offer some good guitar solos. However *Weeds* and *Shake Off The Demon* are probably the best. The former contains a superb elongated cover of *Witchi Tai To*, the Indian hymn penned by Jim Pepper (ex Free Spirits), whilst *Shake Off The Demon*, with its title track, *Working On The Well* and *Natural Child* (with the electric violin of David La Flamme) being excellent.

Brewer and Shipley kept on recording for Kama Sutra and Capitol after 1972 but their albums are more conventional.

(Stephane Rebeschini/Nick Warburton)

Bridge

45s:

1. The Life Of A Day/A Beautiful Day (Co-op 519) 1969
2. Love Is There/Gotta Get Back (Roulette R-7081) 1970

The first 45 used to be picked up fairly easily, but nowadays this New Haven, Connecticut, outfit's late mid-tempo psych ballad is quite hard to obtain. Solid-backing with moody mellotron and some burning guitar backed with a straight pop-rocker. The later 45 is dramatic mid-tempo pop-rock with some searing guitar on one side and a harp solo on the other.

The Bridge

ALBUM:

1	JUST FOR YOU	(Crescent City Studios #CCSS-1226)	1970

A six piece mixed male/female Jesus Rock group from Greensboro, North Carolina. They issued at least one other album.

(Stephane Rebeschini)



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The Brigade *to* The British Walkers

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Brigade
- The Brigands
- Brigg
- Bright Image
- George Brigman
- The Briks
- Brimstone
- Brimstone
- The Brimstones
- The British Colonels
- The British Walkers

The Brigade

Personnel:

- BOB ANDERSON drms A B C
- ERIC ANDERSON keyb'ds A B C
- PETER BELKNAP vcls A B C
- TIMMY VETTER bs A
- ED WALLO gtr A B C
- MARK HARTMAN bs B
- DENNIS STEINDL bs C

ALBUM:

1. (C) LASTLAUGH (Band N Vocal 1066) 1970

NB: (1) reissued on Del Val (1991) and on Rockadelic.

Formed in North Portland, Oregon during the summer of 1966. They won the KLSN Radio Portland Teen Fair Battle Of The Bands on 9th June 1968 and received a 1954 custom purple Cadillac Hearse as a prize! By now they were a top local attraction and the same year they signed to the American Record Company and recorded a demo which received a lot of local airplay. They went on to record an album for the B&V label in 1970 but split up before it was released. Consequently it received little airplay and flopped. The band all went on to college or further education. Today the album is exceedingly rare and even the limited edition reissue on Rockadelic, which has been restricted to just 350 copies, seems destined to become the same before long. Musically, it consists of keyboard-dominated progressive rock and pretty uninspired progressive rock at that on side one. The second side is much better, with some exhilarating keyboard playing on *Self-Made God* the highlight.

The Brigands

45:

1. (Would I Shall Be) Her Big Man/I'm A Patient Man (Epic 1001) 1966

This 45 must have been part of a one-off deal with Epic. The band have been reported as coming from Forest Hills, New York on the sleeve notes to *Back From The Grave*, but Ohio is also rumoured to have been their home. The 'A' side, a song about a guy working himself into the ground to pay for his girlfriend's expensive habits, can be found on *Back From The Grave, Vol. 2* and *Sixties Punk Ballad Sampler*. It was written and produced by Arthur and Kris Resnick of Third Rail fame and is pretty good, with sharp lyrics and typical garage instrumentation.

Brigg



Personnel:

- RUSTY FOULKE vcls, gtr A
- ROB MORSE acoustic gtr A
- JEFF WILLOUGHBY bs, flute, piano, vcls A

ALBUM:

1. BRIGG (Susquehanna Sound Productions) 1973 R1

NB. (1) has been repressed and also reissued on CD.

This is an album of folk tinged psychedelic rock, from a Northumberland, Pennsylvania band, although some dealers have previously listed them as Canadian. Not a particularly memorable album, but quite pleasant.

Bright Image

45:

1. People In The Town/Julip Sanctuary (Amigo 114) 196?

People In The Town can be heard on *Return of The Young Pennsylvanians*. It comes with lots of fuzzy guitar and wailing vocals. They were a Philadelphia-based band.

George Brigman



Personnel:

- GEORGE BRIGMAN gtrs, vcls, bs A
- JEFF BARRETT drms A
- RON COLLIER harp, conga A

ALBUM(S):

1. (A) JUNGLE ROT (Solid SR001) 1975
2. 2ND ALBUM (Cassette only) 1977
3. I CAN HEAR DANCING (Or 004) 199?

NB: (3) is a vinyl reissue of the 1982 cassette of the same name.

45:

1. * Blowin' Smoke/Drifting (Solid SR 8417) 1977

NB: * shown as by Split.

Jungle Rot is full of Stooges - like raw electric punk, superb psychedelic guitar, and is very hard to find now. More accessible and in similar vein is *Human Scrawl Vagabond* (Resonance 33-8602) 1987 - a recent Dutch release. This includes material from his obscure *I Can Hear Ants Dancing* cassette and the five track *Silent Bones EP* together with six previously unreleased tracks and is full of fuzztone guitar.

I Can Hear Ants Dancing has also been reissued on vinyl by OR records, and the *Silent Bones EP* has been reissued on Bonafide.

The Briks

TOP

Personnel:

- RICHARD BORGENS ld gtr A B
- CECIL COTTON vcls A C
- LEE HARDESTY gtr A B C
- MIKE MARONEY bs A B C
- STEVE MARTIN drms A
- PAUL RAY vcls B
- CHRIS VAN DER CULT drms B C
- JAMIE HERNDON ld gtr C

45s:

1. I'm Losing/It's Your Choice (Acetate) (Rhodes Recording No #) 1966
2. Can You See Me?/Foolish Baby (Bismarck 1013) 1966
3. Can You See Me?/Foolish Baby (Dot 16878) 1966
4. NSU/From A Small Room (Bismarck 1020) 1967

Originally known as The Embers when they formed at Texas Tech early in 1965. They relocated to Dallas in the

summer of that year and renamed themselves **The Briks**. Their first 45, which was preceded by an acetate, sold around 5,000 copies and was a hit locally. *Foolish Baby* was a pounding punk number which can be found on *Flashback, 5* and *Highs In The Mid-Sixties, Vol. 13, Texas Part Three*. The 45 was leased to Dot for nation-wide distribution but did not become the big hit the band hoped for. Their progress was further interrupted when Cotton, Martin and their manager Reggie Lange were drafted in the summer of 1966 although Cotton later rejoined the band in January 1967 when his original replacement Paul Ray left to join The Cobras. Later in 1967 a live tape was made of the band at The Northwood Country Club and this can be heard on side two of *Texas Punk, Vol. 8*. They also recorded a second 45, a rather weak cover of The Cream song *NSU* which flopped. Having failed to achieve success they disintegrated during 1968, but Richard Bergens later turned up on The Truth 45 and Cecil Cotton later moved to San Francisco where he played in The Snakes with Steve Karnavas (ex-Chapparals).

The Briks have been extensively covered in Cicadelic's Texas Punk series. Apart from occupying one side of *Vol. 8*, they have six tracks on *Texas Punk 1966, Vol. 7*. In addition to *Can You See Me?*, *Foolish Baby* and *N.S.U*, there are three previously unreleased tracks: the cover version of The Animals' *Baby, Let Me Take You Home* as performed by the band on the Sump 'N' Else TV Show; *Over You*, a folk-rock melody and *Keep Down* with Paul Ray on vocals. *Texas Punk, Vol. 6* features *It Won't Be Wrong* and *It's Your Choice* - two previously unreleased tracks the last of which had been recorded along with *I'm Losing* early in 1966 prior to the first 45. Many of the tracks included on the Cicadelic vinyl comp, also appear on the Collectables CD box set *Acid Visions Vol. 3*

Brimstone



TOP

Personnel:

- GREGG ANDREWS vcls A
- KEN MILLER bs, voice A
- BERNIE NAU keyb'ds, clarinet, voice A
- JIMMY PAPATOUKAKIS A
- CHRISTOHER WINTRIP gtr, voice A

ALBUM:

1. (A) PAPER WINGED DREAMS (Brimstone) 1973

45s:

1. Home Cooking/Visions Of Autumn (Langco 3122/3) 1973

The album is melodic, early seventies progressive rock, with the title track probably the pick of side one. Side two is complex suite in five movements. Each movement, except the last is symbolic of something. The first, an instrumental composition on a childhood fantasy, symbolises the Crown of Creation. The second is symbolic of the Resurrection. It features some nice solo vocals complimented by intermingled harmonies. The third is symbolic of The Conception of Life and culminates in lots of instrumentation and percussion. The fourth is the most melodic part of the suite. Lyrics dominate the music but there's some nice guitar work and counte-pointing vocals. Given what has gone before the epilogue is a little disappointing but overall this is worth investigation. It was recorded in Youngstown, Ohio, although the band came from Cleveland.

(Vernon Joynson / Max Waller / George Gell)

Brimstone

45:

1. Blowin' In The Wind/Trinket (Firebird 1800) 1969

A soulful outfit from Florida. (Max Waller / George Gell)

The Brimstones

45:

1. It's All Over Now But The Crying/What Is This Life? (MGM 13653) 1966

This Dallas, Texas band, had no other recorded output. The 'A' side later resurfaced on *Pebbles, Vol. 17*. It's a rather demented R&B influenced fuzz-rocker superimposed with rather emotive vocals.

(Vernon Joynson / Max Waller)

The British Colonels

Played a lot around the Dallas area of Texas in the mid-sixties but never made it onto vinyl at the time. *Texas Punk, 1966: Vol. 9* includes *Come Back*, a rather inconsequential previously unreleased recording by the band.

The British Walkers

Personnel incl:

ROY BUCHANAN	gtr	A
BOBBY "THE KID" HOWARD	vcls	A B C D E F G H
MIKE KENNEDY	drms	A B
JUNIOR GIL	bs	A B
JIMMY CARTER	gtr	B C D
GARY KINGERY	drms	C
RONNIE WELBORNE	bs	C
JACK BROOKS	bs	D E F G
STEVE LACEY	drms	D E F G
TED SPELEOS	gtr	E F
JOHN HALL	bs, keyb'ds	F
TONY FALSO		G
GEOFFREY RICHARDSON		G
MIKE ZACK	drms	H

45s:

1(A)	I Found You/Diddley Daddy	(Try 502)	1964
2(C)	The Girl Can't Help It/Lonely Lover's Poem	(Charger 108)	1965
3(-)	Watch Yourself/Bad Lightnin'	(Manchester 651120)	1965
4(-)	The Story of My Life/Bad Lightnin'	(Manchester 651121)	1965/6
5(D)	Sh'mon / Sh'mon Pt.2	(Soultime 001)	1966
6(-)	Shake/That Was Yesterday	(Cameo 466)	1967
			106

NB: (3) and (4) recorded by Bobby Howard with Nashville session players. (5) released as by Mr. Dynamite. (6) recorded by Bobby Howard, Larry Kidwell and Chartbusters members.

Originally a Virginian outfit called Bobby Howard and The Hi-Boys (line-up 'A'). Bobby Howard had already established himself on the scene with Link Wray's band, the Wraymen, and continued to record with Wray and as a solo artist.

Bitten by the Invasion bug, they changed to an Anglophile name and style and soon became a big attraction on the Washington, D.C. scene alongside The English Setters, Fallen Angels, Chartbusters and Telstars.

The debut 45 reflects the Liverpool influence - a Beatlesque pop ballad backed by a driving Bo Diddley beat-stomper with harmonica. *Watch Yourself*, written by Bobby Howard and Link Wray, looks to Bo Diddley again for the shufflin' rhythm with a nod to the Rolling Stones for moody attitude, then adds some way-cool slippery-smooth guitar runs - one of the class cuts on *Sixties Rebellion Vol. 16*. *Bad Lightnin'*, notable for more great harmonica and raw vocals is on the *Signed D.C.* compilation. Bob Embrey reveals in his fanzine, "D.C. Monuments", that the Manchester 45s were recorded in Nashville by Bobby Howard with session musicians.

Shake is one of the more accomplished cover versions and can be heard on *A Journey To Tyme Vol. 4* - excellent R&B vocals, great rhythm section and an unexpected fuzz solo. The flip is an orchestrated beat ballad. Bob Embrey notes that this 45 was actually recorded in NYC by Bobby Howard with members of The Chartbusters and Larry Kidwell of Lawrence and The Arabians on keyboards.

Bobby Howard left soon after in 1967 and joined The Mad Hatters briefly before forming the Sweet, a blue-eyed soul group who put out a couple of 45s on Smash. He'd team with Link Wray again in the early '70s and release a solo LP as Mordicai Jones.

The British Walkers strolled on through many line-ups but never recorded again and finally folded in 1969.

Amongst a host of local heroes that passed through their ranks the most famous is original guitarist Roy Buchanan, already a seasoned and in-demand player at the time. He would move on through a succession of other bands (Outcasts, Fourmost, Uncalled Four) and famous artists before a solo career that came to prominence in the early '70s with the sublime instrumental *Sweet Dreams*.

Mike Zack, who replaced Steve Lacey, was from Lawrence and The Arabians and would go on to many other outfits including Wild Honey, Reasons Why, Puzzle, Cherry People and Nils Lofgren's band.

Jimmy Carter moved on to the Telstars and was reunited with Zack in Wild Honey. Steve Lacey also joined the Telstars and would move on to Smalltalk, Puzzle and Tractor.

Hall and Speleos teamed up with Boston emigres Barbara Keith and ex-Remains drummer N.D.Smart to form Kangaroo. John Hall would find greater success in the mid-70s with Orleans.

Thanks to Bob Embrey and his "D.C. Monuments" fanzine (issue #2 is devoted to **The British Walkers**) for straightening out the personnel details.

For more info on the D.C. scene check out Mark Opsasnick's 'Capitol Rock' (Fort Center Books, 1996).

(Max Waller)



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The Brogues *to* Bruthers

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Brogues
- Bronin Hogman Band
- Terry Brooks and Strange
- Broth
- Brother Fox and The Tar Baby
- Brotherhood
- Brotherhood
- BLC (Brother Love Congregation)
- Brothers
- The Brothers and Sisters
- Brothers Grim
- Bob Brown
- Bobby Brown
- Charlie Brown
- Doug Brown
- Scott Brown and The Tempests
- Brownscombe and Kleiner
- Brownstone
- Bruthers

The Brogues

Personnel:

- RICK CAMPBELL organ, vcls A B
- GREG ELMORE drms A B
- EDDIE RODRIGUES gtr A B
- BILL WHITTINGTON bs A B
- GARY GRUBB (nee DUNCAN) vcls B

EP:

1. (A/B) THE BROGUES (Line/Taxim 3012) 198?
2. (A/B) Someday/But Now I Find/I Ain't No Miracle Worker/Don't Shoot Me Down (Sundazed SEP 114) 1996

NB: (1) and (2) contain both their 45s.

45s:

1. (A) Someday/But Now I Find (Twilight 408) 1965
2. (A) Someday/But Now I Find (Challenge 59311) 1965
3. (B) Don't Shoot Me Down/I Ain't No Miracle Worker (Challenge 54316) 1965

Although **The Brogues** lifespan extended a mere nine months, and their recorded output was limited to just two 45s, they are remembered some thirty years on as one of the best '60s punk bands - and as a precursor to Quicksilver Messenger Service.

The Brogues formed towards the end of '64, playing their first gig on News Years Eve that year and quickly gathering a following in their home town of Merced, California. It wasn't long before they cut a couple of demo tracks at a studio in Fresno, and the Hush label picked up on the stronger of them, *Someday*. (The other track, *Journey* is reputedly a poor instrumental which sounds like a TV theme tune). They were quickly signed up by Hush who prompted them to re-record the track at Coast Recorders, San Francisco for their first 45. Although *Someday* wasn't typically representative of the bands sound - being more of a folk-rocker, it's still pretty decent and the flip is more akin to their Brit-Invasion influences.

The 45 was a local hit around Bakersfield and Fresno, and they even got to play alongside bands such as the Zombies and plug the 45 on an L.A. TV show. It was also around this time that they recruited (pinched) Gary Grubb from another local group The Ratz, his vocal style fitting **The Brogues** penchance for "American music with a British accent", i.e. Brit Invasion styled R&B revved up with passion and ferocity.

Someday was licensed by major indie Challenge, and the new label took them to L.A. to record a follow-up - *Miracle Worker* being selected from a pile of demo acetates and the flip *Don't Shoot Me Down* being written by the band almost on the spot.

This epic punk 45, should have burned up the charts, but unfortunately **The Brogues** were in the hands of bigger forces... within a few weeks Eddie and Rick had received draft notices and had no option to quit. With the heart torn out of the band, auditions were held, but it was quickly realised that the magic could not be re-constructed, and they decided to disband.

Greg and Gary decided to stay in San Francisco, forming Quicksilver Messenger Service, whilst Bill went on to Family Tree, together with ex-Ratz member Bob Segarini.

Compilation coverage has so far included: Both sides of both their 45s plus the demo version of *Someday* on *The Hush Records Story*; Both sides of their first 45 on *Sound of The Sixties: San Francisco Part 2*; Both sides of their second 45 on *Psychedelic Microdots Vol. 1* and *I Turned Into A Helium Balloon*; *Don't Shoot Me Down* on *Garage Music For Psych Heads* and *Pebbles, Vol. 10*; and *I Ain't No Miracle Worker* has resurfaced on *Mindrocker, Vol. 1* and *Nuggets, Vol. 6*.

For a more indepth and eloquent article on **The Brogues** see Alec Palao's write-up on Hitomi I's Trans-World '60s Punk:Cutie Morning Moon website: http://60spunk.m78.com/.

Bronin Hogman Band

TOP

ALBUM:

1	BRONIN HOGMAN BAND	(Gamut)	1974 R2

From New York, a psych/prog band with guitar/organ battles.

(Stephane Rebeschini)

Terry Brooks and Strange



Personnel:

- TERRY BROOKS ld gtr, vcls A B
- BOB GRIFFIN bs A
- JOHN KOTCH keyb'ds, moog B
- DONNIE CAPETTA bs B
- JIM CHAPMAN drms B
- (DON HASTE drms A)
- (DONALD L. HALL strings A)
- (BOB CARA bs B)
- (BRIAN LEARY drms B)

ALBUMS:

1. (A) TRANSLUCENT WORLD (Outer Galaxie TW 1000) 1973
2. (B) RAW POWER (Outer Galaxie OG 1001) 1976
3. (C) TO EARTH WITH LOVE (Star People SPR 0005) 1980
4. (-) HIGH FLYER (Star People) 196?

NB: (1) and (2) reissued as Psycho 34 (1985) and Psycho 2 (1984) respectively. (1) and (2) reissued on CD by Akarma (AK 001 and AK004 respectively). (3) reissued on CD by SPM and by Strange Records (CD001) 1995. Fanatics of this band will also be interested in *The Criteria Demo Album* (Criteria) R4, of which just 100 numbered promotional copies were pressed in red vinyl, all autographed by Terry Brooks. It's the usual heavy guitar psychedelia.

45s:

1. Jimi/Hey Mr Lonely Man (Outer Galaxie 305322) 197?
2. A Thousand Miles From Nowhere/Annihilation (Outer Galaxie 32157) 197?
3. Color My World/Queen Of The Mountain (Outer Galaxie 11229) 197?
4. Bottom Line/Do You Believe (Star People 0001) 198?
5. Do You Believe/Bottom Line (Star People 0002) 198?
6. DiscoQueen/I Promise You My Love (PS) (Star People 0003) 198?
7. DiscoQueen/What Kind Of Man (PS) (High Frequency 4178) 198?
8. Mr. Strange/Mr. Strange (12") (Florida Rock Inc. 4002) 1981

NB: (1), (2) & (3) As Strange. (4), (5), (6) & (7) As **Terry Brooks and Strange**. (8) is a German 12" with two different versions of *Mr. Strange*. It came with a copy of a document where a certain Dr. Chisholm attests that Mr. Brooks may be a bit strange, but not mentally insane.

This heavy Florida-based seventies psychedelic rock outfit is well worthy of investigation. All of the material is written (or in one case co-written), arranged, directed and produced by **Terry Brooks**, and pretty mindblowing some of it is too.

The stand out track on the first album is *Ruler Of The Universe* (also on *Endless Journey, 3*), which is full of psychedelic guitar and sound effects. *The Kiss Of A Butterfly* is full of fuzz guitar and *Lost* is more laid back in style.

On *Raw Power, Fields And Fields Of People* and *Love Me* are quite strong vocal numbers, *Are You My Friend?* and *To The Far Side Of Time* are space rock and the title track, a powerful psychedelic haze. The whole of side two is taken up by the 19 minute long *Life Jam*, which sounds largely improvised and not wholly successful.

The first albums are only recommended to connoisseurs of space rock and psychedelic freakouts, but the third is really psychedelic hard rock and *Bottom Line*, *Woman* and *Mister Strange* are all strong songs. This album should have a much wider appeal.

Broth



ALBUM:

1. BROTH (Mercury 6338 032) 1970 SC

This heavy progressive album was also released in Germany. It's now a very minor collectable. One of its cuts, *I'm A King*, was also included on Mercury's 1970 *Dimension Of Miracles* compilation. (Vernon Joynson / Rick Rozoff)

Brother Fox and The Tar Baby



Personnel:

- RICHIE BARTLETT gtr A
- TOM BELLIVEAU bs A
- DAVE CHRISTIANSEN gtr A
- BILL GARR drms, perc A
- STEVE HIGH vcls, perc A
- JOE SANTANGELO keyb'ds A

ALBUMS:

1. (A) BROTHER FOX AND THE TAR BABY (Oracle 703) 1969
2. (A) BROTHER FOX AND THE TAR BABY (Capitol ST-544) 1969

This band don't seem to have put out any 45s. Their album is pretty varied but a couple of tracks, *To Your Dreams* and *Mr. Sleepy*, veered towards psychedelia. Bartlett had previously been with The Profets, who didn't make it onto vinyl and The Front Page Review, who recorded an album for Big Mouth in 1967, which was never released. He played in The Fools in 1980. His involvement certainly places them in New England, almost certainly Boston. Both albums are identical, the first being released privately.

Brotherhood



Personnel:

- RON COLLINS organ A
- DRAKE LEVIN gtr A
- MICHAEL SMITH drms A
- PHIL VOLK bs A

ALBUMS:

1. (A) BROTHERHOOD (RCA Victor LSP-4092) 1968
2. (-) BROTHERHOOD BROTHERHOOD (RCA Victor LSP-4228) 1969

45:

1. Box Guitar/Jump Out The Window (RCA Victor 47-9621) 1968

Formed by Levin, Volk and Smith after their exit from Paul Revere and The Raiders, and cultivating a similar pop territory. The first album contains strident pop with some heavier sounds than their predecessors but also adds some unwelcome brass and orchestration. One immediate standout is *Doin' The Right Thing (The Way)*, a dramatic, sitar-influenced power-popper straight out of the Paul Revere and The Raiders school. Otherwise it is fairly undistinguished pop and ballads.

They also recorded as Friendsound. (Max Waller/Clark Faville).

Brotherhood



ALBUM:

1	STAVIA	(Private Pressing)	1972 R1/R2

From Ohio, this **Brotherhood** (unconnected to the ex-Raiders bunch), played an interesting mix of psych and prog rock with some latin influences, a roaring organ, a strong guitar and an electrified flute. Only 200 copies were pressed.

(Stephane Rebeschini)

BLC (Brother Love Congregation)



Personnel incl:

- LARRY ANDERSON
- B.S. HYPENFINKLE

45s:

1. Bringing Me Down/She's Gonna Love That Boy (Kumquat 1) 1968
2. I Don't Want To Go/What Can You Do When You're Lonely? (Kumquat 3) 1970

A Texas band, originally known as **Brother Love Congregation**, who issued their first 45 under this name. The 'A' side can be heard on *The Cicadelic Sixties, Vol. 2*, whilst the 'B' side has resurfaced on *Sixties Rebellion, Vol. 2*. They followed this with a pretty good psychedelic single *I Don't Want To Go* which later appeared on *Acid Visions, Vol. 2* and *Acid Visions - The Complete Collection, Vol. 1* (3-CD set).

Apparently the same group may also have recorded as Jeremiah one 45:- *Jeremiah/Forever Never Comes* (Kumquat 2) around 1969.

Brothers

TOP

Personnel:

WARREN ZEVON	vcls	A

45:

1	The Girl's Alright/ Love Story	(White Whale 255)	1967

After Lyme and Cybelle, Warren Zevon played with the **Brothers** and wrote the 'A' side of their single, the flip being a Randy Newman song.

(Stephane Rebeschini)

The Brothers and Sisters

TOP

45s:

1. I Call Your Name/And I Know (Soft 979) 1966
2. I Call Your Name/And I Know (Tower 262) 1966

A pretty dire garage punk outfit from Texas judging by *And I Know* which can be found on *Flashback, 3* and *Garage Punk Unknowns, Vol. 2*. This was a different group from the Texas Valley's Brothers & Sisters who released *See What Tomorrow Brings* on Pharaoh (153) in 1966.

Brothers Grim

TOP

45:

1. You'll Never Be Mine/Scuzzy (Triple Tigrrr 7) 196?

A folk-rock outfit from Los Angeles. The 'A' side includes loads of screaming girls. Not a bad effort, it can be heard on *Garage Punk Unknowns, Vol. 4*.

Bob Brown

Personnel:

BOB BROWN	vcls, gtr	A B
JOE CLARK	piano, organ	A B
MARSHALL HAWKINS	bass	A
ROLAND HENDERSON	viola, violin	A
BILL LaVORGNA	drms	A
ORIN SMITH	gtrs	A B
LORNA BEARD	violin	B
RUSTY CLARK	viola	B
EDDY GOMEZ	bs	B
ALETA GREENE	backing vcl	B
RICHIE HAVENS	backing vcl	B
BILL KEITH	pedal steel	B
ERIC OXENDINE	bs	B
ROB WINDSOR	drms	B

ALBUMS:

1(A)	THE WALL I BUILT MYSELF	(Stormy Forest SFS 6007)	1970
2(B)	WILLOUGHBY'S LAMENT	(Stormy Forest SFS 6008)	1971

Produced in New York by Richie Havens on his own label, **Bob Brown** is a psych/folk singer influenced by Tim Buckley. Both albums are interesting, although very similar in style: dreamy vocals, some melancholic long tracks (*Icarus, Light Of Children Come, Seek The Sun*), with a competent backing group.

Not to be confused with Bobby Brown, as some dealers do!

(Stephane Rebeschini)

Bobby Brown

ALBUMS:

1. THE ENLIGHTENING BEAM OF AXONDA (Destiny DR 4002) 1972 SC/R1
2. LIVE (Destiny DR 4001) 1978 SC
3. PRAYERS OF A ONE MAN BAND (Destiny DR 4002) 1982 SC

NB: (1) has been repressed many times! Earliest known pressing says on back cover "For additional copies, send $5.00 to...", the second pressing says a higher price, third pressing higher etc. (2) copies say "Send $6.25" on the back. (3) was his last known album. Copies say "Send $8.50" on the back.

A Sacramento, Californian multi-instrumentalist who uses a wide range of homemade instruments on these three albums. Musically, they could be described as psychedelic folk and at their better moments a mystical atmosphere is achieved. Sadly, however, on some occasions (particularly *Mambo Che Chay* on (1)) Bobby Brown sounds extremely like Rolf Harris! They were released on his own label and the original pressings have become minor collectors items. **Bobby Brown** also performed along the West Coast. (Vernon Joynson/Clark Faville)

Charlie Brown

Personnel:

CHARLIE BROWN	vcls	A
BOB FERNBACH	autoharp	A
SHERRY NOYES	accordion	A
HARMONICA SLIM	hrmnca	A
GENE TAMBOR	gtr, vcls	A
MATT UMANOV	gtr	A
PAT WINSTON	vcls	A

ALBUM:

1(A)	TETON TEA PARTY	(Broadside BR 305)	1966

Born Charles Edward Artman and son of a Methodist minister in northern Iowa, **Charlie Brown** was, according to the extensive liner notes of his only album "a mystic, poet, folksinger, baker of bread, builder of tepees and prophet of The New Age Of Consciousness". After moving to California and experimentating with various religions, "often with the help of certain chemical catalysts", **Brown** adopted an identity with the Indian and chose to live in tepees and organized Indian Ceremonies, which got him arrested for possession of peyote. He also attracted the attention of the local police for building up his tepee on various sites (University of California, military bases etc.).

Housed in a superb sleeve which shows him like a kind of new Messiah (bearded, long-haired, surrounded by fire, shining cross, masks, mountains etc.), the album sadly doesn't live up to expectations. Produced by Anthony Kent and recorded in New York in 1966 with some local folk musicians, it consists of traditional folk, the best track being the long *Ballad Of Earl Durand*, the story of a man "Born too late a mountain man, he was shot down in the Tetons, by the Law's bloodthirsty band". It may interest fans of the first Holy Modal Rounders albums.

(Stephane Rebeschini)

Doug Brown

45:

1	TGIF/The First	(Hide Out 1008)	1966

From Ann Arbor, an obscure single by the former Omens leader and future member of Beach Bums and Bob Seger and The Last Heard.

(Stephane Rebeschini)

Scott Brown and The Tempests

ALBUM:

1	TEN SPEED	(Fish Creek)	1975

A rural rock outfit from Oregon.

(Stephane Rebeschini)

Brownscombe and Kleiner

ALBUM:

1	FIND A SIMPLE LIFE	(Private Pressing)	1974 R2

From New Jersey, a rare folk duo mixing original material (*Red Dog, Great Spirit*) and some traditionals. Only 300 copies were pressed.

(Stephane Rebeschini)

Brownstone

Personnel:

MICHAEL FRASS	keyb'ds, vcls	A
DAVID P. HOFFMAN	gtr, vcls	A
SAMUEL F. JOHNSON	drms	A
BARBARA LOPEZ	vcls	A
STEVE SELBERG	bs, oboe, vcls	A
DOUGLAS WELBAUM	ld gtr	A
(DAVE DICKERSON		A)
(BOB GISONNO		A)
(TOM JUSTIN		A)
(TOM SCOTT		A)

ALBUM:

1(A)	BROWNSTONE	(Playboy PB 110)	1973

Recorded in Los Angeles and produced by Al Schmitt, Russell Schmitt and Jerry Hudgins, this album should interest Westcoast fans with it's powerful female vocals and good guitar work a la Fear Itself. Al Schmitt, who had previously worked with the Jefferson Airplane and Ivory, managed the Pentagram label, and obviously knew what to do with the fine voice of Barbara Lopez and the fluid guitar of Doug Welbaum. The choice of material was judicious too: Free's *Be My Friend*, Ike Turner's *Too Much Woman*, *Sweet Lullaby* by Randi Jacobs and six originals

co-written by the group members and Bob Gisonno.

The liner notes state that the group formed circa 1967 as Fair Befall.

(Stephane Rebeschini)

Bruthers

Personnel incl:
JOE DELIA A

45:

1	Bad Way To Go/Bad Love	(RCA-Victor 47-8920)	Sept. 1966

From the outskirts of NYC. The 'A' side, a frantic punker, is something of a classic with some great organ. Check it out on *Pebbles, Vol. 8* (*Vol. 10* on CD) or *Mayhem And Psychosis, Vol. 1*. The flip has resurfaced on *The Garage Zone, Vol. 1*.

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Bryds *to* The Buckle

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Bryds
- The Brymers
- The Brym-Mars
- Brym Stonz Ltd
- The Bubble Gum Machine
- Bubble Puppy
- The Buccaneers
- The Buccaneers
- The Buckinghams
- Mickey Buckins and The New Breed
- The Buckle

Bryds

TOP

Personnel incl:

- BOB STANLEY ld gtr, vcls

45:

1. Your Lies/Why Did You Have To Break My Heart? (Raynard 10038) 1965

This outfit started out in 1963 as a frat rock combo The Empires which later split into **The Bryds**, a five piece and The Outspoken Blues. Only 500 copies of the Lake County, Illinois outfit's 45 were pressed. The 'A' side can be heard on *Back From The Grave, Vol. 6*, a Kinks-influenced song. It's notable for catchy organ and very abrupt ending.

In 1967 **The Bryds** split up and Bob joined The Outspoken Blues.

The Brymers

TOP

45:

1. Sacrifice/I Want To Tell You (Diplomacy 30) 196?

An obscure San Jose outfit of whom I know nothing. *Sacrifice* can be found on *Boulders, Vol. 4* and *Garage Punk Unknowns, Vol. 2*.

The Brym-Mars

45:

1. Keep On Going / Brighter Than The Stars (eEe REcords RI 2772B) 196?

Out of Raliegh N.C. came **The Brym-Mars**, who recorded one single for eEe (Embers Entertainment Enterprises), a label put together by The Embers, who were known for their "Shag Beach" music.

Brym Stonz Ltd

Personnel incl:

- CURTIS KIRK
- LESLIE ROBERTS
- DWAYNE SAUNDERS

45:

1. Times Gone By/You'll Be Mine (Custom 143) 1967?

A minor league garage/psych outfit from Tyler, Texas. Max Waller tells me the 'A' side of this uncompiled 45 is a pedestrian ballad psychedelic only by virtue of some deeply serious but (nowadays) hilarious lyrics - "variations of oceans of lavender skies" - crimson thoughts in a green and yellow mist"! The flip is brooding mid tempo garage in a folk- rock vein with a nifty bass line.

The Bubble Gum Machine

ALBUM:

1	BUBBLE GUM MACHINE	(Senate (2)1002)	1967

A little unknown band. Not a bubble gum group, as they play a mix of dreamy pop and pop psyche.

(Stephane Rebeschini)

Bubble Puppy



Personnel:

- ROY COX bs A
- DAVID FORE drms A
- TODD POTTER gtr A

- ROD PRINCE ld gtr A
- TOMMY SMITH
- CLAYTON PULLEY

ALBUMS:

1. (A) A GATHERING OF PROMISES (International Artists IA 10) 1969 176
2. (A) WHEELS GO ROUND (One Big Guitar OBGLP 9004) 1987 (UK release) -

NB. (1) reissued on Decal (LIK 33) 1988 in the UK, and on CD by Collectables (COL-CD-0558).

45s:

1. Hot Smoke And Sasafras/Lonely (Int. Artists 128) 1969 14
2. If I Had A Reason'/Beginning (Int. Artists 132) 1969 128
3. Days Of Our Time/Thinkin' About Thinkin' (Int. Artists 136) 1969
4. What Do You See?/Hurry Sundown (Int. Artists 138) 1969 -

They started rehearsing in San Antonio in 1967 using a temporary name Willowdale Handcar although prior to this Prince, Cox and Fore had played together in Corpus Christi as The New Seeds. The name **Bubble Puppy** was chosen whilst they were high on acid at a Hendrix Concert flicking over the pages of Aldous Huxley's 'Brave New World'. With their new name they headed for Austin where they played at the now legendary Vulcan Gas Company but after being signed by International Artists they moved on to Houston. Their first 45 reached No. 14 in the U.S. charts in March 1969 and combined hard rock with fresh vocal harmonies. Their album, which actually reached No. 176 in the U.S. Album Charts, was similar in style and, although their three subsequent 45s never achieved the success of the first, they became International Artist's most successful act after the 13th Floor Elevators.

During a tour with Steppenwolf Nick St. Nicholas convinced them to move to California which they did signing to Steppenwolf's ABC/Dunhill label. Here they changed their name to Demian issuing an album in 1971. Later in 1977 they reformed as Sirius. However, the story was not over. They re-emerged in 1987 with a new album which contained new versions of their old classics as well as fresh material but which frankly showed them to be a shadow of their former selves.

Their original album was reissued again thanks to Decal/Collectables and their compilation *The International Artists Singles Collection* includes *Thinkin' About Thinkin*, *If I Had A Reason* and *What Do You See?*. *Beginning* can also be found on the *Relics, Vol. 1*; *Hot Smoke And Sassafras* on *Best Of '60s Psychedelic Rock* (CD); and, *Thinkin' About Thinkin*, *Days Of Your Time* and *What Do You See ?* can be heard on *Austin Landing*; *Vol. 2* of the same series also includes *Hurry Sundown*.

The Buccaneers

TOP

45:

1. You Got What I Want/Standing In The Shadow Of Your Love (Sevens International SI-1007) 1966

From the Dallas/Fort Worth area of Texas. The 'A' side, a cover of The Sorrow's 1965 U.K. hit, can be heard on *Flashback, 5* and *Highs In The Mid-Sixties, Vol. II.-Texas, Part One*. Quite a good version, it has some interesting guitar work near the end and altered lyrics in the chorus. The flip has also resurfaced on *Sixties Rebellion Vol. 2*.

The Buccaneers

45:

1. You're Never Gonna Love Me Anymore/I'm A Fool (Amigo 104) 1966

A different band who hailed from Philadelphia, Pennsylvania. The 'A' side, a very credible commercial punk offering with up front vocals, powerful guitars and tambourines, has resurfaced on *Pebbles, Vol. 9*. The flip can be heard on *Return Of The Young Pennsylvanians*. It's a typical garage-punker which is well worth a listen.

The Buckinghams



Personnel:

NICK FORTUNE	bs	A B C
CARL GIAMARESE	ld gtr, vcls	A B C
DENNIS MICCOLIS	organ	A
JON-JON POULOS	drms	A B
DENNIS TUFANO	gtr, vcls	A B C
MARTY GREBB	keyb'ds, horns	B
(JIM GUERCIO	bs	)

ALBUMS:

1(A)	KIND OF A DRAG	(USA 107)	1967 109
2(B)	TIME AND CHANGES	(Columbia CS 9469)	1967 58
3(B)	PORTRAITS	(Columbia CS 9598)	1968 53
4(B)	IN ONE EAR AND GONE TOMORROW	(Columbia CS 9703)	1968 161
5()	MADE IN CHICAGO	(Columbia 33333)	1975 -
6()	ROMPIN' AND STOMPIN'	(Capitol ST 440)	19?? -
7(A/B)	GREATEST HITS	(Columbia CS 9812)	1969 73

NB: (1) reissued on CD by Sundazed with bonus tracks (SC 6126) 199?. (2) and (3) reisued on one CD (Sundazed SC 11073) 199?. (4) reissued on CD (Sundazed SC 11074) 199? with nine bonus tracks.

45s:

1	Sweets For My Sweet/Beginner's Love	(Spectra-Sound 003)	1965
2	I'll Go Crazy/Don't Want To Cry	(USA 844)	1966 112
3	I Call Your Name/Makin' Up And Breakin' Up	(USA 848)	1966 -
4	I've Been Wrong/Love Ain't Enough	(USA 853)	1966

5	Kind Of A Drag/You Make Me Feel So Good	(USA 860)	1966 1
6	Laudy Miss Claudy/I Call Your Name	(USA 869)	1967 41
7	Summertime/Don't Want To Cry	(USA 873)	1967 -
8	Don't You Care/Why Don't You Love Me (PS)	(Columbia 44053)	1967 6
9	Mercy, Mercy, Mercy/You Are Gone (PS)	(Columbia 44182)	1967 5
10	Hey Baby (They're Playing Our Song)/And Our Love (PS)	(Columbia 44254)	1967 12
11	Susan/Foreign Policy (PS)	(Columbia 44378)	1967 11
12	Back In Love Again/You Misunderstand Me (PS)	(Columbia 44533)	1968 57
13	Where Did You Come From?/Song Of The Breeze (PS)	(Columbia 44672)	1968 117
14	This Is How Much I Love You/Can't Find The Words (PS)	(Columbia 44790)	1969
15	It's A Beautiful Day (For Loving)/Difference Of Opinion (PS)	(Columbia 44923)	1969 126
16	I Got A Feelin'/It Took Forever (PS)	(Columbia 45066)	1970 -
Special Juke Box Disc:			
17	Interview + 'Kind Of A Drag'	(Play Me Play Back 1013)	1966
18	Veronica/Can We...	(Red Label 71001)	1981

NB: There's also a French EP with PS: *Kind Of A Drag/You Make Me Feel So Good/Don't Want To Cry/I'll Go Crazy* (Columbia ESRF 1841) 1967.

Originally known as The Pulsations, The Falling Pebbles, The Centuries and later The Buckingham Fountain, this Chicago-based act came together in 1965. Their biggest early exposure was on WGN-TV's "All Time Hits" show in 1965, playing cover hits of the day. Their first 45 release was a cover of the Drifters/Searchers' hit *Sweets For My Sweet* on Spectra Sound. They were soon signed by the Chicago-based USA Records. Their first three 45s were also substantial local hits but their big 'national' break came when *Kind Of A Drag* (written by Jim Holvay of local Chicago band The Mob) climbed to the top of the U.S. Singles Charts in February 1967. This resulted in Columbia buying their contract from USA Records and Jim Guercio, who was later involved with The Mothers Of Invention taking over production of their recordings.

They enjoyed two further Top Ten hits with *Don't You Care* (which was again written by Holvay and fellow Mob member, Gary Beisber) and *Mercy Mercy*, which took a top twenty instrumental hit by jazz musician Cannonball Adderly earlier that year and added vocals. Their first two albums also sold quite well peaking at No's 109 and 58 respectively in the Album Charts.

Not a psychedelic or garage band as such they did release a 45, *Susan*, which was an attempted venture into psychedelia and this was their most relevant recording to this book, whilst their first album is quite garagey, and of their early 45 cuts *Don't Want To Cry* is a great fuzz raver and *I've Been Wrong Before* is a great British-inspired slice of garage-pop.

Although they fell from favour in 1968, following a drug bust, they struggled on until 1970 and their *Greatest Hits* compilation, released in the summer of 1969, made No. 73 in the U.S. charts. Incidentally, Martin Grebe, who joined the band in 1968 had earlier played in Chicago act The Exceptions.

Carl Giamarese and Dennis Tufano later signed to A&M Records as a duo (recording under that name) and met with further chart success. They were one of a number of acts managed by Jon-Jon Poulos before his drug-related death on 26th March 1980. Marty Grebb also played with Dick Campbell and became an active sesson musician during the seventies.

The Buckinghams reformed in 1980 and again in 1981 for the annual Chicago festival. In 1985/86 they released two cassettes *Sincerely Yours* and *A Matter Of Time*, and for their 30th anniversary in 1996 a live CD/cassette and video *Places In Five* was released. They have also recently released their first new album of mainly original material *Terra Firma*, available on CD.

The vinyl junkies out there may want to know that in 1966 they released a juke-box only 45 on red wax. It consisted of a track from their first album and interviews with the band and is now one of the rarest '60s recordings out of Chicago. The compilation *Psychotic Reactions* also includes their rare *I'm A Man* cut featured only on the first pressing of their debut LP (and the Sundazed CD reissue). A right roarin' rave-up it is too which is why it was replaced makes you wonder if The Litter had heard this.

You can also find *I've Been Wrong* on *Pebbles, Vol. 6* (CD) and *I Don't Want To Cry* (the flip side to their first 45 on USA Records) on *Glimpses, Vol. 1*.

For more information on the band - check their website: http://www.aol.thebuckinghams.com

(Vernon Joynson/Cheryl Miller/Byron Stewart/Stuart Shea/Stephane Rebeschini)

Mickey Buckins and The New Breed

TOP

Personnel:

BILL McBRIDE	drms, vcls	A B
MICKEY BUCKINS	vcls, gtr	A B
TOMMY BECK	bs, vcls	A B
ALLEN EASTERLING	keyb'ds	A B
BENNY GOODWIN	gtr	A
DON SRYGLEY Jr.	ld gtr, vcls	B

45s:

1	Seventeen Year Old Girl / Long Long Time	(South Camp 7004)	Jul 1967
2	Reflections Of Charlie Brown / Big Boy Pete	(South Camp 7007)	1967

A snappy quintet from the Muscle Shoals area of Alabama, whose debut is swingin' pop, backed by a moody R'n'B ballad. The follow-up is an excellent cover of UK pop-psych band Rupert's People - a stately ballad with atmospheric keyboards, heavily influenced by Procol Harum's *Whiter Shade Of Pale*. The flip tackles Harris and Terry's evergreen *Big Boy Pete* (also covered by The Tidal Waves, Paul Revere, The Pirates...) in frat-party style with some cool fuzz.

The original group minus Benny Goodwin (replaced by Don Srygley,Jr) reunited at the Muscle Shoals Bands Of The '60s Reunion concert in 1992. Their renditions of *Mustang Sally* and *Silly Girl* are captured on the CD of that name (*Alabama Music Hall Of Fame 1993-01*) alongside contributions from Terry Woodford and The Mystics, The Del-Rays, The Weejuns, Mark V with Dan Penn, Hollis Dixon and The Keynotes, Bobby Denton and Travis

Wammack. The CD is available through the Alabama Music Hall Of Fame website at http://www.alamhof.org

(Max Waller)

The Buckle

Personnel incl:

- SAM NEELY gtr, vcls

45:

1. I've Got Something On My Mind/Woman (LP1 1001) 1967

This Corpus Christi pop outfit's 45 is thought to be the first record Neely played on. He went on to achieve minor fame as a singer/songwriter in the '70s. The 'A' side, a pleasant cover of a Left Banke composition, can be heard on *Highs In The Mid-Sixties Vol. 12. Texas, Part Two*.

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Web version administered by Ivor Trueman. ivor@borderlinebooks.com

Tim Buckley *to* The Buffaloes

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Tim Buckley
- The Buddahs
- Buddies
- Buff Organization
- Buffalo Springfield
- The Buffaloes

Tim Buckley

TOP

ALBUMS:
(up to 1972)

1. TIM BUCKLEY (Elektra EKS 74004) 1966 -
2. GOODBYE AND HELLO (Elektra EKS 74028) 1967 171
3. HAPPY SAD (Elektra EKS 74045) 1969 81
4. BLUE AFTERNOON (Straight STS 1060) 1969 192
5. LORGA (Elektra EKS 74074) 1970
6. STARSAILOR (Straight STS 1064) 1970
7. GREETINGS FROM L.A. (Warner Bros. BS 2631) 1972
8. HONEYMAN: RECORDED LIVE 1973 (Edsel EDCD 450) 1995
9. LIVE AT ULTRASONIC STUDIOS (Demon) 1995

NB: (1), (3) and (6) also originally released in France (Elektra CLVLXEK 115, EKS 74045 and Straight C062 9294). (4) reissued in Greece (1985). Most of these albums have now been reissued on CD. There's also a double LP, *Dream Letters* live in London in 1968. (8) is a CD taken from a radio show broadcast in November 1973, after the release of the poorly-received *Sefronia* album, but which shows him to be in good form. (9) is a nine track CD recorded Live At Ultrasonic Studios, Long Island, New York on November 27th, 1973.

45s:
(up to 1972)

1. Grief In My Soul/Wings (Elektra 45606) 1966
2. Aren't You The Girl/Strange Street Affair Under Blue (Elektra 45612) 1967
3. Once Upon A Time/Lady Give Me Your Heart (Elektra 45618) 1967
4. Morning Glory/Once I Was (Elektra 45623) 1967
5. Morning Glory/Knight Errant (Elektra EKSN 45018) 1967
6. Once I Was/Phantasmagoria In Two (Elektra EKSN 45023) 1967
7. Wings/I Can't See You (Elektra EKSN 45041) 1968
8. Pleasant Street/Carnival Song (Elektra EKSN 4504) 1968

9. Happy Time/So Lonely (Straight 4799) 1970

Buckley was born in Washington D.C. on the 14th February 1947. He spent much of his early childhood in Amsterdam and New York, before his parents took him to Southern California, aged 10, and eventually settled in Anaheim.

During his mid-teens, he performed in various country bands and played folk music around Los Angeles. However, his musical taste soon grew to take in jazz and rock'n'roll, which were both to be significant for his later work. He also developed an act with poet Larry Becket (who wrote many of the lyrics for future **Buckley** songs) and bassist, Jim Fielder, who later played with Buffalo Springfield, The Mothers and Blood, Sweat and Tears. During this period, he was introduced to Herb Cohen, who became his manager and arranged a recording deal with Elektra for him. Holzman was apparently bowled over by his latest acquisition.

How far **Buckley**'s music was influenced by the West Coast's acid rock movement is difficult to gauge. Many of his songs sound drug induced and, of course, he sadly died on 29th June 1975 from a heroin/morphine overdose.

His debut album contained all originals, five written by **Buckley** himself and the remainder-including arguably the best material *Song Slowly Song*, *I Can't See You* and *Valentine Melody* - by **Buckley** and Becket. The material was folk-based, often with a melancholic tinge that **Buckley** was to develop further on later recordings. Van Dyke Parks played keyboards on this album too.

The release of *Goodbye and Hello* coincided with the zenith of the Haight-Ashbury peace and love movement. The title track was supposed to convey the idea of saying goodbye to bad things and hello to good things. Another fine album, aside from the superb title track, it contained an anti-war song *Man Can Find The War*, beautiful numbers like *Carnival Song* and *Phantasmagora In Two*, *Hallucinations* and *Morning Glory*, which became one of his best known songs. Jerry Yester is credited as Recording Director on the album and Jac Holzman as Production Supervisor. It peaked at No. 171 in the U.S. Album Charts.

Commercially, **Buckley** was now at the peak of his career and most of 1968 was spent touring. *Happy Sad* was released in early 1969. Around the same time he made a brief visit to England playing with The Incredible String Band at The Queen Elizabeth Hall. *Happy Sad*, which was produced by Jerry Yester and Zal Yanovsky (of Lovin Spoonful fame), was a progression on his earlier recordings. *Buzzin' Fly* is a classic number.

Strange Feelin' and *Love From Room 109* were both beautifully mellow. Unfortunately, much of side two is taken up by *Gypsy Woman* - a rather tedious song. In commercial terms this was to be his most successful album. It climbed to No. 81 in the U.S. charts.

Blue Afternoon, which **Buckley** produced himself, was much less commercial, and even more melancholic, than his earlier work but this should not deter readers of this book. In terms of popularity stakes though, his eagerness to explore with different musical forms left his audience behind. Among the best tracks on this are *So Lonely*, *Cafe*, a sensitive love song, *Blue Melody* and *The River*. It did climb to No. 192 in the U.S. Album Charts.

Lorca was recorded at the same time as *Blue Afternoon*, and produced by his manager, Herb Cohen. It's a strange, melancholic jazz-influenced album on which the title track and *I Had To Talk With My Woman* were outstanding.

Starsailor was an even stranger avant-garde album. These five albums are also strongly recommended. However, having lost his audience through his eagerness to experiment **Buckley** became something of a recluse, spending much time with his family and doing some acting - he appeared in productions of *Zoo Story* and *No Exit*.

The work he did after his lay-off was more commercial, less interesting and certainly less relevant to this book, and he was definitely on a downward trend at the time of his death. However, **Buckley**'s talent cannot be denied, nor can his influence and significance for Californian rock in the late sixties. His voice was tremendous, many of his songs were beautiful and his albums sound better with time on account of their depth.

Buckley sadly died of a heroin overdose on 29th June 1975. Although he had earlier experienced both drink and drug problems, he was completely off both at the time of his death. Some sources reposed that **Buckley** thought he was taking cocaine, not heroin, until it was too late. His lay off from drugs would also have reduced his tolerance. At the time of his death **Buckley** was in debt - his sole possessions were a guitar and an amplifier!

There are two **Buckley** bootlegs around - *Happy Mad* and *Live At Starwood*, which are reputedly of excellent quality and an insight into what he was like live. He also recorded a live album which was never issued. Among his more accessible recordings are *Best 0f Tim Buckley* (Rhino RNLP 11 2) and *The Late Great Tim Buckley - An Anthology* (WEA 250770-1) 1984.

Two recent CD releases have been *Dream Letter Live* London 1968, a European two CD release which came with a booklet, and *The Peel Sessions*, a mini CD of live sessions on this BBC Radio Show.

The Buddahs

TOP

45:

1. Lost Innocence/My Dream (Smell-Dee 101) 196?

Apparently this was Bakersfield's only 'punk' band. Their catchy *Lost lnnocence* can be heard on *Pebbles, Vol. 2* (CD), *Pebbles, Vol. 9* (CD) and the *Pebbles Box Set* compilations.

Buddies

TOP

ALBUM:

1	A GO GO	(Mercury)	1965

A frat rock/garage group.

(Stephane Rebeschini)

Buff Organisation

TOP

45:

1. Studio "A"/Upside Down World (Original Sound OS-80) 1968

Paul Buff (of Music Machine, Mad Andy's Twist Combo, Friendly Torpedoes and many more projects) is behind the dials again for this effect-laden harmony-pop-psych ditty backed by a fuzz and phase-washed instrumental. I guess he's been listening in on Curt Boettcher.

Buffalo Springfield



Personnel:

RITCHIE FURAY	gtr, vcls	A B C
DEWEY MARTIN	drms	A B C
BRUCE PALMER	bs	A B
STEPHEN STILLS	gtr, vcls, keyb'ds	A B C
NEIL YOUNG	gtr, vcls, hrmnca	A B C
DOUG HASTINGS	gtr, vcls	
JIM MESSINA	bs, vcls	

ALBUMS:

1(A)	BUFFALO SPRINGFIELD	(Atco 33200)	1967 80
2(A)	BUFFALO SPRINGFIELD AGAIN	(Atco SD 33266)	1967 44
3(C)	LAST TIME AROUND	(Atco SD 33256)	1969 42
4(-)	THE BEST OF/RETROSPECTIVE	(Atco SD 33283)	1969 42
5(-)	EXPECTING TO FLY	(Atlantic 2462012)	1970 (UK only)
6(A)	THE BEGINNING	(Atlantic R1 K 30028)	1973
7(-)	BUFFALO SPRINGFIELD dbl	(Atco SD Z 806)	1973 104

NB. (2) and (4) reissued on CD. (4), (5) and (7) are compilations. (6) is a reissue of (1). (4) was also reissued in 1972 on Atco (SD 38105). There are also two French compilations, *A Legend Vol. 1* and *Vol. 2*, (Atco 40321 and 40322 respectively) 1973.

45s:

1	Nowadays Clancy Can't Even Sing/Go And Say Goodbye	(Atco 6428)	1966 110
2	Everybody's Wrong/Burned	(Atco 6452)	1966
3	For What It's Worth/Do I Have To Come Right Out And Say It	(Atco 6459)	1967 7
4	Bluebird/Mr. Soul	(Atco 6499)	1967 58
5	Rock'n'Roll Woman/A Child's Claim To Fame	(Atco 6519)	1967 44
6	Expecting To Fly/Everydays	(Atco 6545)	1967 98
7	Uno Mundo/Merry Go Round	(Atco 6572)	1968 105

8	Special Care/Kind Women	(Atco 6602)	1968 107
9	On The Way Home/Four Days Gone	(Atco 6615)	1968 82
10	Pretty Girl Why/Questions	(Atlantic 226006)	1969

NB: (10) U.K. only.

NB: There's also a rare French EP: *For What It's Worth*/*Burned*/*Everybody's Wrong*/*Pay The Price* (Atco 123, 1967). (5) also released in France with a PS (Atco 61).

This now legendary band were formed when Stephen Stills headed to Los Angeles from New York to form a new group. Having failed to form a group with Van Dyke Parks and been rejected for The Monkees because of his crooked teeth he persuaded Ritchie Furay, originally from Dayton, Ohio to join him and he introduced Stephen Stills who he had earlier played with in the Au Go Go Singers. It was in Dayton that by chance they met Young, a Canadian from Ontario, who had backed the Au Go Go Singers, and recruited him to their ranks too. Dewey Martin joined at Young's insistence. He originated from Ontario too and had recorded as Sir Raleigh & The Coupons, been a session drummer in Nashville before prior moving to L.A. where he played for two bluegrass outfits The Dillards and M.F.Q. (Modern Folk Quartet).

Their debut album was stunning, full of original material written by either Stills or Young. *When For What Its Worth* became a smash hit in 1967 it was withdrawn and re-issued with the hit single replacing *Don't Scold Me*. Dealing as it did with the riots on Sunset Strip in 1966 *For What It's Worth* became something of a hippie anthem. The album included quite a few love longs, whilst *Out Of My Mind* and *Burned* previewed Young's fine guitar work. It climbed to No. 80 in the Album Charts.

Upheavals within the band led to their second album *Stampede* being shelved, although it was later available as a bootleg. The follow-up when it came was worth waiting for and contained some of their best work:- *Expecting To Fly*, Stills' *Everydays* and the ambitiously orchestrated *Broken Arrow*. Commercially this fared better than their debut peaking at No. 44 in the U.S. Album Charts.

Their first two albums are recommended but primarily conflict between Stills and Young led to their disintegration in May 1968. *Last Time Around* was a retrospective and comparatively disappointing release pieced together by Furay and Messina. It had a predominance of soft rock songs including Furay's *The Hour Of Not Quite Rain* and *Kind Woman* and the distinctive group harmonies of the first two albums were largely discarded as individual group members performed their compositions how they wished. Along with their *Best Of/Retrospective* album it was their most successful commercially, both reaching No. 42 in the Album Charts. Ironically this band who, on account of the strength of their material, vocal harmonies and superb guitar work became a legend, met with little major success at the time. Doug Hastings of The Daily Flash filled in for Young when Young quit the band between July and September 1967.

Young and Stills, of course, later enjoyed solo careers and played together in Crosby, Stills, Nash and Young. Messina and Furay both played in Poco and Palmer had a solo career.

Martin formed New Buffalo Springfield (quickly shortened to New Buffalo) before having a solo career with Dewey Martin's Medicine Ball

The Beatles' album *The Beatles Were Born* (Italian bootleg?) features an unreleased alternate take of **Buffalo Springield**'s *Bluebird*.

(Vernon Joynson/Nick Warburton/Stephane Rebeschini)

The Buffaloes

45:

1. She Wants Me/You Told Me Lies (GMC 10000) 1966

Thought to be from NYC or New Jersey, *She Wants Me* has a cool loping garagey beat, whilst the flip is a tender soulful beat ballad. You can also find *She Wants Me* on *Psychedelic Unknowns Vol. 9*.

(Max Waller)



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The Bugs *to* Burnt Suite

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Bugs
- Bulbous Creation
- Sandy Bull
- Bullangus
- Bump
- The Bumps
- Wiburn Burchette
- The Burgundy Runn
- Danny Burk and The Invaders
- Tommy Burk and The Counts
- The Burlington Express
- The Burlington Squires
- The Burning Bush
- Randy Burns
- Burnside
- Burnt Suite

The Bugs

TOP

Personnel incl:

- ROSE bs
- DICK LEVIATHIAN vcls
- ED McGEE gtr

45s:

1. Albert Albert/Strangler In The Night (Astor 001) 1964
2. Pretty Girl/Slide (Astor 002) 1964
3. Preq Girl/Slide (Polaris 0001) 1964 ?

NB: (1) with Albert De Salvo.

An English invasion influenced outfit from Marlborough, Massachusetts. They were originally know as Albert De Salvo and The Bugs and the first 45 was credited as such. Indeed *Strangler In The Night* was somewhat notorious as it was about and credited to Albert De Salvo, the Boston Strangler. The song was actually written by ghost writer James Vaughn, who got drafted three weeks after making the single. The narration for Strangler was done by Dick Leviathan, who was a well-known radio personality from New York City. The Sex Pistols of the '60s? *Strangler In*

The Night actually got a second airing on *Psychedelic Unknowns, Vol. 6*. *Pretty Girl* was a twee Merseybeat-style piece which adorns *Pebbles, Vol. 9* and you'll also find *Slide* on *Back From The Grave, Vol. 7* and *Scum Of The Earth, Part 2*. More recently both 45s have been compiled, along with a previously unreleased cut, *Gonna Find Me A Girl*, on the CD compilation, *The Polaris Story*.

The Bugs have reputedly reformed, for some live performances complete with striped Bumblebee suits!

(Max Waller / Joe Foster)

Bulbous Creation

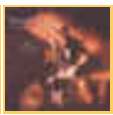
TOP

ALBUM:

1. YOU WON'T REMEMBER DYING (Rockadelic RRLP 13.5) 1994 SC

An extremely rare and previously unreleased 1969/1970 heavy psychedelic album housed in a superb sleeve. It was recorded in the Cavern Sound Studio, Missouri. The opening cut, *End Of The Page*, has a lovely guitar intro and the other highlight is the lengthy *Let's Go To The Sea*, which features some great Hendrix' psychedelic guitar work. The remainder of the album comprises harder edged rock cuts, their own interpretation of *Stormy Monday* and *Hooked*, which is the best moment on the album vocally. Worth checking out. The band hailed from the Kansas/Missouri area.

Sandy Bull



TOP

Personnel:

SANDY BULL	gtr, oud, banjo, bs, perc, vcls	A B C
BILLY HIGGINS	drms	A
DENNY CHARLES	hand drms	C

ALBUMS:

1(A)	FANTASIAS FOR GUITAR AND BANJOS	(Vanguard VSD-79119)	1963
2(A)	INVENTIONS FOR GUITAR, OUD...	(Vanguard VSD-79191)	1965
3(B)	E PLURIBUS UNUM	(Vanguard VSD-6513)	1968
4(C)	DEMOLITION DERBY	(Vanguard VSD 6578)	1970
5(-)	THE ESSENTIAL SANDY BULL (dble comp)	(Vanguard ?)	1974

A multi-instrumental virtuoso, who as early as 1963, was into Eastern music and instruments. A near prodigy on guitar and banjo, he became a student of jazz as well as Indian and Arabic music. This eclectic mix resulted in *Blend*, a 22 minute track taking up one side on his first album, *Blend II* on his second and *Electric Blend* on his third.

Ornette Coleman's drummer, Billy Higgisn, backed him up on his first two albums and 'Rolling Stone' magazine once described his music as " (a) smack freak's work-outs for acid eaters".

Since **Bull** played all the instruments on most of his songs, he regularly used overdubbing at a time when studio

techniques were largely underdeveloped. Unfortunately a heroin habit interrupted his progress in 1972 and it wasn't until the late '80s that he was able to make a come back.

Fans of Kaleidoscope or Orient Express should especially check his albums.

(Stephane Rebeschini)

Bullangus

Personnel:

- GENO CHARLES drms, perc A
- LARRY LA FALLE gtr, vcls A
- DINO PAOLILLO gtr, vcls A
- RON PICCOLO organ, piano, vcls A
- FRANKIE PREVITE vcls, perc, recorder A
- LENNY VENDITTI bs A

ALBUM:

1. (A) BULLANGUS (Mercury SRMI 619) 1971

A hard rock outfit whose album contained some hints of psychedelia. It was recorded in New York.

Bump



Personnel:

ALAN GOLDMAN	gtr	A
JERRY GREENBERG	drms, vcls	A
PAUL LUPIEN	keyb'ds, vcls	A
GEORGE RUNYAN	ld vcls, bs	A

ALBUM:

1(A)	BUMP	(Pioneer PRSD 2150)	1970

NB: (1) was repressed a few years back and has been pirated on CD. A legitimate CD reissue, on Gear Fab (GF-142)2000, includes the 1st 45 as bonus tracks.

45s:

1	Winston Built The Bridge/Sing Into The Wind	(Pioneer 2147)	1969
2	Got To Get You Back/State Of Affairs	(Pioneer 2148)	1970

From Michigan. Original pressings of the album, which is an organ-based progressive affair somewhere between The Nice and Van der Graaf Generator, are sought-after by collectors. The opening cut, *Sing Into The Wind*, is one of the most commercial tracks, with a catchy introduction and great keyboards. *State Of Affairs* is a gentle organ-based pop song. *Daydream* has dramatic vocals but a weaker song structure. *Spider's Eyes* has a great organ

intro and some fine guitar/organ interplay. The remaining material is less convincing, however, though the ten-minute finale, *Lifeline - Decisions - You Can't Even Think*, does have its moments.

You'll also find the punkier *Winston Built The Bridge* on the *Colour Dreams* and *Mind Blowers* compilations.

The Bumps

TOP

Personnel:

- JOHN CLEAVER sax A B C
- BOB GREER bs A B C
- LARRY RICHSTEIN (aka RUBE TUBIN) ld gtr A
- ROBERT VAN DEN AKKER drms, ld vcls A B C
- GARY R. WALSH keyb'ds A B C
- JOHN KNAPP ld gtr B
- PAT HEWITT ld gtr C

NB: Line-up 'A' 1965-67. Line-up 'B' 1968. Line-up 'C' 1969.

45s:

1. You Don't Love Me Anymore/Can't Say I Told You So (Sin-A-Way 301) 1966
2. Baby Blue/Please Come Down (Piccadilly 238) 1967
3. Hey Girl/Wake Up, Wake Up (Piccadilly 245) 1967
4. It Wasn't Real/Hard Woman (Piccadilly 251) 1967
5. Ode To A Toad/Shining (Walrus 00112) 1969

From Seattle, Washington, **The Bumps** started out as a Wailers-style R&B dance band, but by 1967 they were playing a wide range of music from punk through to folk-rock through to commercial pop. Led by drummer/vocalist Robert Van Den Akker, they were very popular in the Vancouver, B.C. area and their fourth 45 was produced by Viceroys/Surprise Package organist Mike Rogers.

Two of their best punk style offerings were *Please Come Down* which can be heard on *History Of Northwest Rock, Vol. 3* and *Battle Of The Bands, Vol. 2*, and *Hey Girl* which has since resurfaced on *Highs In The Mid-Sixties, Vol. 16*. It's a rather ordinary punk-pop effoft, though. (Max Waller/Darryl F. Riffero)

Wilburn Burchette

TOP

ALBUMS:

1. OCCULT CONCERT (Amos 7014) 1971
2. WILBURN BURCHETTE OPENS THE SEVEN GATES OF TRANSCENDENTAL CONSCIOUSNESS (Ebos 0001)1972
3. GUITAR GRIMORE (Burchette Bros 001) 1973

4. PSYCHIC MEDITATION MUSIC (Burchette Bros 002) 1974
5. MUSIC OF THE GODHEAD (Burchette Bros 003) 1974
6. TRANSCENDENTAL MUSIC FOR MEDITATION (Burchette Bros 004) 1976
7. MIND STORM (Burchette Bros 007) 1977

NB: Presumably there are more LPs (Burchette Bros 005 and 006).

These albums are now beginning to interest some collectors. **Burchette** was a guitarist and these are very odd instrumental albums.

The Burgundy Runn

TOP

45:

1. Stop!/How Far Up Is Down (Lavette LA 5013/4) 1966

A sixties punk outfit from New Mexico. *Stop!* written by Dave Schmuck, is highly-rated and can be heard on *The Magic Cube* and *New Mexico Punk From The Sixties*. The Chesterfield Kings covered *Stop!* on their self-titled 1985 album.

Danny Burk and The Invaders

TOP

Personnel incl:

DANNY BURK	ld vcls, gtr	A
JIMMIE CRAWFORD	ld gtr	A
EDDIE SHERIDAN	drms	A
VAN GRAY	bs	A

45s:

1	Ain't Going Nowhere/Till I'm Sure	(Ara 216)	1965
2	Promise Her Anything, Give Her Me/The World	(Leopard 200)	1966
3	A Bit Of Alright / Won't You Come On Home	(Leopard 201)	1968
4	Every Night About Now/Tomorrow Night	(Leopard 202)	1969

NB: (2), (3) and (4) by **Danny Burke**.

From Memphis, Tennessee this band were active between 1964-65. Their *Ain't Going Nowhere* is a superbly venomous snarling punker in the Pretty Things style. *Till I'm Sure* is a beat ballad.

Danny Burk, who also released the three solo 45s listed above, was the younger brother of Tommy from Tommy Burk and The Counts. Danny now lives and works in Nashville.

Tommy Burk and The Counts

TOP

Personnel incl:

THOMAS BOGGS	drms	A
TOMMY BURK	ld vcls, ld gtr	A
JOHN GREAR	vcls	A
DAN MORELOCK	vcls	A
STEVE O'KEEFE	vcls	A
MIKE STOKER	bs	A
WAYNE THOMPSON	gtr	A

NB: The above is the main personnel as there were few, if any, personnel changes over the years of 1962-1968.

45s:

1	You'll Feel It Too / Counted Out	(Nat 100)	c1962
2	Stormy Weather/True Love's Gone	(Nat 101)	c1963
3	Cute / Ding-A-Ling	(Rich-Rose 1001)	c1963
4	You Took My Heart / George's Theme	(Rich-Rose 1002)	c1964
5	She Told A Lie / You Took My Heart	(Rich-Rose 1003)	c1964
6	Just A Little Bit / (Don't Hafta) Shop Around	(Rich-Rose 711)	c1965
7	You Better Move On/Just A Little Bit	(Atco 6340)	1965
8	Without Me/Maggie's Farm	(Southern Artists 2026)	1965
9	Laughing Inside/Change Your Mind	(B--J 101)	1965/6
10	Rainy Day Lovin'/Smile	(Hip H-1180/1181)	c1967

NB: (2) later released on Smash Records.

This band operated out of the Memphis, Tennessee area. Both *Stormy Weather* and *Just A Little Bit* were regional hits in the Memphis/Mid-South area, and also got picked up for national release by major labels. However, when *Just A Little Bit* was taken up by Atlantic (Atco) they, inexplicably switched it to the 'B' side and opted for a rather flat cover *You Better Move On* for the 'A' side.

Their first five 45s are doo-wop/group affairs, and *Just A Little Bit* is probably the first, which 'fits' within the remit of this book. Especially notable is *Laughing Inside*, an excellent merseyish number with harmony vocals and chiming guitars. The flip is also good, sorta mid-tempo, a more "Yank" sounding tune replete with a 'lesliefied' guitar tone (i.e. the guitar was plugged into a leslie speaker cabinet, commonly used for hammond B-3 organs to achieve a tremoloed sound without reverb).

You can also hear *Without Me* on *A Journey To Time, Vol. 4.*

Thomas Boggs later toured with The Box Tops and now owns several restaurants in the Memphis area. Tommy Burk became a college educator. His younger brother Danny also lead Danny Burk and The Invaders.

(Vernon Joynson/Mike Markesich)

The Burlington Express

TOP

45s:

1. Three Time Loser/Shalee (Prod 01) 196?
2. One Day Girl/Memories (Cavern 2207) 1967

NB: They also had 7" and 4 song EP Acetates on Damen.

Topeka in Northwest Kansas was home to this outfit. Their Cavern 45 was produced by Bluethings's guitarist Michael Chapman. You'll find *One Day Girl* on the cassette compilation *Monsters Of The Midwest, Vol. 1*. Their live acts were apparently great - full of Yardbirds, Who and Stones covers. Judging by two of the surviving tracks the EP Acetate was a medley of powerul fuzz-filled covers as evidenced by *Stroll On* and *I'll Feel A Whole Lot Better*, which have resurfaced on *Vol's 2* and *3* of the *Monsters Of The Midwest* series, respectively.

The Burlington Squires

TOP

Personnel:

DAVID BOLES	ld vcls	A
DENNIS GRAYSON	keyb'ds	A
KERRY SCHOOLFIELD	ld gtr, bs	A
JIM SUTPHIN	ld gtr, bs	A
STEVE TURNER	drms	A

45:

1(A)	World / Back Up	(Tener 1016)	1968

Formed in 1963 when The Tide merged with The Squires, this popular Melbourne, Florida quintet toured the Southeast and made TV appearances in southern Florida. World, a simmering harmonious punker with dual fuzz attacks, is accessible again thanks to Psychedelic States: Florida Vol. 1 (CD).

(Max Waller/Roger Maglio)

The Burning Bush

TOP

45:

1. Keep On Burning/Evil Eye (Mercury 72657) Jan. 1967

A one off venture by this Georgia band for Mercury. *Mayhem And Psychosis, Vol. 2, Sixties Rebellion* (*Vol. 2* (LP) - *Vol. 11* (CD)) and *Pebbles (CD), Vol. 2* include the 'B' side which is superb. With its demented vocals and superb psychedelic guitar work this is strongly recommended.

Randy Burns

TOP

ALBUMS:
(up to 1970)

1	OF LOVE AND WAR	(ESP 1039)	1967
2	EVENING OF MAGICIAN	(ESP 1089)	1968
3	SONG FOR AN UNCERTAIN LADY	(ESP 2007)	1970

NB: (1-3) all reissued on CD.

Another example of the ESP group of folk singers. **Burns** wasn't the best in this style but managed to keeep on recording in the '70s on Mercury and Polydor.

(Stephane Rebeschini)

Burnside

45:

1 I Need No Help From You / Taking Her Hand (United Artists 50329) 1968

Late '60s pop by an unknown group. *Taking Her Hand* is compiled on *Every Groovy Day*.

(Max Waller)

Burnt Suite

ALBUM:

1. BURNT SUITE (B.J.W. 9) 1968

The album is a minor collectors item from a Canton, Connecticut outfit. It's actually a very varied album. There's some good guitar work on some tracks, a few sound very McCartney-like around the time of *Rubber Soul* and *Revolver* and several others are simply throwaway rubbish.

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The Bush *to* The By Fives

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Bush
- The Bushmen
- The Busters
- The Butlers
- Paul Butterfield's Blues Band
- Butter Rebellion
- The Buzzards
- Buzzsaw
- The By Fives

The Bush

Don't You Fret 45

Personnel incl:

GREG ECKLER	drms	A

45s:

1	Got Love If You Want It/Feeling Sad And Lonely	(Hiback 102)	1966
2	Don't You Fret/To Die Alone	(Hiback 104)	1966
3	Who Killed The Ice Cream Man/I'm Wanting Her	(Hiback 110)	1966

This garage band operated in San Bernadino, California between 1965 and 1966. Their first 45 was a catchy stab at the R&B standard, *Got Love If You Want It*, whilst the flip *Feeling Sad And Lonely* includes some nice mouth harp and some effective echoed vocals and instrumentation in places.

Their second single was produced by Kim Fowley and the 'A' side was a cover of the Kinks.

Greg Eckler went on to play for Light, and eighties surf-instrumental band Jon & The Nightriders.

An act which has been heavily compiled, compilation appearances have included: *Got Love If You Want It* on *Pebbles, Vol. 8* (CD) and *Scum Of The Earth*; *Feeling Sad And Lonely* on *60's Choice, Vol. 2*; *To Die Alone* on *Vile Vinyl, 2* and *I'm Wanting Her* on *Psychedelic Unknowns, Vol. 3*.

(Vernon Joynson / Max Waller / Stephane Rebeschini)

The Bushmen

45s:

1. Baby/What I Have I'll Give To You (Dimension 1049) 1965
2. You're The One/Lonely Weekend (Mustang 3002) 1965

Both sides of the Dimension 45 can be heard on *Mindrocker, Vol. 8*. The 'A' side, by far the better of the two is a straight-ahead rocker with strong punk and British R&B influences. The flip is a Byrds-style folk-rocker with lots of 12-string guitar. The outfit were Californian, probably from L.A..

The Busters

45s:

1 Bust Out/Astronauts (Arlen) 1963

A frat rock/garage group.

(Stephane Rebeschini)

The Butlers

45:

1. Shop Around/It's A Fine Time (Parkway P-148) 1967

A hand-clapping footstomper with blistering fuzz in The Chartbusters' vein. The flip too includes some wicked fuzz breaks and screams but also some pretty insipid male/female vocals - a hybrid at odds with itself. (MW)

Paul Butterfield's Blues Band



Personnel:

JEROME ARNOLD	bs	A B D E
PAUL BUTTERFIELD	hrmnca, gtr, flute, vcls	A B C D E F G
SAM LAY	drms	A
SMOKEY SMOTHERS	ld gtr	A
ELVIN BISHOP	ld gtr	B C D
MIKE BLOOMFIELD	ld gtr	B
BILLY DAVENPORT	drms	B D E F
MARK NAFTALIN	keyb'ds	B C D E
CHARLES DINWIDDIE	flute, mandarin, sax	C (D) G
KEITH JOHNSON	trumpet	C
BUGSY MAUGH	bs	C (D)
DAVE SANBORN	sax(alto)	C
PHIL WILSON	drms	C (D)
BUZZY FEITEN	ld gtr	E F
TED HARRIS	keyb'ds	F G

ROD HICKS	bs	F G
GEORGE DAVIDSON	drms	G
TREVOR LAWRENCE	sax	G
STEVE MADAIO	trumpet	G
RALPH WALSH	ld gtr	G
FRED BECKMEIER	bs	
DENNIS WHITTED	drms	

NB: Line-up 'D' appear as The Icebag Four along with producer John Court on their *In My Own Dream* album.

ALBUMS:

1(B)	PAUL BUTTERFIELD BLUES BAND	(Elektra EKS 7294)	1965 123
2(B)	EAST/WEST	(Elektra EKS 7315)	1966 65
3(C)	RESURRECTION OF PIGBOY CRABSHAW	(Elektra EKS 74015)	1968 52
4(D)	IN MY OWN DREAM	(Elektra EKS 74025)	1968 79
5(E)	KEEP ON MOVING	(Elektra EKS 74053)	1969 102
6(F)	LIVE	(Elektra 7E 2001)	1970 72
7(F)	SOMETIMES I FEEL LIKE SMILIN'	(Elektra EKS 75013)	1971 124
8(-)	GOLDEN BUTTER - LIVE DOUBLE	(Elektra 7E2005)	1972 136
9(A)	AN OFFER YOU CAN'T REFUSE	(Red Lightnin' R008) 1972	

NB: (2) reissued on CD (Winner 447) 1996. (9) reissued in the UK 1982. There's also a compilation *The Paul Butterfield Blues Band* (Edsel ED1 50) 1985.

45s:

1	Come On In/I Got A Mind To Give Up Living	(Elektra 45609)	1966
2	Run Out Of Time/One More Heartache	(Elektra 45620)	1967
3	In My Own Dream/?	(Elektra 45643)	1968
4	Where Did My Baby Go/In My Own Dream	(Elektra 45658)	1969
5	Love March/?	(Elektra 45692)	1970

NB: (3) and (5) credited to **Paul Butterfield**. There's also an extremely rare French EP with PS: *I Got My Mojo Working*/*Shake Your Money Maker*/*Born In Chicago*/*Mystery Train* (Vogue INT 18063).

Paul Butterfield was born on 17th December 1942 in Chicago where he later formed his racially integrated R&B band in 1964. The original line-up included Jerome Arnold and Sam Lay who had previously comprised the rhythm section of a band fronted by Howlin' Wolf, but shortly afterwards **Butterfield**'s former University of Chicago classmate Elvin Bishop joined and they signed to Elektra. Mike Bloomfield was brought in on slide guitar and Mark Naftalin joined on keyboards during the recording of their first album. One of their early live gigs was at the July 1965 Newport Folk Festival but it did not go down well with the folk purists among the audience. However, they impressed Bob Dylan who invited them to back him later that day in what was his very first non-acoustic set.

The band travelled to New York in January 1966 to record their self-titled debut album which comprised a hard-hitting battery of electric blues numbers. It made No. 123 in the Billboard album charts. In June the same year

they contributed five tracks to *What's Shakin'*, an Elektra various artists LP which also featured The Lovin' Spoonful, Eric Clapton, Tom Rush and Al Kooper. *East/West* followed in December 1966. The title track, which was over 13 minutes long, included many Eastern instrumental influences. The album peaked at No. 65 in the Billboard charts. Mike Bloomfield departed shortly after its release to form Electric Flag.

1967 was a quiet year for the band but **Butterfield** did cut an EP with John Mayall that was released in the U.K. by Decca. When **Butterfield** returned with *Resurrection Of Pigboy Crabshaw* in February 1968 (Pigboy Crabshaw was Bishop's nickname) it was with a fresh rhythm section and a three piece horn section. Climbing to No. 52 in the Billboard charts this was to be **Butterfield**'s most successful album. Although it followed the usual blues format, it had a distinct soul influence. Compositions included Booker T's *Born Under A Bad Sign* which Albert King had made famous, and *One More Heartache*, a Smokey Robinson song which had been a hit for Marvin Gaye. However, many of **Butterfield**'s fans and some critics yearned for high-powered, white electric blues and regretted the band's latest soulful direction.

When *In My Own Dream* emerged later in 1968 it was also slated in some sections of the music press. The line-up was basically the same as for the previous album, although producer John Court joined forces with Buggy Maugh, Charles Dinwiddie and Phil Wilson to provide vocal harmonies as The Icebag Four and Al Kooper guested on organ on a couple of tracks (*Drunk Again* and *Just To Be With You*). The album was musically diverse ranging from bar-room blues, to folk blues and electric music, and was criticised as being too fragmented. However, if much of it was uneven, the title track was distinctly innovative with the Icebag Four's backing vocals lending a gospel feel to the song. It reached No. 79 in the U.S. album charts.

Elvin Bishop left in 1968 to form his own band and was replaced by Buzzy Feiton for *Keep On Moving*, a heavy album with lots of brass, which could only reach No. 102 in the U.S. album charts. The band appeared at the Woodstock festival in 1969 and one of their songs, *Love March* was included on the original *Woodstock* album.

Live recorded with a new line-up live at L.A.'s Troubadour club in 1970, and produced by Todd Rundgren, saw some upturn in their fortunes (albeit temporary) reaching No. 72. It contained a selection of material from their three previous albums, *Everything's Going To Be Alright* (also featured on the *Woodstock 2* LP) and three tracks which do not appear on other **Butterfield** albums:- *The Boxer*, *Number 9* and *Get Together Again*.

By now **Butterfield** was tired of touring and he broke up the band in 1971 after a final studio album *Sometimes I Feel Like Smilin'*, which could only manage the 124 spot in the album charts. *Golden Butter Live Double*, a double retrospective compilation, peaked to No. 136 the following year. 1972 also saw the release of *An Offer You Can't Refuse* which featured his earliest recordings back in 1963 with Smokey Smothers' band in Chicago, by specialist U.K. blues label Red Lightnin'. They account for one side of the album. The other side features Walter Horton, backed by musicians like Buddy Guy. This album was reissued again in 1982. More recent still is the Edsel 1985 release which is now the most accessible guide to the music of the **Butterfield Blues Band**. 1995 also saw the release on CD of *The Original Lost Elektra Sessions* (Rhino RZ 73505), which compiled material from an abandoned 1965 first album, which is largely dominated by powerful blues covers. It contains 19 tracks in all.

Bugsy Maugh later recorded two interesting albums for Dot. **Paul Butterfield** died in the nineties.

If you're into high powered white electric blues these guys are essential for you, but if you're garage-punkers or into demented psychedelia give them a miss.

(Vernon Joynson/Stephane Rebeschini)

45:

1. I Cannot Turn Around/Aftermath (Maudz 45-002) 1968

Possibly from Florida, we have a pleasant pop ditty with tuneful keyboards and some fuzz buried low - promising. The flip is a melodic mid-tempo ballad about fighting abroad, punctuated by some searing bursts of fuzz. Cool. (MW)

The Buzzards

TOP

45:

1. Burned/Courage (Alberta 12) 1969

Formed by the Sampson brothers from Plymouth, Rhode Island, who were previously active in Act Of Creation. The 'A' side has resurfaced on *High All The Time*.

Buzzsaw

TOP

Personnel:

- RICK FENTEL bs
- EDDIE WEISS gtr
- GARY WEISS drms

CD:

1. FROM LEMON DROPS TO ACID ROCK! (Collectables COL-CD-0659) 1995

45:

1. I Live In The Springtime/I Can Make You Happy (RCI 47-8000) 1972

From Chicago, **Buzzsaw** were a short-lived acid rock trio who were formed in 1970. Eddie and Gary Weiss had earlier been in the reknowned The Lemon Drops, and Watermelon, and in fact **Buzzsaw** are best known for a version of The Lemon Drops' classic *I Live In The Springtime*. The liner notes to Collectables *Chicago Garage Band Greats* reveal that this was in fact the same recording as the earlier The Lemon Drops, but in a previously unreleased stereo mix.

Collectables CD anthology *From Lemon Drops To Acid Rock!* also compiles recordings from 1969 which fans of The Lemon Drops will enjoy.

Compilation coverage has so far included: *I Live In The Springtime* on *Highs In The Mid-Sixties, Vol. 4* and *Pebbles, Vol. 6* (CD); *Walking Through A Rainbow*, *I Can Make You Happy*, *Nowhere To Go* and *Roll On, Angeline* on *Chicago Garage Band Greats: The Best of Rembrandt Records*; *Saturn Is Just A Few Days Away* and *Death Calls* on *Green Crystal Ties, Vol. 6*.

(Max Waller / Lloyd Peasley)

The By Fives

Personnel incl:

- JON WILLIAMS ld vcls

45:

1. I Saw You Walking/That's How Strong My Love Is (Tomi 106) 1966

A very short-lived 1966 garage/punk group formed by Williams in Dallas, Texas. The 'A' side can be heard on *Texas Punk: Vol. 6* and *Highs In The Mid-Sixties, Vol. 11: Texas, Part One*. It's a very primitive recording. In the summer of 1966 Jon left to form The Word D.

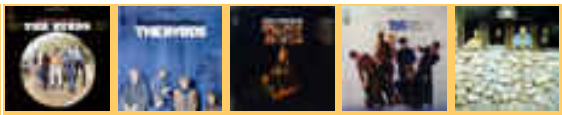
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The Byrds *to* Byron and The Mortals

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Byrds
- Byron and The Mortals

The Byrds



Personnel:

GENE CLARK	vcls, perc	A C
MIKE CLARKE	drms	A B C D
DAVE CROSBY	gtr, vcls	A B
CHRIS HILLMAN	bs, vcls	A B C D E
ROGER MCGUINN	gtr, vcls	A B C D E F G
KEVIN KELLY	drms	E
GRAM PARSONS	gtr, keyb'ds, vcls	E
GENE PARSONS	drms, vcls	F
CLARENCE WHITE	ld gtr	F G
JOHN YORK	bs	F
SKIP BATTIN	bs	G

ALBUMS:
(up to 1972)

1(A)	MR TAMBOURINE MAN	(Columbia CS 9172)	1965 6
2(A)	TURN TURN TURN	(Columbia CS 9254)	1966 17
3(B)	FIFTH DIMENSION	(Columbia CS 9349)	1966 24
4(B)	YOUNGER THAN YESTERDAY	(Columbia CS 9442)	1967 24
5(A/B)	GREATEST HITS	(Columbia CS 5516)	1967 6
6(D)	THE NOTORIOUS BYRD BROTHERS	(Columbia CS 9575)	1968 47
7(E)	SWEETHEART OF THE RODEO	(Columbia CS 9670)	1968 77
8(F)	DR BYRD AND MR HYDE	(Columbia CS 9755)	1969 153
9(-)	PREFLYTE	(Together 1001)	1969 84
10(F)	THE BALLAD OF THE EASY RIDER	(Columbia CS 9942)	1970 36

11(G)	UNTITLED (dbl)	(Columbia G 30127)	1970 40
12(G)	BYRDMANIA	(Columbia KC 30640)	1971 46
13(G)	FARTHER ALONG	(Columbia KC 31050)	1972 152
14(-)	GREATEST HITS VOLUME 2	(Columbia PC 31795)	1972 114

NB. (1)-(14) issued by CBS in the UK. (9) recorded in 1964, later reissued in 1972 (Columbia KC 32183) HCP 183. (4), (6) and (7) reissued as Edsel ED 227, ED262 and ED 234 (1987) respectively. **Byrds** collectors will also want *Never Before* (Murrayhill/Re-Flyte MH 70318) 1988, which compiles rare masters and remixes and comes with a booklet of photos, memories and a complete sessions file up to 1967. Most of these albums are now available on CD. Sony reissued (1), (2), (3) and (4) on CD in 1996 with many bonus tracks. (6), (7), (8) and (10) followed in 1997.

45s:

1	Lover Of The Bayou/So You Want To Be A Rock And Roll Star/Goin'Back/Chimes of Freedom	(Scholastic 1602)	196?
2	Mr Tambourine Man/I Knew I'd Want You	(Columbia 43271)	1965 1
2	All I Really Want To Do/Feel A Whole Lot Better	(Columbia 43332)	1965 40
4	Turn Turn Turn/She Don't Care About Time	(Columbia 43424)	1965 1
5	Set You Free This Time/It Won't Be Wrong	(Columbia 43501)	1966 63
6	Eight Miles High/Why	(Columbia 43578)	1966 14
7	Fifth Dimension/Captain Soul	(Columbia 43702)	1966 44
8	Mr Spaceman/What's Happening?	(Columbia 43766)	1966 36
9	So You Wanna Be A Rock'n'Roll Star/Everybody's Been Burned	(Columbia 43987)	1967 29
10	My Back Pages/Renaissance Fair	(Columbia 44054)	1967 30
11	Have You Seen Her Face?/Don't Make Waves	(Columbia 44157)	1967 74
12	Lady Friend/Old John Robertson	(Columbia 44230)	1967 82
13	Goin' Back/Change Is Now	(Columbia 44362)	1967 89
14	You Ain't Going Nowhere/Arfificial Energy	(Columbia 44499)	1968 74
15	Pretty Boy Floyd/I Am A Pilgrim	(Columbia 44643)	1968
16	Bad Night At The Whiskey/Drug Store Truck Drivin' Man	(Columbia 44746)	1968 -
17	Lay Lady Lay/Old Blue	(Columbia 44868)	1969 132
18	Ballad Of Easy Rider/Wasn't Born To Follow	(Columbia 44990)	1969 65
19	Jesus Is Just Airight/It's All Over Now, Baby Blue	(Columbia 45071)	1970 97

20	Chestnut Mare/Just A Season	(Columbia 45259)	1970 121
21	Glory Glory/Citizen Kane	(Columbia 45440)	1971 110
22	America's Great National Pastime/Further Along	(Columbia 45514)	1971
23	Jesus Is Alright/Mr Spaceman	(Columbia 45761)	1972

NB: There are also four French EPs and three singles, all with PS.

The Byrds spearheaded the Los Angeles folk-rock movement. Every member of the band had been involved in music from a fairly early age. Leader, James McGuinn (he changed his name to Roger in 1968) was born in Chicago, where he had backed Bobby Darin and the Limelighters among others. Guitarist, Gene Clark, from Missouri, had supported The New Christy Minstrels for a while and Dave Crosby, the only member who originated from LA, had played in Les Baxters Balladeers, a group of similar ilk. Chris Hillman had been playing folk music around local coffee bars, before becoming attracted to bluegrass music, first with Scoftsville Squirrel Breakers and later with The Hillmen, a group who synthesized folk and bluegrass.

In the summer of 1964, McGuinn, Crosby and Clarke began rehearsing in LA as a trio called The Jet Set. There they met Jim Dickson who had just produced an album for The Hillmen. When it became clear that neither The Jet Set nor The Hillmen were going to make it independently, Dickson persuaded Hillman to join the band, and drummer Mike Clarke, a friend of Crosby's, was added to complete the five man line-up. Their main influences in this period were The Beatles and Dylan and in 1964 Dickson got the group a one-record-and-option deal with Elektra. They changed their name to The Beefeaters and released *Please Let Me Love You* - a Beatles influenced record which flopped.

Changing their name to **The Byrds**, they negotiated a deal with Columbia and released Dylan's *Mr Tambourine Man* as a single. In fact, of the group, only McGuinn played on the record - the remaining instrumentation was provided by Hal Blaine, Leon Russell and Larry Knetchel. The record soared to the top of the U.S. charts and also reached No. 1 in the U.K. It also marked the emergence of folk-rock as a potent musical force. Their follow-up single *All I Really Want To Do* was beaten to the top of the U.S. charts by Sonny & Cher's cover version. It reached No. 4 in Britain. Their first two albums contained some fine folk-rock compositions, too, with the title track of the second LP *Turn! Turn! Turn!* returning the group to the top of the U.S. charts and reaching No. 26 in the U.K. Arguably, their music lacked excitement, although its harmonies were close to perfection.

Their next single was a flop, but follow-up, *Eight Miles High* in the spring of 1966 was arguably one of the earliest psychedelic recordings. It reached No. 5 in the U.K. in May 1966, and was a bigger hit in the US.

Gene Clark quit the group at this stage and **The Byrds** began to tire of the folk-rock formula which hitherto had been responsible for their success. Their next LP *Fifth Dimension* experimented with electronics. This was their first album without any Dylan songs and included numbers like the title track and *Mr. Spaceman*, which inaugurated the group's space rock phase. However, a gap was emerging between the group and their audience. This was evidenced in the failure of *Fifth Dimension* as a single and explains why the group henceforth struggled to achieve further chart success.

Their next album *Younger Than Yesterday* developed the experimentation of their previous album. It contained McGuinn's *CTA 102*, a strange spacey number, Hillman's *Have You Seen Her Face?, Thoughts and Words* and *Time Between* and two Crosby classics *Renaissance Fair* and *Everybody's Been Burned*. Perhaps the stand-out track, however, was the McGuinn-Hillman composition *So You Want To Be A Rock and Roll Star?*. Unfortunately, the album failed to achieve the recognition it deserved as it was overshadowed by The Beatles' *Sergeant Pepper* album, released around the same time.

Despite their change of direction, Crosby was becoming increasingly dissatisfied with the group. So much so around

this time he openly gigged with The Buffalo Springfield when they opened **The Byrds** show. He wanted to record more political songs, and was also upset by **The Byrds**' refusal to perform one of his compositions, *Triad* (later recorded by Jefferson Airplane and CSN and Y). He finally left mid-way through the recordings of their pop-orientated songs like *Goin' Back* and *Wasn't Born To Follow*. However, both were gems and arguably two of the strongest in the group's repertoire. The latter was featured in the soundtrack to the film *Easy Rider*, winning the group wider acclaim. They were now beginning to develop a cult following, and attracting attention among the influential San Francisco audiences, who had previously tended to ignore them.

The arrival of Gram Parsons at this stage influenced the group's direction. Originating in Florida, he had run away from his adoptive home to Greenwich Village. Here, at the tender age of 16, he was singing protest songs. Two years later he had formed The International Submarine Band who released two obscure singles in New York before moving to Los Angeles to record what is generally regarded as the earliest country-rock album *Safe At Home*, now a collectors' item. Although he only played with the group for a short time. Parsons had an enormous influence on **The Byrds**' music. Their next album, *Sweetheart Of The Rodeo*, which also featured Kevin Kelley who replaced Mike Clarke, inaugurated their country-rock phase. It was recorded in Nashville, Tennessee. Once again **The Byrds** had opened an enormous gulf between themselves and their audience, who were still acclimatizing themselves to the musical direction of the band's previous three albums. Retrospectively, however, the album would win acclaim as a notable early country-rock work.

But the group was now disintegrating. Parsons left, refusing to do a tour of South Africa, and then on the band's return, when McGuinn wanted the band to move away from country-rock, Hillman left to join Parsons and form The Flying Burrito Brothers. McGuinn had to form a new band with Gene Pasons (drms), Clarence White (gtr), and John York (bs). Their first album *Dr. Byrd and Mr Hyde* was weak and still dependent on the country influence. But the follow-up *The Ballad Of An Easy Rider* was an improvement. At this time they benetifted from the inclusion of some of their songs in the film *Easy Rider*.

Before the release of double-album *Untitled*, Skip Battin (previously with Skip and Flip) replaced John York on bass. The band was acquiring a good reputation as a 'live' affraction, and one of the two albums was a 'live' recording. The stand-out song on the album was *Chestnut Mare* which returned the group to the U.S. singles charts and reached No. 19 in the U.K. Also of note was the bleaker *Just A Season*.

Sadly, they failed to capitalise on the temporary upturn provided by *Untitled*. They reached their lowest ebb on the subsequent two albums and McGuinn disbanded the group. One year later he reformed the original **Byrds** who in 1973, made a disasterous album, *The Byrds*. It really was the end of the road for the band, althouh McGuinn went on to produce a number of solo albums which still displayed that distinctive **Byrds** sound.

In terms of compilation appearances *Eight Miles High* can be heard on *Nuggets, Vol. 9* and *Psychedelic Dream*; *Mr Tambourine Man* has resurfaced on *Nuggets, Vol. 10* and you'll find *Renaissance Fair* on the *Psychedelic Dream* compilation too. *California Christmas* includes live versions of *Rennaissance Fair, Lady Friend* and *Have You Seen Her Face?* and *California Acid Folk* includes six songs from a Swedish radio broadcast on 29th March 1967.

Recent CD releases which may interest collectors include a European release *Fly Into Passion*, which features a live New York concert in 1970; an Australian CD *Full Flyte 1965-70* (Raven), which includes some rare recordings among its 27 cuts; and *In The Beginning* (Rhino), which consists of 17 cuts from 1964.

Fans of David Crosby will also be interested in a couple of tracks by his first band Les Baxter Balladeers, *Willie Jean*, has resurfaced on *Turds On A Bum Ride, Vol. 5* (CD) and *Vol. 6* of the same series includes *Come Back Baby*.

For more information check the following websites:
http://www.uark.edu/~kadler/rmcguinn/
http://members.aol.com/byrdsonlne/byrdsstuff/byrds.htm

Byron and The Mortals

Personnel incl:
BYRON KEITH DAUGHERTY A

45:

1	Music/Do You Believe Me?	(X-Preshun 1/2)	1966

Recorded on a Lake Elsimore, California label, the above 45 was their sole stab for stardom. The 'A' side was a Herman's Hermits styled pop song, the flip, a good amalgam between '60s punk and R&B.

Byron went on to **The Generations** who had one single *Set Me Free* / *Please Help Me* (Generation Records). This 7" is basically a *Face To Face* era Kinks rip-off, but *Set Me Free* is not The Kinks song. He also played with **Muscle & Hair** and recorded a country album, *Byron Keith Daugherty* (Fantasy Records) in 1974. A couple of 'Byron Dougherty' compositions - *Vahalla* and *Love Is Blue* also appear on *Dancing Madly Backwards* by Axcraft, an 'reissued' recently on LP and CD.

Compilation coverage has included *Do You Believe Me?* on *Pebbles, Vol. 9* (LP), *Pebbles, Vol. 8* (CD) and *Teenage Shutdown Vol. 4* (CD/LP).

(Max Waller/Brian Phillips/Steve Rosen)

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Jimmy C and The Chelsea Five *to* California Poppy Pickers

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Jimmy C and The Chelsea Five
- C.A. Quintet
- C.K. Strong
- Cactus
- Caeser And His Romans
- Cafe Feenjohn
- Jeffrey Cain
- The Cake
- The Calico Wall
- California Bear
- The California Poppy Pickers

Jimmy C and The Chelsea Five

TOP

45:

1. Play With Fire/Leave Me Alone (Zero 1003) 1965

This mob apparently went to high school in Dallas with Kenny And The Kasuals. *Leave Me Alone*, a folk-punker, is to be found on *Highs In The Mid-Sixties, Vol. 23: Texas, Part Five*.

C.A. Quintet



TOP

Personnel:

- DOUG REYNOLDS keyb'ds, vcls A
- KEN ERWIN trumpet A
- TOM POHLING ld gtr A
- JIMMY ERWIN bs A
- RICK PATRON drms A

ALBUMS:

1. (A) TRIP THRU' HELL (Candy Floss 7764) 1969
2. (A) C.A. QUINTET-LIVE (Private Press) 1985

NB. (1) has been subjected to the following 'defective' reissues: as Psycho 12 (1983), a Greek pirate, and CD on Eva. All of these only include one-half of the stereo mix - missing out much of the guitar parts. Fortunately, Sundazed have reissued the album offcially, on CD with 12 bonus tracks (Sundazed SC 11021) 1996, and as a double LP with 14 bonus tracks (Sundazed LP 5037) 1996.

45s:

1. Mickey's Monkey/I Want You To Love Me Girl (Falcon 70) 1967
2. Blow To My Soul/She's Got To Be True (Falcon 71) 1967
3. Smooth As Silk/Dr Of Philosophy (Candy Floss 102) 1968

All three of these 45s and originals of this Minneapolis-based band's debut album are very rare and expensive collectors' items. The album, which was produced by band leader Ken Erwin, commences and concludes with the 12.30 minute long instrumental title track, which at times contains some interesting sound effects. However, the standout track is a piece of classic paranoid acid dementia *Cold Spider*, which is also included on the *Endless Journey, II* and *Changes* compilations. The latter also includes *Blow To My Soul*. The *Live* album is very disappointing.

They also had two cuts *Mickey's Money* and *Blow To My Soul* on the *Money Music* (August 100) 1967 compilation of Minneapolis bands, which had a very limited pressing and has also become very rare.

Although the album has been subject to many 'reissues', these were without the bands approval, and only included one-half of the stereo mix. The Sundazed reissue, corrects matters, and includes a number of alternate takes and previously unreleased cuts, together with sleevenotes including an interview with Ken Erwin, and studio engineer Steve Longman.

C.K. Strong

TOP

Personnel incl:

LYNN CAREY	vcls	A

ALBUM:

1	C.K. STRONG	(Epic ?)	1969 SC

A loud and bluesy rock group with the screaming vocals of Lynn Carey and loads of guitar. Lynn Carey would later work with Neil Merryweather in Ivar Avenue Reunion and in Mama Lion.

(Stephane Rebeschini)

Cactus

TOP

Personnel:

CARMINE APPICE	drms	A B C
TIM BOGERT	bs	A B C
RUSTY DAY	vcls	A B
JIM McCARTY	gtr	A B
DUANE HITCHINGS	keyb'ds	B C
PETER FRENCH	ld vcls	C
WERNER FRITZSCHINGS	gtr	C

ALBUM:

1(A)	CACTUS	(Atco SD33-340)	1970

2(A)	ONE WAY OR ANOTHER	(Atco SD33-356)	1971
3(B)	RESTRICTIONS	(Atco SD33-377)	1971
4(C)	'OT 'N' SWEATY	(Atco SD 7011)	1972

NB: (1) to (4) were also issued in the U.K. by Atlantic. (2) also issued in France (Atco 40307).

45s:
(partial list)

1	Long Tall Sally/ Song For Aries	(Atco)	1970

NB: (1) also released with a picture sleeve in France (Atco 103202L).

When Vanilla Fudge split, Appice and Bogert formed **Cactus** with Jim McCarty, the former Mitch Ryder guitarist, and Rusty Day, a singer and harmonica player. Their albums were well received by hard rock fans and may interest some readers in search of loud and heavy rock. For the third album, a keyboard player was added to the line-up and in 1972 McCarty and Day left. They were replaced by Werner Fritzschings and Peter French for the final album, recorded partly live at the Mar Y Sol Festival in Purto Rico. Their records were produced by Geoffrey Haslam, who also worked with the J.Geils Band.

Appice and Bogert then joined Jeff Beck and the group disbanded. Hitchings formed the imaginarily named New Cactus Band with two ex Blues Image members, Mike Pinera and Manuel Bertematti, and recorded *Son Of Cactus* (Atlantic) 1973. After it flopped, Hitchings and Pinera formed Thee Image and released two better avoided albums for Manticore in 1975.

(Stephane Rebeschini)

Caeser and his Romans

TOP

45:

1. Green Grass Makes It Better/Why Make A Fool Of Me (GJM REC's Inc. GJM 505) 1966

Note the spelling of Caeser, since there were several similarly named outfits about. This particular combo came from Buffalo, New York, and were later known as Big Wheelie and The Hubcaps (output unknown). Both sides are decent garage-beat with cool keyboards. *Green Grass* has a frat/party atmosphere whereas *Why* is a more interesting beat-punker. (MW).

Cafe Feenjohn

TOP

ALBUM:

1	CAFE FEENJOHN	(Fran)	1965 SC

An oud-led quartet recorded live in a club. It may interest fans of John Berberian or Sandy Bull. There's at least another album.

(Stephane Rebeschini)

Jeffrey Cain

Personnel:

BANANA	pedal steel	A
JOE BAUER	drms	A
JEFFREY CAIN	gtr, vcls	A B
JESSE COLIN YOUNG	vcls, bs	A B
SCOT LAWRENCE	keyb'ds	A
EDDIE OTTENSTEIN	ld gtr	A B
RICK TURNER	bs	A
EARTHQUAKE ANDERSON	hrmnca	B
TOM BISCHOFF	drms	B
DOUG TRUMBLEY	bs	B

ALBUMS:

1(A)	FOR YOU	(Raccoon 2/Warner WS 1880)	1970
2(B)	WHISPERING THUNDER	(Raccoon 12/Warner BS 2618)	1972

45s:

1	Tomorrow/Lonely Boy	(Altera 001)	1966 -

NB: (1) as by Jeff Cain And The Youngbloods.

Jeffrey Cain was a close friend of The Youngbloods, providing songs for their albums and also for Jerry Corbitt debut. Not surprisingly **Cain**'s two albums were released on The Youngbloods Raccoon label. The first, *For You*, with its Rick Griffin lettering, is in fact an extra Youngbloods LP, as the whole group are featured backing **Cain**. Rick Turner (ex-Autosalvage) produced this fine example of West Coast psyche folk which also contains some spoken poems.

His second album, which was produced by Jesse Colin Young, is equally interesting but more electric. Eddy Ottenstein shows his skills on several fast numbers like *Whispering Thunder*, *Bless My Soul* or *When I'm Thirsty*.

Both albums are recommended but are getting hard to find.

(Stephane Rebeschini)

The Cake

ALBUM:

1	THE CAKE	(Decca DL 74927)	1967

An all girl '60s rock group with some psych influences.

(Stephane Rebeschini)

The Calico Wall

45s:

1. Flight Reaction/I'm A Living Sickness (Dove Acetate no number) 196?
2. Flight Reaction/Beep (Tuttle 1107) 1967

Hailing from the suburbs of Minneapolis, they produced a single entitled *Flight Reaction* which attempted to recreate the thoughts of someone sifting in an airplane before takeoff and, fearing that the plane will crash, experiencing an attack of paranoia. An acid punk classic, it is now available to all on several compilations:- *Changes; Mayhem And Psychosis, Vol. 2; Pebbles, Vol. 3* and *Pebbles Box Set*.

Equally brilliant was *I'm A Living Sickness*: fuzz laden, with great sound effects and tonsil tearing vocals, it was later covered by Green Telescope and The Fuzztones. This has since resurfaced on *Get Primitive (The Best Of Pebbles)*; *Psychedelic Unknowns (The EP)* and *Psychedelic Unknowns (the LP)* and *The Acid Dreams Testament (CD)*. They also had a track *Flight Reaction* on *Money Music*, a rare 1967 compilation of Minneapolis bands, and *Flight Reaction* and *I'm A Living Sickness* both appeared together on a reissue 45, which is already becoming rare and sought-after. Their original recordings are red-hot and now practically impossible to find - however be warned that *Beep* is just that - a continuos tone... check out an excerpt on the *Everything You Always Wanted To Know...* CD.

California Bear

45s:

1. Hand My Head/Virgin Dreams (M&H MH-101) 1969
2. In My Dreams/Eulogy (M&H MH-1543/8047) 1969

From Riverside, California, featuring one Bruce Terry. Late sixties soft rock with the odd psychy touch. Only the atmospheric echoey *Eulogy* with its short but excellent guitar solo can be recommended here. (MW).

The California Poppy Pickers

Personnel:

DON LARSON	vcls, bs	A
MIKE MESSER	vcls, gtr	A
TOM SLIPP	drms	A
RANDY WILCOX	vcls, gtr	A

ALBUM:

1()	SOUNDS OF '69	(Alshire S-5152)	1969
2()	HAIR / AQUARIUS	(Alshire S-5153)	1969
3()	TODAY'S CHART BUSTERS	(Alshire S-5163)	1969

4(A) HONKY TONK WOMEN (Alshire S-5167) 1969

This outfit was basically a studio project for Al Sherman's Alshire label, with Gary Paxton providing the musical side of the venture.

Al Sherman was the label boss of Alshire International label, which followed a simple philosophy, if you see a successful mucial trend follow it. It didn't matter if it was rock, muzak or country as long as it sounded like the real thing without any copyright infringements. Studio groups were assembled to produce copycat albums with group projects like the Zero-Zero-Seven Band (after the John Barry Seven), The Village Men (after the folk group, the Village Stompers), Fats and the Chessmen (Fats Domino), Rusty Dean {Top #10 country hits}, Los Norte Americanos (The Tijuana Brass), **The California Poppy-Pickers** (The Mamas and Papas meets country-rock), The Sons of the Purple Sage (The Sons of the Pioneers), The Bakersfield Five (Buck Owens Buckaroos) and so on.

The other main force behind the record deal was Gary Paxton, who had a 1960 hit with *The Monster Mash* as the Hollywood Argyles' and worked the Hollywood music scene as an engineer, producer, session musician, writer and music publisher with his Garpax and Maverick Music companies. He was heavily involved in the surf and Hot-Rod crazes, joining other L.A. session players as 'members' of various groups. Paxton had previously worked with Skip Battin in the Pledges {1956-1957}, Gary and Clyde {1957}, formed his own group {1957-1958} and produced the duo Skip & Flip, most notably for their 1959 million hit version of Gary's *It Was I*.

When Gary started his own Hollywood studio in 1965 his early session players included Gib Guilbeau, Gene Parsons, Clarence White, Carl Walden (steel gtr, vcls, gtr) Jerry Scheff (bs), Bruce Oakes (gtr, vcls), Vern Gosdin and Rex Gosdin.

In 1967, Gary relocated his studio one hundred miles away to Bakersfield and built a session crew that comprised Gib Guilbeau (vcls, gtr, fiddle}, Gene Parsons (vcls, drms, hrmnca), Clarence White (dobro, ld gtr), Ben Benay (gtr, vcls), Vern Gosdin (gtr, vcls), Rex Gosdin (gtr, bs, vcls), Wayne Moore (bs, vcls), Leo Leblanc (steel gtr), Ken Johnson (vcls, bs, drms, gtr) and Dennis Payne (vcls, gtr, bs).

During the 1965-1968 period, most of the session crew had their own singles leased by Gary Paxton to various labels, the most sucessful to emerge was the Gosdin Brothers, Rex and Vern. Their work on Gene Clark's 1967 solo debut for Columbia had gone largely unoticed, but their own 1967 single *Hangin' On* on Paxton's Bakersfield International label provided them with a country top No. 10 hit and their record deal was bought out by Capitol Records.

Paxton's studio suffered further desertion in 1967 with Clarence White, Gib Gulibeau, Wayne Moore and Gene Parsons leaving to form the group Nashville West to work a club in El Monte CA. This ground breaking country-rock group lasted until mid-1968 when White and Parsons joined The Byrds. In fact, the core of his studio crowd were mainly country musicians and played in various club bands and even did session work for other labels.

Paxton himself recorded for his own and other labels, including Capitol Records. One of his Bakersfield International productions was Eternity's Children's second album *Timeless* for Tower Records, a subsiduary label of Capitol.

In 1969 Paxton started leasing his studio masters to Al Sherman, that year alone the masters of the last few years were compiled into various albums for the Alshire label. Alshire International releases by The Bakersfield Five, Rusty Dean {in reality Gary Paxton and Gib Guilbeau supplied the vocals}, and The Modern Country Friends, were basically various songs that were cut in Gary's studio. Some were previously issued as singles, then reissued on the albums. Even Gib Guilbeau's first official Alshire release the *Cajun Country* 1969 album, was taken from 1965-1966 sessions.

The California Poppy Pickers were really Paxton's last solid project with Alshire. The studio group simply featured Ken 'Kenny' Johnson and Dennis Payne, with Bakersfield pedal steel player Leo LeBlanc added when needed. Ken Johnson appeared as the main singer and backing vocalist, he also played guitar, bass and drums. Kenny had been in the Bakersfield group The Avengers in the mid-60s and wrote almost everything that came out of the Paxton Bakersfield studio, especially in the later period. Also appearing on the albums with Ken Johnson was Dennis Payne, who was another of the labels country orientated performers, having co-written songs and played bass for Bakersfield singer Red

Simpson's first two Capitol Records albums in 1966. He also played in the Buckshots and recorded Paxton produced singles for various labels during the sixties. His first single in the mid-60s was actually issued on Al Sherman's A S label. For the **California Poppy Pickers** sessions, Johnson and Payne each recieved a flat fee of $200 for each LP.

Apparently there was a falling out between Paxton and Sherman, for the **Californian Poppy Pickers** LP *Honky Tonk Women*, a different studio, producer and session crew were used. **The Californian Poppy Pickers** were Don Larson vocals and bass Mike Messer vocals, guitar, Tom Slipp on drums and Randy Wilcox on vocals. It was recorded at Wilshire Sound Studios, Hollywood in 1969, and co-produced by Phil Volk and Drake Levin (ex-Paul Revere & The Raiders). It was a one off deal and they were in reality a group called the Wilson McKinley. They used the proceeds from this recording to fund the release of an original EP in 1970 on Rockin' Chair Records.

Gary continued to lease material to other labels, the *Guitar Country* (1969-1970) album by Bakersfield's Big Guitars on the Bakersfield based Jaisco label may have been credited to a 'talented new country group from L.A.', but consisted of older material with Clarence White and Dennis Payne.

Most of Paxton's informal session crew went on to work in the country music industry and still do to this day. Dennis Payne continued to write and perform, he signed to the Bakersfield based Mosrite Records just as the company folded in 1969, he had yet to record for the label. In 1976 moved to Nashville, where he worked with Gary Paxton and Vern Gosdin among many others as a producer and sideman. He now runs his own studio. In 1970 Paxton was declared bankrupt and his operations were closed down, by this stage his Bakersfield holdings included a record store, a marina, rental properties, his own home and a string of publishing companies and small label deals. With his Bakersfield empire shattered, he moved to Nashville and built a career as a songwriter, continuing with recording and music publishing in the country gospel field.

(Jason Odd/Clark Faville/Max Waller with thanks to Dennis Payne and Don Larson)



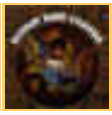
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Bobby Callender *to* Cannabis

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Bobby Callender
- The Calliope
- Calliope
- Calliope
- Cambridge
- Cambridge
- Dick Campbell
- Canadian Legends
- The Canadian Rogues
- Candymen
- Canebreak (aka Canebreak Singers)
- Cannabis

Bobby Callender



TOP

ALBUMS:

1	RAINBOW	(MGM SE-4557)	1968
2	THE WAY (FIRST BOOK OF EXPERIENCE)	(Mirtha)	1971
3	LE MUSEE DE L'IMPRESSIONNISME	(Philips)	c1972 R1

NB: (1) came with lyric sheets. (1) also reissued on CD with two extra tracks by Big Beat (CDWIKD 179) 1998 (1) reissued as a dble LP (Akarma AK 128/2) 2000. (2) reissued on CD (Akarma AK 129) and as a dble LP (Akarma AK 129/2) 2000. (3) as **Robert Callender**, it could have been released only in Netherlands.

45s:

1	Little Star/Love And Kisses	(Roulette 4471)	1963 95
2	You've Really Got A Hold On Me/I Can't Get Over You	(Coral 62517)	1967
3	Sweet Song Of Life/Vicissitude(Or A Day At Jaffry's)	(Coral 62528)	1967
4	Rainbow/Symphonic Pictures	(MGM 13965)	Sept. 1968

The first album consists of music to be seriously stoned to. Young negro-turned-mystic Bobby is joined by an orchestra and a host of other musicians including Funatics Hugh McCracken for a trip to the local souk-serious opium-den hippie scribblings, here. Sitars and tablas abound in this artifact of an era. Find a parsley cushion, adopt lotus position and contemplate your inner self (or navel fluff!). Produced by Alan Lorber whose other 'in' projects included Ultimate Spinach.

The second album is a double more conceptual piece. The third is a homage to the 19th century painters and was recorded with a full orchestra, sometimes heading into progressive territory, with good electric guitar work, flutes and organ. Still with Lorber, **Robert Callender** also co-produced the aural documentary album by The Groupies.

Before **Callender** embarked on a recording career, he was a radio producer for Murray the K at New York station WINS.

(Max Waller/Lloyd Peasley/Stephane Rebeschini)

The Calliope

Personnel incl:

- JAMES BENTLEY

45s:

1. Streets of Boston/Awaiting (The Truth) (Audio Seven MG 152/4) 196?
2. Kaleidoscope Calliope/Everybody's High (Audio Seven MG 151/3) 196?

Hailing from the affluent suburb of Short Hills, one of New Jersey's more prosperous New York suburbs, their finest moment was *Streets Of Boston* which can be heard on *Attack Of The Jersey Teens*. It's rather demented with a haunting spoken intro, military drums and rather menacing guitar. The second 45 was an unsuccesstul attempt at a flowery psychedelic pop song which one reviewer commented sounded 'like the legendary Stardust Cowboy on drums!' The warped dynamo behind this group was James Bentley, who wrote all four songs.

Calliope

Personnel inc:

- PAUL GOLDSMITH gtr A B
- DANNY O'KEEFE bs, vcls A
- CLYDE HEATON organ A
- JOHN SIMPSON drms A B
- LUTHER RABB bs B
- SCOTT STRONG keyb'ds B

ALBUM:

1. (A) STEAMED (Buddah BDS-5023) 1968
2. () CALLIOPE (Cotillion) 1970

45:

1. Rainmaker's Daughter/Hello Hello (Buddah 83) 1969

From Seattle, the driving force behind this short-lived outfit was singer/songwriter Danny O'Keefe, who later had one

or two Top 20 hits (including *Magdalena*). They made a bit of a splash locally, but like a lot of Seattle bands, they seemed much better live than on record. It seems that bands from Seattle during that period did not get very good support from their record companies... obviously things have changed since then! **Calliope**'s first album is now a very minor collectable, and the second may have remained unissued. The *Steamed* album includes cover versions of *Hello Hello* (Lee Michaels), *California Dreamin'* (with a very good psychedelic guitar solo), *Hound Dog*, *Jimmy Bell* (a traditional number), *Like A Rolling Stone* (Dylan), *Nadine* (Chuck Berry) and four originals - two by Goldsmith and two by O'Keefe.

John Simpson, who was tragically killed in a plane crash in 1973, had previously played with Scott Strong in The Bumps and may also be the guy who played drums in Christopher. Prior to joining **Calliope**, Scott Strong also acted as their road manager. Paul Goldsmith had earlier been in Emergency Exit, Clyde Heaton in The Dimensions and Luther Rabb later played with Ballinjack. (Chris Boardman/Darryl F. Riffero/Vernon Joynson)

Calliope



Personnel incl:

- J. ANDRON

45:

1. Ryan 5/I'll Take It Back (Epic 10372) 1968
2. Friends Of Mrs Fisher / We've Made It (Shamley 44013) 1969
3. Clear Mud / Wiser (Shamley 44020) 1969

NB: (3) also released in the U.K. (Uni UN 514) 1969.

This **Calliope** produced at least three excellent mellow folkie-rock 45s. The first, *Ryan 5*, sounds exactly like West (who also recorded on Epic), whilst the flip *I'll Take It Back* is mellow but uptempo San Francisco psychedelic sounds.

Both sides of their second effort which were written by A.J.Andron and produced by Brian Ross, maintain the standard. *We've Made It* features male/female vocals, good organ, two flute solos and a short but brilliant guitar, whilst *Friends Of Mrs Fisher* has male vocals with female backing, an unusual rhythm (a little like The Beatles' *Octopus Garden*) and interesting lyrics about a man "who wants to escape from the life he's leading today".

Their final 45, *Clear Mud*, is another track of particularly high quality with strong rhythm and layered flute, Hammond and good harmonies.

You can check out *Ryan 5* on *Incredible Sound Show Stories Vol. 8*, but it's about time some of their other 45s re-materialised too!

(Vernon Joynson / Steve Panter / Max Waller / Stephane Rebeschini)

Cambridge



Garage punkers from Rochester, Michigan who have two cuts:- *I'm Coming Back* and *Lonely Lisa* on *Michigan Mixture, Vol. 2*. *Lonely Lisa*, a punk ballad, sounds the stronger of the two.

(Max Waller / Robert J. Maledon)

Cambridge

Personnel:

- LONNY BOWERSOX vcls, gtr A
- CHARLES FISCHER keyb'ds A
- CHAS GUNTHER vcls, gtr A
- TOM STINE drms A
- DAN VOGAN vcls, gtr, banjo, steel gtr A

ALBUM:

1. (A) SHARE A SONG (Green Dolphin 6024 N3B) 197? R2/3

A local Philadelphia or Ohio band, excellent country rock private press in a Byrds/Flying Burrito Brothers style. (Clark Faville)

Dick Campbell

Personnel:

MIKE BLOOMFIELD	12 string gtr	A
PAUL BUTTERFIELD	harp	A
DICK CAMPBELL	vcls, gtr	A
PETE CETERA	bs	A
MARTY GREBB	keyb'ds, tambourine	A
BILLY HERMAN	drms	A
MARK NAFTALIN	organ	A
SAM LAY	drms	A
ARTIE SULLIVAN	tambourine, vcls	A
JIMMY VINCENT	gtr	A
LARRY WRICE	drms	A

ALBUM:

1(A)	SINGS WHERE IT'S AT	(Mercury MG 21060)	1966

NB: (1) a mono pressing, SR 61060, also exists.

Produced by Lou Reizner, a Chicago singer/songwriter heavily influenced by Bob Dylan and backed by the Butterfield Blues Band plus various local musicians (including a young Pete Cetera, later with Chicago). The album is rare and sought-after but is in fact better avoided, the songs being weak and **Campbell**'s voice too close of Dylan's.

(Stephane Rebeschini)

The Canadian Rogues

Personnel:

RONNIE HAREL	vcls	A
WILLIE METTS	ld vcls	A
DANE STREETS	gtr	A

45s:

1	Have You Found Somebody New / You Better Stop	(Fuller 2597)	Jul 1965
2	Oop-Poop-A-Doop/Keep In Touch	(Charay 19/P-5017)	1966
3	Oop-Poop-A-Doop/Keep In Touch	(Palmer 5017)	1967
4	Run And Hide/Love And Dreams (PIC INSERT)	(Paris Tower PT-112)	1967
5	Do You Love Me?/Mickey's Monkey	(Rogue 1967)	Dec 1967

From Lakeland in Central Florida. Their best known song is *Keep In Touch*, a Pretty Things inspired number with a Diddley shuffle, by virtue of its inclusion on *Back From The Grave Vol. 2* and Psychedelic States: Florida Vol. 1 (CD). First released on the Fort Worth-based Charay label in 1966, it was picked up in 1967 by the Detroit-based Palmer label.

Garage Punk Unknowns Vol. 8 features *You Better Stop*, the flip from their debut which charted locally on WLCY radio in August 1965. Their final effort from December 1967 consisted of two Motown covers.

Thirty-three years later Harel and Streets still play together in The Rogues with Carl Chambers (ex-Ron and The Starfires).

(Vernon Joynson/Max Waller/Jeff Lemlich/Roger Maglio)

Canadian Legends

Not a Canadian based outfit. Initially from around Milwaukee,Wisconsin they relocated to the warmer climes of Miami Florida and recorded as The Legends, Legend and **Canadian Legends**. (Max Waller)

Candymen

Personnel:

- DEAN DAUGHTRY keyb'ds A
- BILLY GILMORE bs A
- RODNEY JUSTO vcls A
- BOB NIX drms A
- JOHN RAINEY ADKINS gtr A

ALBUMS:

1. (A) THE CANDYMEN (ABC ABCS 616) 1967 195
2. (A) BRING YOUR CANDY POWER (ABC ABCS 633) 1968

45s:

1. Georgia Pines/Movies In My Mind (ABC 10995) 1967 81
2. Deep In The Night/Stone Blues Man (ABC 11023) 1967 -
3. Sentimental Lady/Ways (ABC 11048) 1967
4. Candyman/Crowded Room (ABC 11077) 1968
5. It's Gonna Get Good In A Minute/Go And Tell The People (ABC 11141) 1969
6. I'll Never Forget/Lonley Eyes (ABC 11175) 1969
7. Happy Tonight/Papers (Liberty 56172) 1970

NB: (1) also released in the UK (HMV POP 1612) 1967.

Originally the Webs, out of Dothan, Alabama. Two 45s were released with original vocalist Bobby Goldsboro before his departure to schmaltzy pop stardom. His replacement was Rodney Justo from Florida's Rodney & The Mystics. A psychedelic pop outfit they acted as Roy Orbison's back-up band. They did achieve a minor hit with *Georgia Pines* and their second album also crept into the Album Charts climbing to No 195. Daughtry, Nix and Justo were all later involved in the Georgia-based Atlanta Rhythm Section.

They specialized in live reproduction of complex Beatles and Beach Boys material, like *A Day In The Life* or *Good Vibrations*, and that gave them quite a following when they first appeared in New York in the summer of 1967. Unfortunately for them, their original material and records were not up to their live shows.

Rodney Justo also recorded a 45 with Noah's Ark.

There was another different act, **Joe Dee & The Candymen** who had at least one album *The Twist* (Diplomat FM/S/100) 1962.

(Vernon Joynson / Prairie Dog / Stephane Rebeschini/Jim McMaster/Max Waller/Jeff Lemlich)

Canebreak (aka Canebreak Singers)

TOP

Personnel incl:

- MIKE CRESPO
- HENRY SHERBURNE

45:

1. Another Day / I Don't Really Like You (Montel-Michelle 969) 1966

From Baton Rouge, Louisiana. Originally a folk group, but went electric when Henry (of The Playgue) sat in. 1968 saw one further 45 on Columbia as by Love-Michael. Crespo's *I Don't Really Like You* is an excellent folk-rocker covered in 1967 by fellow Louisianans the Distortions. (Andrew Brown - Brown Paper Sack #1, Max Waller)

Cannabis



Personnel:

LONNY GASPERINI	keyb'ds	A
BRIAN KELLY	gtr	A
BOB RANDELL	drms, vcls, acoustic gtr	A
TONY RODRIGIJEZ	ld gtr	A
KEITH TWEEDLY	vcls	A
GARY WILKINSON	bs, vcls, acoustic gtr	A

ALBUM:

1(A) JOINT EFFORT (Amphion Seahorse AS 8100) 1972

NB: (1) reissued officially on CD by Gear Fab (GF-114).

The above album consisted of early seventies open air hippie festival rock from Lincoln, Rhode Island. Recorded at Methuen, Massachusetts the band is now far flung with original members in California (Brian Kelly), Florida (Bob Randall) and Puerto Rico (Tony Rodriguez). The remainder still live in Rhode Island.

The band had a decidely country rock feel and the pricipal song writers (Randall and Wilkinson) were influneced by artists as diverse as "The Band" and "Yes".

(Max Waller)

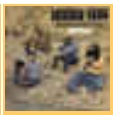
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Jimmy C and The Chelsea Five *to* Captain Beefheart

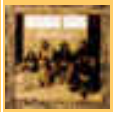
Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Canned Heat
- Cannibal and The Headhunters
- Canoise
- The Cannons
- Canterbury Fair
- Canticle
- Capes of Good Hope
- Caps
- Captain Beefheart

Canned Heat





Personnel:

STUART BROTMAN	bs	A
FRANK COOK	drms	A B C
BOB "THE BEAR" HITE	vcls	A B C D E F G H
HENRY "SUNFLOWER" VESTINE		A B C F G
AL "THE OWL" WILSON	vcls, gtr, hrmnca	A B C D
MARK ANDES	bs	B
LARRY "THE MOLE" TAYLOR	bs	C D E
ADOLFO "FITO" DE LA PARRA	drms	D E F G H
HARVEY MANDEL	gtr	E G
ANTONIO "TONY" DE LA BARREDA	bs	F G
JOEL SCOTT-HILL	gtr	G
ED BEYER	keyb'ds	H
RICHARD HITE	bs	H
JAMES SHANE	gtr, vcls	H
(JOHN LEE HOOKER	gtr, vcls	F)
(MAC REBENNACK	keyb'ds)	
(LITTLE RICHARD	vcls	G)
(ELLIOT INGBER	gtr on 6)	
(MARK NAFTALIN	keyb'ds on 6)	
(ERNEST LANE	keyb'ds on 6)	

ALBUMS:
(up to 1975)

1(C)	CANNED HEAT	(Liberty LRP-3526)	1967
2(D)	BOOGIE WITH CANNED HEAT	(Liberty LRP-3541)	1968
3(C)	VINTAGE	(Janus JLS 3009)	1967
4(C)	LIVE AT THE TOPANGA CORAL	(Wand 693)	1968
5(D)	LIVIN' THE BLUES	(Liberty LST-27200)	1968
6(D)	HALLELUJAH	(Liberty LST-7618)	1969
7(C/D)	CANNED HEAT COOKBOOK (comp)	(Liberty LST-11000)	1969
8(F)	FUTURE BLUES	(Liberty LST-11002)	1970
9(E)	'70 CONCERT, LIVE IN EUROPE	(Liberty LST-7641	1970
10(F)	HOOKER'N'HEAT	(Liberty LST-35002)	1971
11(-)	CANNED HEAT COLLAGE (comp)	(Sunset SUS-5298)	1971
12(G)	HISTORICAL FIGURES AND ANCIENT HEADS	(United Artists UAS-5557)	1971
13(H)	THE NEW AGE	(United Artists UA-LA049F)	1973
14(-)	THE VERY BEST OF (comp)	(United Artists UA-LA431-E)	1975

NB: (1) later issued on (LST-7526). (2) later issued on (LST-7541). (9) later issued on (United Artists UAS-5509).

45s:
(up to 1973)

1	Rollin' and Tumblin'/Bullfrog Blues	(Liberty 55979)	1967
2	Evil Woman/World In A Jug	(Liberty 56005)	1967
3	On The Road Again/Boogie Music	(Liberty 56038)	1968
4	On The Road Again/Amphetamine Annie	(Liberty 56073)	1968
5	Going Up The Country/One Kind Favor	(Liberty 56077)	1968
6	The Chipmunk Song/Christmas Blues	(Liberty 56079)	1968
7	Time Was/Low Down	(Liberty 56097)	1969
8	Poor Moon/Sic'Em Pigs	(Liberty 56127)	1969
9	Get Off My Back/Change My Ways	(Liberty 56140)	1969
10	Let's Work Together/I'm Her Man	(Liberty 56151)	1969
11	Sugar Bee/Shake It And Break It	(Liberty 56170)	1970
12	Future Blues/Goin'Up The Country (live)	(Liberty 56180)	1970
13	Goin'Up The Country/On The Road Again	(Liberty All Time Hits 54572)	1970
14	Woolly Bully/My Time Ain't Long	(Liberty 56217)	1971
15	Whiskey and Wimmen/Let's Make It	(United Artists 50779)	1971
16	Long Way From L.A/Hill's Stomp	(United Artists 50831)	1971
17	Rockin With The King/I Don't Care What You Tell Me	(United Artists 50892)	1972
18	Cherokee Dance/Sneakin' Around	(United Artists 50927)	1972
19	Rock & Roll Music/Lookin' For My Rainbow	(United Artists UA-XW197-W)	1973
20	Harley Davidson Blues/You Can Run, But You Sure Can't Hide	(United Artists UA-XW243-W)	1973

NB: (4) & (11) not issued.

The formation of **Canned Heat** evolved in 1964 from Al Wilson, John Fahey and Mike Perlowin's ideas about starting an independant record company to reissue old blues records. Al "Blind Owl" Wilson (b. 1943 in Boston),

was a music major at Boston University, who wrote articles on bluesmen like Robert Pete Williams and Sun House, had a high pitched voice with a unique vocal technique and played harmonica and guitar. In 1964 with the help of the blues historian Dick Waterman, Wilson had managed to track down Son House and revive his interest in playing blues, as he hadn't picked up a guitar in twenty years. Strangely enough on the same day in 1964, John Fahey and guitarist Bill Barth (later with Insect Trust) rediscovered elder bluesman Skip James in Mississippi and also brought him out of retirement. Barth and Fahey with another guitarist, Henry Vestine, promoted Skip's appearence at the 1964 Newport Folk Festival.

Mike Perlowin was another folk blues guitarist having moved to L.A. from New York in 1961. He studied guitar at the Ash Grove's school of folk music, where one of his teachers was Clarence White, then with the Kentucky Colonels. Mike also played in a bluegrass outfit the Four Farfels with future Stone Poney Herb Steiner.

While Fahey, Wilson and Perlowin discussed their record label plans, Fahey remembered Bob "the Bear" Hite (b. Feb 1945, California} a record store manager and blues '78 collector, who owned a rare copy of the Library of Congress recording of Muddy Waters and it was decided to bring Bob into the group's plans.

Mike Perlowin remembers: "Bob was working at a record store at the time that was actually very close to where I was living. I called him, and he agreed to meet with the three of us. We realized that we could all play, so we decided to form a band instead. As soon as we said we wanted to play electric, John Fahey lost interest, so in the begining it was Bob and Al and me. We spent three days in Bob's house (he was living with his parents at the time, as was I) listening to records and making plans. We had a rehearsal in which Bob brought in a drummer named Keith Sawyer and I dragged in bassist Stu Brotman. Unfortunately for me, I was more of a folk style player (Fahey was my biggest influence at the time) and couldn't play rock very well, so I was fired and replaced by Kenny Edwards (pre Stone Poneys), who was also fired and replaced by Henry Vestine, a former member of the Beaus".

The band was then thinking of calling themselves either "The Heavies" {due Bob's large size) or "The Black and Blues" but they finally chose "Canned Heat".

Mike Perlowin remembers: "Mike Bass who was sharing a place with Al and myself was talking to Steve Mann, another LA folk blues guitarist who thought the band should all dress up as cops and call themselves The Heat. Bass came up with the name **Canned Heat**, after an old 1928 record, *Canned Heat Blues*, by a guy named Tommy Johnson which was about drinking sterno to get high".

As 1964 moved into 1965, the nucleus remained Bob Hite and Al Wilson. By this stage Al had played harp on the Sun House's 1965 LP *The Father Of Folk Blues* and had appeared on some John Fahey recordings (who gave him the Blind Owl nickname). He also guested on some sessions with Fred Neil.

The group was fairly informal and had basically dissolved, with Henry 'Sunflower" Vestine having left to join the Mothers of Invention briefly in 1965 before being sacked by Zappa.

In 1965 they reformed with Stuart Brotman (bass) and new drummer Frank Cook, who had actually backed artists ranging from Chet Baker to Dobie Gray. This version also failed to take off and the group disbanded again in early 1966, the public being not interested by their traditional blues repertoire. Later that year, Wilson, Hite, Vestine and Cook rejoined with Mark Andes on bass (Brotman joined Kaleidoscope in 1967), and performed with a predominant boogie sound mixed into their electric blues. They performed their first show at the Ash Grove in Los Angeles and soon became the resident band of the Kaleidoscope, another L.A. club.

In early '67 due to the efforts of their manager, Skip Taylor, they were signed to Liberty Records. In March 1967 Mark Andes left to join Spirit and was replaced by Larry "The Mole" Taylor (born 1942, NYC} who was an accomplished bass player in demand in the L.A. studios (notably with The Monkees). His brother Mel Taylor was in The Ventures.

In April '67, they started cutting demos at RCA studios in Chicago but these songs, notably a totally different

version of *On The Road Again*, remained unheard until 1994. In May they re-cut some material for their self-titled first album, issued in July but preceeded by the *Rollin And Tumblin* single in June. Produced by Cal Carter, the LP featured blues covers of material like Guitar Slim's *The Story Of My Life*, *Dust My Broom*, Sonny Boy Williamson's *Help Me*. Willie Dixon's *Evil Is Going On* and a few originals like *Bullfrog Blues*.

In June 17, 1967, they played the Monterey Pop Festival (three tracks from their performance later appeared on the 1992 4-CD *Monterey Pop Festival* set). As with many other acts that performed at the event, it brought them a national audience and their debut LP rose to #76 in the charts. They then began touring but got busted in Denver for drug possession. To make bail, they received an advance from Liberty Records in exchange for their publishing rights!

Not long after, Mexican born Adolfo "Tito" De La Parra (b. 1948, Mexico City) replaced Frank Cook on drums, after Cook had left to form Pacific, Gas & Electric. Tito had played in bands since 1958, in Mexico (Los Sparks, Los Hooligans, Los Juniors, Javier Batiz And The Finks) and with Los Sinners entered illegally in California in 1965 where they became Los Tequilas (sic) and recorded two albums for RCA. In late 1965 they were caught by the police and sent back to Tijuana. De La Parra, who was married to an American woman, returned to California and joined Larry Barnes And the Creations, a club band from Torrance, and then Sotweed Factor and Bluesberry Jam (which evolved into Pacific Gas and Electric).

In late 1967 **Canned Heat** recorded a lot of material for their new album, but these versions of *The Hunter*, *Whiskey And Women*, *Shake Rattle And Roll*, *Mean Old World*, *Fannie Mae*, *Gotta Boogie (The World Boogie)* remained unissued until the 1994, EMI compilation CD *Uncanned*.

In January 1968 *Boogie With Canned Heat* was released. A Texas radio station picked up on one track, *On The Road Again*, and public interest led to its release as a single. It became a hit in the U.S and in Europe.

Produced by Dallas Smith, the album also featured classics as *Amphetamine Annie* (based on the death by overdose of one of Hite's friends) and *Evil Woman* (penned by Larry Weiss, who also wrote *Hi Ho Silver Lining* and *Bend Me, Shape Me*). The blues pianist Sunnyland Slim played on some tracks, but generally the LP gets stuck in the boogie mode, especially with the eleven minutes of *Fried Hockey Boogie*.

Soon after that, Al Wilson, Vestine and Taylor appeared on Sunnyland Slim's album *Slim's Got His Thing Going On*. They toured Europe that year and won a faithful audience in several countries, notably in Germany.

October 1968 saw the release of *Living The Blues 1968*, a two LP set which had the hit single *Goin' Up The Country*. The group was then totally immersed on drugs and was playing very long "psychedelic boogie" tracks, with extended impros. Two examples can be found on this album: *Parthenogenesis* (almost twenty minutes) and the live forty-one minute *Refried Boogie* which took up a whole LP and is rather self-indulgent. John Fahey, Dr John and John Mayall guested on the album.

In July 1969 thair next LP, *Hallelujah*, featured guests such as Mike Pacheco, Javier Batiz (the mexican friend of De La Parra), Skip Diamond, Elliot Ingber (from Fraternity Of Man), Ernest Lane and Mark Naftalin. Most of them were just adding vocals to the proceedings. The LP was a fairly tight set with several highlights: *Same All Over*, *Time Was*, *Sic'em Pigs* but produced no major hits.

In July, largely due to his drug abuse, Vestine left and formed Sun, that went nowhere. His replacement was the Chicago blues guitarist Harvey Mandel. In August 1969, **Canned Heat** appeared at the Woodstock Festival. (They were subsequently in the film and on the two albums).

With their chart success and sudden lack of new material, a compilation LP soon followed, *The Canned Heat Cookbook*, in October 1969. They also appeared on the Together Records compilation *Early L.A* (1969, 2 tracks) and *Vintage Heat 1969*. Hite and Vestine also spent time compiling albums for Imperial Records 'Legendary Masters' series. The group was so popular that Liberty appointed the making of "The Kanned Korn Komix", a 20

page comix book a la Robert Crumb, dedicated to the crazy adventures of the Bear, the Owl, the Snake and the Raccoon.

In '69, when blues singer Wilbert Harrison reworked his *Let's Stick Together* as *Let's Work Together* (an early 1970's U.S hit), **Canned Heat** cut their version, which was issued in January 1970 in the U.K and became a hit. They concentrated on touring the U.K. and Europe and also played the Isle Of Wight Festival in 1970. *Canned Heat '70 Concert: Recorded Live In Europe* was released in Europe in June 1970 and some months later in the USA with the usual mix of blues covers (*That's All Right Mama, Bring It On Home, Let's Work Together*) and original material (*Pulling Hair Blues, London Blues, Goodbye For Now*). In August 1970, their new album was titled *Future Blues*, with three songs already used on their live album. It's the final **Canned Heat** studio album to feature Alan Wilson. *Future Blues* was also one of their most focused efforts and the group themselves handled the production with Skip Taylor. From Alan Wilson's sadly all too fitting *My Time Ain't Long* to an heavy blues version of Arthur Crudup's *That's All Right, Mama*, the LP has an experimental edge that went far beyond their usual lengthy solos. Dr. John appears on two tracks: *London Blues* and *Skat*, a late-1940's-style jump blues novelty.

In May 1970 Larry Taylor and Harvey Mandel left the group to join John Mayall. Henry Vestine rejoined with Antonio 'Tony' De La Barreda on bass, a friend of De La Parra. That month they cut a double album with John Lee Hooker.

The label Wand then released a live album, *Live At Topanga Corral*. It features six long and energetic tracks recorded in 1966 and 1967, with one original, *Bullfrog Blues*, and five covers (*I'd Rather Be The Devil, Dust My Broom, Wish You Would*). It was in fact recorded at the Kaleidoscope but the group changed the name of the location as they were already signed to Liberty when the recordings occured. Al Wilson died September 3rd 1970 from an overdose and was replaced by Joel Scott Hill from the Strangers, Jerome (formed with De La Barreda) and L.A. Getaway.

Early '72 saw the release of *Historical Figures And Ancient Heads* LP, a rather patchy album. The group was obviously looking for a new direction after the death of Wilson and the tracks (which featured three different lead guitarists, Vestine and Scott Hill being complemented by a returning Mandel on one track) range from rock tracks (*Hill's Stomp, Rockin With The King*, with Little Richard) to boogie (*Utah, Cherokee Dance*) or more melacholic tracks (*I Don't Care What You Tell Me*, by and with Charles Lloyd). The cover art was quite scary, the group being depicted as old people looked after by nurses on the front sleeve and reduced to naturalized heads surrounded by dead flowers, shells, butterflies and material used for heroin injection on the gatefold. In June 1972, De La Barreda quit, with Larry Taylor re-joining for a short spell. Joel Scott Hill also left the group and later joined the Flying Burrito Brothers.

In 1973 **Canned Heat** had evolved into the line-up of Henry Vestine, Fito de la Parra, Bob Hite and his brother Richard Hite (bs, tuba, gtr) replacing Larry Taylor and other new members James Shane (gtr, bs, vcs, sax) and Ed Beyer (keyb'ds, ex-Smoke). This version produced the *New Age* LP in March 1973. From here onwards the group floundered with multiple line-up changes and recordings on small labels that fall outside the scope of this book.

"The Bear" died in 1981 from a heart attack. The surviving members, mainly led by drummer Fito de la Parra, continued touring and recording, although heavily relying on live albums. After recruiting new vocalist Walter Trout, they followed with James Thornbury, {who fronted the band from 1985 to 1995} then Robert Lucas assumed lead vocals.

They recorded as **The Canned Heat Blues Band** in 1996 for A&M, which was Vestine's last recording with the group, as he died in Paris in December 1997.A further release in 1999 *Boogie 2000* was issued on the Ruf label.

(Jason Odd /Stephane Rebeschini)

Cannibal and The Headhunters

ALBUMS:

1. LAND OF 1,000 DANCES (Rampart R(M)(S)-3302) 1966
2. LAND OF 1,000 DANCES (Date TE(M)(S)-3001) 1966

NB: (2) is a reissue of (1), also reissued on CD.

45s:

1. Land Of 1,000 Dances/I'll Show You How To Love Me (Rampart 642) 1965
2. Nau Ninny Nau/Here Comes Love (Rampart 644) 1965
3. Follow The Music/I Need Your Loving (Rampart 646) 1965
4. Out Of Sight/Please Baby Please (Rampart 654) c1966

East L.A. frat-rockers. Their most famous track *Land Of 1,000 Dances* features on the 1969 double LP collection *East Side Revue* (Rampart 3303), on a 1995 EP on Dionysus/Bacchus and a CD comp *The East Side Sound*. This latter comp also contains *Nau Ninny Nau*. (Vernon Joynson / Max Waller)

Canoise

Personnel:

- BOB COATES gtrs, vcls A B D
- PAT CURTO drms, vcls A B C D
- DOUG SWANSON gtr, bs, vcls A B C
- NEAL DUNNING bs, vcls A C D
- GRANT GULLICKSON tamb, vcls B
- LARRY SUESS gtr, kyb'ds, vcls B C D
- GARY GILBERTSON kyb'ds C
- ROB STYER gtr C

NB: Line-up 'A' 1965-1966; 'B' 1967-1968; 'C' 1970-1974; 'D' 1981-now. The above formed the main line-ups who recorded - other musicians involved at various times included: DAN BURNICE, MARC WROE, WILLIE POUNDS drms (1968), DAVE BERGET, MIKE FLAHERTY bs (1968), PAULA ELSNER, LANCE GULLIKSON vcls (1970s Hawaii chapter), BOB MILES drms (1973-1974).

CDs:

1. NOW... AND THEN (private) 1993
2. THE TRUE STORY (private) c1995
3. PLUGGED IN (private) c1996

45s:

1. (A) Born In Chicago / Something I Could Do (IGL 120) 1966
2. (B) There's Something About You Baby / Oh No Not My Baby (Sonic 141) 1967
3. (B) You're No Good / Right Track (Sonic 153) 1968
4. (C) One Too Many Things / Look Inside (Trim 1973) 1971

Canoise (pronounced CANOY) was formed in St.Cloud, Minnesota in the fall of 1965 by four freshmen at St.Cloud College. All had previously served time with other outfits: Pat Curto in the Men From Uncle; Bob Coates in the Nightmen; Neal Dunning and Doug Swanson in the Trolls. Their first 45 was released on IGL in summer 1966 before they expanded to a five-piece with vocalist Grant Gullickson. Shortly after that Neal was drafted and Larry Suess, from the Mort Plank IV, was brought in, necessitating Doug switching from twelve-string to bass. Two more 45s were released on IGLs Sonic label before a period of rapid personnel turnover resulted in the departure of all the original members by late 1968, the last being Bob and Grant who joined Zarathustra.

In 1970 four of the original got together again with new member Gary Gilbertson to reform **Canoise**. Just one 45 was waxed by this line-up which was based in Hawaii for over two years before returning to tour the geographical and climatic extremes of mainland USA (from Alaska to Phoenix!). This second chapter ended in 1974. Pat went onto Tanglefoot and Maiden America, Neal joined Danny Stevens and F Troop, Larry went solo and got a degree in psychology, Grant went solo and cut two LPs (*Ivory*, *Bobbidazzler*), Bob completed medical school, and Doug moved to Connecticut.

The third and latest chapter stared in 1981 with Bob, Pat, Larry and Neal reuniting as an annual event, but latterly playing all over Minnesota and marking their 25th anniversary with a guest appearance by Doug.

Recently Bob Coates has co-ordinated the release of the three private CDs which cover their entire history - *Now... And Then* concentrates on live recordings by the current line-up - eighteen tracks performed in June 1993 (predominantly covers of '60s pop, ballad, soul, R&B and rock evergreens). It also features *Something I Could Do* (first 45, 1966), two unreleased tracks (from 1967 and 1968) and *Look Inside* (from the 1971 45); *The True Story* CD is a studio recording odyssey - the four 45s, two 1966 radio spots, nine unreleased tracks from the 1966-1968 period, four tracks from the current line-up (two from 1982 and two from 1995) plus a 1977 track featuring Grant and Lance Gullickson with Larry Suess and Bobbidazzler; *Plugged In* is all new recordings featuring contributions by seasoned Twin Cities musicians, including Larry Wiegand of Crow fame. All are available direct from Bob Coates at 6013 Porter Lane, Edina, MN 55436, USA.

As for the original 45s..... The first couples a good cover of Nick Gravenites' *Born In Chicago*, with solid rhythm and accomplished guitar work, and a charming harmonious midpace beat-ballad written by Doug Swanson (echoes of the Beatles and Everlys). Both are compiled on Arf Arf's *The IGL Rock Story Part One (1965-67)* CD. The second covers Goffin-King and Holland-Dozier-Holland in soul-pop mode with smooth harmonies and deep-throated lead. The third contains two more covers in a pop ballad vein but again the lead vocals try to take on a Elvis/cabaret style - it doesn't really come off, despite some fuzzed guitar on *Right Track*. Of the unreleased studio tracks from this period Paul Butterfield's *Come On In* stands out - above-par R&B-infused pop with waspish fuzz and better, i.e. less affected, vocals. The fourth Hawaii-period 45 covers Dylan in a good-timey folkie-rock style with sweet male-female harmonies, a piano solo and countrified guitar licks. The flip, an original, is overtly country-rock.

This band may not appeal to garage fuzz'n'farfisa purists but is definitely for those who enjoy the accomplished Midwest pop-rock sounds of the likes of Dee Jay and The Runaways, The Rumbles and The Coachmen.

(Max Waller, with thanks to Bob Coates).

The Cannons

45s:

1. Days Go By/Love, Little Girl (Night Owl 1312) 196?
2. Lonesome/Sweet Georgia Brown (Fan Jr. 5504) 196?

From Milwaukee, Wisconsin. The first 45 is a pleasant folk-rocker, which has been likened to The Beau Brummels, *Days Go By* can be heard on *Highs In The Mid- Sixties, Vol. 15: Wisconsin, Part 2*.

Canterbury Fair

Personnel:

CHERYL CHURCHMAN	vcls	A
JAMES HOLLEY	drms, vcls	A
PHILIP HOLLINGSWORTH	bs, keyb'ds, vcls	A B C D E
JOHN HOLLINGSWORTH	keyb'ds,vcls	B C D E
JOE LO FRESO	keyb'ds	B C
SEAN CORSARO	drms	C D
DAVID HOLLINGSWORTH	drms, bs	E

ALBUM:

1 CANTERBURY FAIR (Sundazed SC 11064) 1999

45:

1 Song On A May Morning / Days I Love (Koala 8081) 1967

The Hollingsworth brothers first played together in 1965 with James Holley (who also did time with The Bushmen) in Fresno band The Coachmen. In 1966 the addition of Steve Bryant (guitar and vocals) precipitated a name change to Everyday Things, though Bryant soon left. In 1967 the brothers joined Kings Verses in time for their trip to Los Angeles to seek success and fortune - when this didn't work out Philip returned to Fresno and formed **Canterbury Fair** with Holley again plus vocalist Cheryl Churchman.

John had remained in L.A. for the rest of 1967, attending Cal State. On his return home in early '68 he presented a wealth of newly-penned keyboard material that determined a new direction and configuration for the band - a keyboard-bass-drums format, with the addition Joe Lo Freso (also from The Bushmen) on Hammond.

With continuing apathy from record labels, Holley departed at the end of 1968 but not before securing Corsaro as a replacement, who in turn found them a new manager. The group relocated to San Francisco for a while, eventually returning to Fresno without Corsaro, whose place was filled by brother #3, David. They carried on until 1980 with various string players augmenting the line-up.

The CD comprises 10 tracks from their most creative period (1967 to 1969) highlighting their predominantly instrumental neo-classical or baroque flavoured recitals. *Song On A May Morning* from their rare 45 is their most commercial offering - a catchy slice of West Coast pop-psych previously compiled on *A Journey To Tyme Vol. 2* and

Son Of Gathering Of The Tribe.

Not for garage purists - this should should appeal to those who like soft-psych or the baroque tendencies of The Left Banke and Ars Nova.

(Max Waller)

Canticle

TOP

Personnel:

HOWARD FULLBROOK	vcls, gtr, violin	A
PETER LAMBERT	violin	A
HOWARD McDERMOTT	vcls, gtr	A
FRANK PRESS	vcls, gtr	A

45:

1	Like A Rolling Stone/My Mind's Eye	(Century 36685)	1970

Acoustic hippie-folkie workouts of Bob Dylan and the Small Faces, the latter notable for the use of the fiddle. The band were playing at the London Troubadour when they were approached by an American record producer called Robert Reiter. Howard Fullbrook:- "He was in London, Ontario looking for Canadian artists to record and within a week we were in London making the record. We never saw or heard anymore from him after that day in the studios. We did learn, through a friend in Canada, that the single had been released but we never received a copy of the record or even heard the final result!"

(Max Waller)

Capes of Good Hope

TOP

Personnel:

- MIKE HORN
- DICK TOOPS
- YOGI LANDEM
- MIKE JACOBSEN
- JOEL CORY

45s:

1. Shades/Lady Margaret (Round 1001) 1966
2. Winter's Children/If My Monique Would Only Dance (Round 1002) 1966

From Chicago. *Shades* kicks off like a certain Bob Lind folk-pop classic, whilst the flip is another matter:- weeping Eastern guitars, tablas, suitable stony vocals and numerous start/stops - still poppy but infused with incense. *Lady Margaret* can be found on *A Heavy Dose of Lyte Psych* CD. The follow up unfortunately reverts to harmony pop,

with Left Banke keyboard textures. (MW).

Caps

45s:

1. Three Little Picknicks/? (White Star 101) 1959
2. Red Headed Flea/Daddy Dean (White Star 102) 1959

Red Headed Flea can be heard on *Garage Punk Unknowns, Vol. 6*. The band hailed from Akron, Ohio.

Captain Beefheart





Personnel:

- JOHN FRENCH (DRUMBO) drms A B C D E
- ALEX ST CLAIRE (SNOUFFER) gtr B
- PAUL BLAKELEY drms A
- DOUG MOON gtr A
- JERRY HANDLEY bs A B
- DON VAN VLIET (CAPTAIN BEEFHEART) vcls, harp A B C D E
- RUSS TITELMAN gtr A B
- RY COODER gtr A
- JEFF COTTON (ANTENNAE JIMMY SEMENS) b'neck gtr B C
- BILL HARKLEROAD (ZOOT HORN ROLLO) gtr, flt C D E
- MARK BOSTON (ROCKETTE MORTON) bs C D E
- VICTOR HAYDEN (THE MASCARA SNAKE) bs, cla, vcls C
- ELLIOT INGBER (WINGED EEL FINGERLING) gtr D
- ED MARIMBA (ART TRIPP) gtr, vibes D E
- ROY ESTRADA (OREJON) bs E

ALBUMS:
(up to 1972)

1. (A) SAFE AS MILK (Buddah BDS 5001) 1967
 aka DROP OUT BOOGIE (Buddah 2349-002) 1967
2. (B) MIRROR MAN (Buddah 2365-002) 1968 - not released until 1971
3. (B) STRICTLY PERSONAL (Blue Thumb BTS1) Dec. 1968
4. (C) TROUT MASK REPLICA (dbl) (Straight FTS 1053) Oct. 1969
5. (D) LICK MY DECALS OFF (Straight FTS 1063) Dec. 1970
6. (D) SPOTLIGHT KID (Reprise RS 2050) Jan. 1972 131

7. (E) CLEAR SPOT (Reprise MS 2115) Nov. 1972 191

NB. Many of the above have subsequently been reissued eg. (2) on Buddah (1974), PRT (1982) and Edsel (1986). The above albums are also available on CD.

45s: (Selective)

1. Diddy Wah Diddy/Who Do You Think You're Fooling? (A&M 794) Apr. 1966
2. Moonchild/Frying Pan (A&M 818) Oct. 1966
3. Yellow Brick Road/Abba Zaba (Buddah DA 9) 1967
4. Plastic Factory/Where There's A Woman (Buddah DA 108) 1970
5. Click Clack/I Want To Booglerize You Baby (Reprise 1068) 1971
6. Click Clack/Glider (promo only) (Reprise) 1972
7. Too Much Time/Lo Yo-Yo Stuff (Reprise PRO 547) 1972
8. Too Much Time/My Head Is My Only House (Reprise 1133) 1972

Beefheart (real name Don Van Vliet) was born in Glendale, California in 1941. One wonders what the Lancaster High School, which included Frank Zappa and Van Vliet could have been like. After playing briefly with a band called The Blackouts, the 'mad captain' took the name **Captain Beefheart** and formed The Magic Band in 1964, which was based in Los Angeles. His first single for A&M was a version of Bo Diddley's *Diddy Wah Diddy*.

His debut album, which was rejected by A&M and eventually released by Buddah in the U.S. and Polydor in England, sounded like nothing that had been heard before. **Beefheart**'s growling and grunted vocals were most unusual, his vocal range most impressive, but some of the lyrics almost inaudible. Nonetheless, the material was of a consistent standard, with *Autumn Song*, *Zig Zag Wanderer*, *Electricity* and *Yellow Brick Road* among the stronger numbers.

Mirror Man, the next album he recorded, was rougher and not released until 1971. It is not considered one of his best.

Strickly Personal, was even less commercial, but represented a musical progression. Raw blues numbers like *Ah Feel Like Ahcid* and *Gimme Dat Harp Boy* were combined with more imaginative tracks like *Trust Us*, *On Tomorrow* and the excellent *Kandy Korn*, which features some superb intertwined guitar work, and displays **Beefheart**'s vocals at their howling and growling best. The album was apparently mixed without his supervision.

However, this line-up disintegrated after the album, St Clair left to work in a car wash and Handley joined a printing works. Then **Beefheart** by chance bumped into his old school mate Frank Zappa, who was busy setting up his Straight record label. With the promise of complete recording freedom **Beefheart** started work with a revised line-up on an album. The result was inevitably bizarre. Many would find *Trout Mask Replica* completely bewildering on an initial hearing. The band apparently recorded it in four hours and added the lyrics in four and a half hours without hearing the music! Most of the songs on the album are formless in the traditional sense, but far from being spontaneous, the band had rehearsed the material to the point of obsession. The album became an underground classic, regarded by many as the pinnacle of challenging music and hated by others. It was certainly atmospheric. **Beefheart**'s next album was similar but lacked the apparent spontaneity of *Trout Mask Replica*.

Following the band's return from a nationwide tour in 1971, **Beefheart** and Zappa fell out and **Beefheart** switched to Reprise and changed his line-up bringing in a couple of influential figures:- Elliot Ingber, formerly of The Fraternity of Man who became known as Winged Eel Fingerling and Artie Tripp (Ed Marimba) from The Mothers of Invention. The resultant album, *The Spotlight Kid*, was his first album to make any impression in the Album Charts peaking at No 131. His next, *Clear Spot*, was made without Fingerling, but with Roy Estrada on bass. Musically this was one of **Beefheart**'s best albums and it also made the album charts peaking at No 191.

Here we leave **Beefheart** - his subsequent recordings being outside the time-frame of this archive. He and his band were an almost unique phenomena in the history of rock. Quite unlike anyone else, especially on those early recordings, and musically at odds with mainstream rock, these recordings are essential for connoisseurs of progressive rock.

His first 45, *Diddy Wah Diddy* can also be heard on *Nuggets, Vol. 6*.

For more information on the great Captain, check out the following websites:
http://www.beefheart.com
http://www.shiningsilence.com/hpr/



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Captain Groovy and His Bubblegum Army *to* The Cartunes

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Captain Groovy and His Bubblegum Army
- Captain Matchbox Whoopee Band
- Captain Milk
- The Caravans
- Caravelles
- The Cardboard Box
- The Cardinals
- The Caretakers
- The Caretakers of Deception
- Bob Carey
- Carmel Covered Popcorn
- Carp
- Chris Carpenter
- The Carpetbaggers
- Carroll's Mood
- Dean Carter
- The Cartunes

Captain Groovy and His Bubblegum Army

45:

1. Captain Groovy and His Bubblegum Army/Dark Part Of My Mind Part 1 (Super K 104) 1969 128

Jerry Kasenetz and Jeff Katz, who were the masterminds behind the commercially successful late sixties bubblegum music which gave us acts like The Ohio Express, The Music Explosion and The 1910 Fruitgum Company, made this 45 themselves using a pseudonym. Sporting metallic fuzztone guitars and typically warbled bubblegum lyrics, you'll find it on *Boulders, Vol. 9* or *Mindrocker, Vol. 5*.

An instrumental *Bubblegum March (Or Blowing Bubbles Through Rose Coloured Glasses)* appears on the *Everything You've Always Wanted To Know...* CD, and Erik Lindgren's sleeve-notes suggest that the same track also appeared as the flip to Super Cirkus' *Dong-Dong-Diki-Di-Ki-Dung* 45 (Super K 9)... whilst *Dark Part Of My Mind* also appeared on the flip to a Crazy Elephant 45 (Bell 763) and has been compiled on *Turds On A Bum Ride Vol's 1 & 2* (CD). Confused? Well the explanation may be that **Captain Groovy and his Bubblegum Army** started life as a sound track to a cartoon show, which was cancelled, with some of the tracks later being recycled.

(Max Waller / Vernon Joynson / Joe Foster)

Captain Matchbox Whoopee Band



ALBUM:

1	SMOKE DREAMS	(ESP 3009)	1973

An unknown group who released an album on ESP in 1973, faithful to this New York label motto: "The artists alone decide what you will hear on their ESP disk".

(Stephane Rebeschini)

Captain Milk



Personnel incl:

EDWIN HUBBARD	A

45:

1	Hey Jude/Impossible Dream	(Tetragrammaton T-1542)	1968

A Beatles cover, largely instrumental, by an unknown group, probably from California. **Captain Milk** was Edwin Hubbard, who also produced this 45.

(Stephane Rebeschini)

The Caravans



45:

1. This Little Old Lady/Three Musketeers (Key-Man 101) 1966

Garage band from San Antone, Texas. One track, *3 Musketeers*, has resurfaced on *Hipsville 29 B.C., Vol. 2*. The above 45 was issued as by 'Allivyn and The Caravans'.

Caravelles



Personnel:

RICK ANDERSON	bs	A
JERRY BRECI	gtr	A
JOHN FITZGERALD	ld vcls, hrmnca	A

MIKE LIPMAN	ld gtr	A
DANNY REED	keyb'ds	A
DOUG STEINER	drms	A

45:

1	Lovin' Just My Style/Self-Service	(Onacrest 502)	1966
2	Lovin' Just My Style / Self Service / Lovin' Just My Style (instr) (PS)	(Dionysus/Bacchus Archives BA 1146)	2000

The Caravelles were from Phoenix, Arizona. They were managed and produced by Hadley "Who Loves You Madly" Murrell, a disc jockey at the practically all-black KCAC, Phoenix's AM soul station in the mid-60s. For the most part, Murrell is better known for the legendary Phoenix soul acts he produced, which included The Servicemen, The New Bloods, Eddie and Ernie (who were in The New Bloods) and the Soulsetters. **The Caravelles**' flip to *Lovin' Just My Style* was a garage-y cover of The New Bloods' *Self Service*, which had gotten enough local attention in Phoenix to get picked up by 20th Century-Fox for national distribution.

John Fitzgerald, **The Caravelles**' lead singer, had a reputation as "the Mick Jagger of Phoenix", and the group opened for the Dave Clark Five at Veterans Memorial Coliseum in Phoenix.

Rick Anderson was later in The Superfine Dandelion and The Tubes. It's unclear whether or not he played on *Lovin' Just My Style*, though. Drummer Neal Smith, who was in-between stints with The Laser Beats and Alice Cooper, joined **The Caravelles** in 1966, just before they changed their name to The Holy Grail. Contrary to rumours, Smith was not on the Onacrest record.

Their reissue 45 adds an instrumental take of *Lovin'*.. and comes in a neat pic sleeve with a band history by Dan Nowicki.

You can also hear the catchy *Lovin' Just My Style*, with its typical garage style guitar work, on *Pebbles, Vol. 8* or *Boulders, Vol. 1*. Very much a case of The Kinks meet The Yardbirds.

(Vernon Joynson/Dan Nowicki)

The Cardboard Box

TOP

Personnel:

BARRY BERGER	gtr	A
DAVE DUDAS	drms	A
ERIC KISSINGER	bs	A
JACK LORENZO	keyb'ds, vcls	A

45:

1	Come On Baby / Carol	(Regime M-69075)	1969

From Pottstown, Pa. this band were previously the Ethics who released one 45 on the Up Tight label in 1967. *Come On Baby* is on *A Lethal Dose Of Hard Psych*.

(Erik Lindgren/Max Waller)

The Cardinals

45s:

1. Tomato Juice/I Want You (Cha Cha 740) 1965
2. Hatchet Face/Go Go Baby (Cha Cha 741) 1965
3. Saturday Night/I'm Gonna Tell On You (PS) (Cha Cha 742) 1965
4. I'm GonnaTell On You/When You're Away (PS) (Cha Cha 748) 1966

A mid-sixties college outfit based in Muncie, Indiana. *Go Go Baby* is a rather primitive stomper, which can also be found on *Pebbles, Vol. 7* (CD). Other compilation coverage has included: *Tomato Juice* on *Open Up Yer Door*; *Hatchet Face* on *Hipsville 29 B.C. Vol. 2*; and *I'm Gonna Tell On You* on *Follow That Monster*. (Max Waller/Kip Brown)

The Caretakers

45s:

1. Heart Of Love/Good Inside (Rock-It 2002) 1968
2. The World Outside/Summer Moments (Rock-It 2004) 196?
3. East Side Story/Epic (Rip-Off 1001) 196?
4. Hidden Steps/You Don't Have to Pretend (Worm 1001) 196?

From the San Bernadine/Riverside area of California. You'll find *East Side Story* on *Pebbles, Vol. 9* (CD) and *Boulders, Vol. 5*. Another cut, *Hidden Steps* can also be heard on *Boulders, Vol. 4*.

The Caretakers of Deception

45:

1. Cuttin' Grass/X+Y=13 (Sanctus 5511/2) 1967

A psychedelic punk outfit from Los Angeles. *Cuttin' Grass* notable for its brash vocals and some compelling guitar riffs, can be heard on the *Acid Dreams, The Acid Dreams Testament (CD), Acid Trip From The Psychedelic Sixties* and *Psychedelic Disaster Whirl* compilations. The flip can be heard on *Pebbles, Vol. 8* (CD) and *Psychedelic Unknowns, Vol. 2 (EP)* but is much mellower, with a sparse arrangement and a melody that sticks in the brain...

Bob Carey

ALBUM:

1	THE SOUL OF FOLK	(20th Century Fox)	1964

2 HOOTENANNY LIVE AT THE BITTER END (FM) 1965

A Greenwich Village folksinger, understandably forgotten. Several other 'Village singers, including Fred Neil also play on the live album.

(Stephane Rebeschini)

Carmel Covered Popcorn

TOP

45:

1. Suzie Q/Lookinf For A Place (Vistone 2055) 1968

A Californian (probably LA) outfit's decent cover of *Suzie Q* in "West Coast" style rather than Creedence Clearwater Revival boogie.

(Max Waller)

Carp

TOP

Personnel:

GARY BUSEY	drms, vcls	A
JOHN CROWDER	bs	A
RON GETMAN	gtr	A
GLEN MITCHELL	piano	A
(BOBBY BRUCE	fiddle	A)
(BUZZ CLIFFORD	vcls	A)
(SNEAKY PETE KLEINOW	steel gtr	A)
(DAN MOORE	vcls	A)
(GORDON SHRYOCK	vcls	A)

ALBUM:

1(A) CARP (Epic E30212) 1969

45:

1 Save The Delta Queen/ ? (Epic 10632) 1969

Carp was formed in the spring of 1966 by four Oklahoma State University students. Produced by Dan Moore and Buzz Clifford (who also both produced the East Side Kids album), their only album is a consistent mix of rock, blues and country with some excellent guitar parts. All the material is original, except for *The Great Kansas Hymn* (penned by Michael McGinnis) and the lyrics often have a religious feel.

Gary Busey would later become an actor and, as "Teddy Jack Eddy", played drums with another Oklahoma native,

Leon Russell. John Crowder, Glen Mitchell and Ron Getman became session musicians and later played with Loudon Wainwright, Tony Bird, Janis Ian etc..

(Stephane Rebeschini)

Chris Carpenter

TOP

45s:

1. This World (Is Closing In On Me)/Waterfalls (Sidra 9006) 196?
2. This World (Is Closing In On Me)/Waterfalls (Oceanside OS 100) 196?
3. This World (is Closing In On Me)/Waterfalls (United Artist 50266) 1968

This Detroit gentleman first released this same 45 as by Preston on Sound Paterns 110. *This World (Is Closing In On Me)* is an atmospheric piece of doomy psych with orchestration, some neat effects and eerie guitar. The Preston version, which is a much hotter rendition with the fuzz guitar and mysterious organ much louder in the mix can be heard on *Magic Carpet Ride*. *Waterfalls* is a rather strange track; a ballad with effects galore and vocals like Bobby Vee on acid! Both sides have also been compiled on *A Heavy Dose Of Lyte Psych* CD, whilst the flip has also resurfaced on *Incredible Sound Show Stories Vol. 8*. (Max Waller/Kip Brown).

The Carpetbaggers

TOP

45:

1. Let Yourself Go/Just A Friend (Limited International 407) 196?

Another obscure one. *Vile Vinyl, Vol. 2* includes *Let Yourself Go*. The group possibly hailed from Tennessee.

Carroll's Mood

TOP

45s:

1 Out She Goes / No One's Waiting For Me (AOK 1026) 196?

A punk-ballad 45 by an obscure Texan act. They later became Sights and Sounds.

Dean Carter

TOP

45:

1. The Rockin' Bandit/? (Milky Way 4) 196?

2. Jailhouse Rock/Rebel Woman (Milky Way 11) 196?

From Illinois. *Jailhouse Rock* was a classic double-sided punk 45. Both sides have resurfaced on *Ear-Piercing Punk* and *Pebbles, Vol. 6* (CD) while the 'A' side can also be found on *Born Bad, Vol. 6*. *Jailhouse Rock* was a cover of a 1959 rockabilly song by Ray Smith (a Sun Records artist).

There may have been another 45, *Run Rabbit Run* (Milky Way 8), although it's possible that this track was the flip side of *The Rockin' Bandit*. Anyone out there able to confirm details?

(Max Waller / Todd Hunter)

The Cartunes

45:

1 Keep The Fire Burning / Chanda (Roulette 7011) 1968

This outfit from Hazelton, Pennsylvania were previously known as Ognir and The Nite People.

(Max Waller)

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Cashman Vaquero Band *to* The Cellar Dwellers

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Cashman Vaquero Band
- The Castaways
- The Castaways
- Castells
- Castels
- Cast of Thousands
- Catalina
- The Catalinas
- The Catamorands
- Catch
- Catfish Knight and The Blue Express
- The Cats Meow
- Cat Mother and The All Night Newsboys
- Cavaliers
- The Cavaliers
- Cavalry Twill
- Cave Dwellers
- Cave Dwellers
- The Cavemen
- The Cavemen
- The Cavemen
- Ceeds
- The Cellar Dwellers

Cashman Vaquero Band

TOP

Personnel incl:

DOUG CASHMAN A

ALBUM:

1	TRIBUTE TO BERRY OAKLEY	(Private Pressing)	1975 R3

A rare psych blues rock album, dedicated to the late Allman Brothers Band bassist. Only a few hundred copies were pressed, with cuts like *San Fran Sunset* and *There's No Tellin*.

(Stephane Rebeschini)

The Castaways

Personnel:

DENNY CRASWELL	drms	A B C D E
ROY HENSLEY	vcls	A B C D E
LONNIE KNIGHT	gtr	A
DICK ROBY	gtr	A B C
BOB FOLSCHOW	gtr	B C D
JIM DONNA	keyb'ds	C D
TOM HUSTING	gtr	E
DENNIS LIBBY	keyb'ds, vcls	E
GREGORY MALAND	keyb'ds, vcls	E

NB: Lineup 'A' 1962-3, 'B' 1963, 'C' 1963-1965, 'D' 1965-1966, 'E' 1966-1969.

CD:

1	LIAR, LIAR - THE BEST OF THE CASTAWAYS	(Plum 14032)	1999

EP:

1(B/C)	THE CASTAWAYS	(Soma CA-03)	1987

NB: (1) is a bootleg EP featuring their three Soma 45s.

45s:

1(B)	Liar, Liar/Sam	(Soma 1433)	1965 12
2(B)	Liar, Liar/Sam	(Apex 76969)	1965 -
3(C)	Goodbye Babe/A Mans Gotta Be A Man	(Soma 1492)	1965 101
4(C)	Goodbye Babe/A Mans Gotta Be A Man	(Apex 76970)	1965 -
5(C)	She's A Girl In Love/Why This Should Happen To Me	(Soma 1461)	1967
6(B)	Liar, Liar/Surfin' Bird	(Soma 1469)	1967
7(E)	I Feel So Fine/Hit The Road	(Taunah 7745)	1967
8(E)	I Feel So Fine/Hit The Road	(Bear 2000)	1967
9(E)	Walking In Different Circles/Just On High	(Fontana 1615)	1968
10(E)	Lavendar Popcorn/What Kind Of Face	(Fontana 1626)	1968

NB: (6) a reissue 45, flip by The Trashmen. (7) 500 copies pressed.

Formed at the University of Minnesota in Minnesota in 1962 where they started the group largely for self-amusement and to entertain fellow students. In 1963 Lonnie Knight left to form The Rave-Ons and was replaced by Bob Folschow.

Liar, Liar (composed by Jim Donna and Denny Craswell) was a spectacular debut that climbed to No. 12 in the

summer of 1965. Despite several fine 45s they'd never reach those heights again.

Before their follow-up Dick Roby left to go solo. In late 1966 Bob Folschow was called up for service and Jim Donna went back to college. Replacements were found in Tom Husting and Dennis Libby (from Dudley and The Doo-Rytes) and Gregory Maland (better known as Gregory Dee of Avanties fame). This line-up lasted until the band folded in 1969, after which Craswell, Libby and Maland moved onto Blackwood Apology. Craswell was later in South 40 and Crow. Other members are thought to have been in Hope.

Twas far from the end for **The Castaways**... *Liar Liar* was/is a blissfully simple pop song of under two minutes long. From the opening drum beat, keyboard strains and falsetto lead, it is instantly recognisable. The pining guitar motif, girl put-down lyrics and a break preceded by one chilling scream, add up to a great slice of '60s garage-pop.

It first appeared on LP in 1966 on the Bud-Jet label *Big Hits Of Mid America Vol. 2*, accompanied by *Sam*. It would probably have been forgotten after the '60s but for its inclusion on Lenny Kaye's *Nuggets* compilation in 1972. Since then it has appeared on *Wild Thing, We Have Come For Your Children, More Nuggets Vol. 2* (CD), *Psychotic Reactions* (Topline label), *The Soma Records Story Vol. 2* and the *Nuggets* 4-CD boxset. Outside of the collector set, appreciation of it has been kept alive in films (notably 'Good Morning Vietnam'), soundtracks and on TV. Quite rightly it has come to be regarded by many as a '60s classic.

In the late '70s Jim Donna revived his own version of **The Castaways**, which was still going strong in 2000.

In 1987 Hensley, Craswell, Roby and Folschow formed The Original Castaways with Al Olivera, on the heels of the interest generated by 'Good Morning Vietnam'.

The 22-track retrospective CD collects all their 45 tracks and adds: three unreleased '66 tracks - *Lead Me On, Everytime, Watching The Time Go By*; *Work Song* - a solo release by Dick Roby; and six tracks from the two revived **Castaways**. With detailed liners from Jim Oldsberg and input from several band members, this is a fine testament to a GREAT Midwest pop act.

Other compilation appearances include: *Sam* and *Goodbye Babe* on *The Soma Records Story Vol. 1*; *A Man's Gotta Be A Man* and *Why This Should Happen To Me* on *Soma Records Story Vol. 3*; *Feel So Fine* on the rare 1967 Minneapolis sampler *Money Music*; *Just On High* on *The Psychedelic Experience Vol. 2* CD.

(Vernon Joynson/Max Waller)

The Castaways

TOP

45:

1. You Were Telling Lies/Ain't Gonna Cheat On Me (Tornado 1003) 1965

An obscure garage band from Louisiana. *You Were Telling Lies* is a primitive snarling punker, whilst the flip, *Ain't Gonna Cheat On Me* has some catchy lyrics. Both sides have resurfaced on *Sixties Rebellion, Vol. 9*.

Castells

TOP

Personnel incl:

CHUCK GIRARD	vcls	A

45s:

1	Just Walk Away/An Angel Cried	(Decca 31834)	1965
2	I Thought You'd Like That/Life Goes On	(Decca 31967)	1966

Another **Castells**, this lot were produced by Gary Usher and were "rather conservative" in their tastes.

(Richard Rochford)

Castels

Some 45s:

1	Save A Chance / Children Who Dream	(Wildfire Record Co. W-105)	Sep 1965
2	Save A Chance / Children Who Dream	(Black Gold 306)	1965
3	In A Letter To Me / We Better Slow Down	(Solomon 1351)	1967
4	I'd Like To Know / Rocky Ridges	(Solomon # unkn)	1967/8
5	I'd Like To Know / Rocky Ridges	(Laurie 3444)	1968

NB: (2) mis-spells group name as Castells.

A Memphis group who blended beat and folk-rock to produce some vibrant sounds. *Save A Chance* is raw upbeat Brummelesque, first issued on the local Wildfire label - this is unearthed on *Fuzz, Flaykes And Shakes Vol. 3*. The jangle quota was upped on the more polished Black Gold 45 version, compiled on Leaving It All Behind. This is also excellent but many will still prefer the original. The flip, by the way, is a swaying Everlys-style ballad.

Marijuna Unknowns Vol. 1 includes *Rocky Ridges*, a slow beat ballad with flute, water effects, smooth harmonies and psychy vibe. It includes the immortal line "Pass the grass and I'll keep saying something I don't mean".

(Max Waller/Ivor Trueman)

Cast of Thousands

Personnel:

- CHRIS LINGWALL drms A
- BUGS HENDERSON ld gtr
- JIM RIGBY vcls A
- BOBBY FORMAN horns A
- STEVE TOBOLOUSKY gtr, piano A
- MIKE McCULLOUGH bs, gtr A
- STEVIE RAY VAUGHN gtr A

45s:

1. Girl Do What You Gonna Do/My Jenny Wears A Mini (Soft 1002) 1966 and Tower (276)

2. Have It Your Way/Power Vested In Me (Soft 1002) 1967
3. Long Way To Go/Carter's Grove (Amy 11,040) 1967
4. Country Gardens/The Cast's Blue (Amy 11,056) 1967

Hailing from Dallas in Texas. Their first 45 was picked up by Tower for nationwide release and much later the 'A' side was included on *Boulders, Vol. 5*.The flip to their next 45 had earlier appeared on the reverse to early versions of their first 45. Lineup (A) also had two cuts - *Red, White And Blue*, a rockabilly-influenced effort and *I Heard A Voice Last Night*, which featured some good guitar work - on the compilation *A New Hi, Dallas 1971-Part 1* (Tempo 2). Bugs Henderson played on their last two 45s on his way to Mouse And The Traps from The Sensors and Stevie Ray Vaughn later fronted Double Trouble.

Catalina

TOP

ALBUM:

1 LIVE FROM THE CHI CHI CLUB (Avalon) c1970

From California, a bar rock group with a good guitar and a cheezy voice.

(Stephane Rebeschini)

The Catalinas

TOP

45:

1. The Coco Cherry Mash/? (Chase Candy Co. 912/913) 1967

An obscure Midwest band from St Joseph, Missouri. You'll find this song on the cassette compilation *Monsters Of The Midwest, Vol. 1*.

The Catamorands

TOP

45:

1. Over You/Never Say Goodbye (D.G.M.R. 101) 196?

Yearning beat-ballads influenced by British invasion sounds but also harking back to pre-beat 'teen pop' sounds from Nashville, Tennessee. (Max Waller)

Catch

TOP

ALBUM:

1. CATCH (Dot DLP 25956) 1969

45s:

1. I'm On The Road To Memphis/Amber (Dot 17277) 1969
2. Storm/City Ditty (Dot 17304) 1969

A five-piece from California. All the tracks are written by M. Collings/R. White, who were also responsible for Feather - *Friends* on Columbia in the late sixties. Musically, it's very different; whereas Feather sounds like the third Chocolate Watchband album, *Catch* is poppier with quite a few orchestrated numbers like *The Dandelion And The Butterfly* and the 8½-minute *Nine Roses*. The one exception is the glorious psychedelic rocker *Crash And Burn*.

There was also another outfit of this name from Belmond, Iowa, who were previously known as The Confederacy. They recorded one side of a *Booking Agent Disc Sampler* on Sensational Sounds (5079). The flip side was by Stack.

Catfish Knight and The Blue Express

TOP

Personnel incl:

J. KNIGHT A

45s:

1	I Can't Keep From Cryin' / Deathwise	(Verve 10607)	Jun 1968
2	See Saw / Web Of Trouble	(Verve 10629)	1968

Hidden away on the back of a solid brassy popper, is *Deathwise* - a fuzz extravaganza that kicks off like the Stones' *Paint It Black* before moving into freakout territory. The nearest comparison to these ears is Mystic Tide. Check it out on *A Lethal Dose Of Hard Psych*.

The second 45 is of less interest - *See Saw* is back to bland and brassy pop with a laid-back rock ballad featuring piano on the flip.

(Max Waller)

The Cats Meow

TOP

45s:

1. Confusion/La La Lu (Decca 31940) 1966
2. House Of Kicks/True True Lovin' (Decca 32037) 1966

Almost certainly a studio group who had just two vinyl outings. Their first 45 *Confusion* was a beaty, guitar instrumental, but their finest moment is usually considered to have been *House of Kicks*, an appealing combination of surf-harmony falsettos and driving punk guitars. You can find it on *Pebbles, Vol. 13*.

Cat Mother and The All Night Newsboys

Personnel:

CHARLIE CHIN	gtr, vcls	A
MICHAEL EQUINE	drms	A B C D
ROY MICHAELS	bs, gtr, vcls	A B C D
LARRY PARKER	vcls, gtr	A B
BOB SMITH	keyb'ds, vcls	A B C D
PAUL JOHNSON	gtr	B
JAY UNGAR	bs	B
STEVE DAVIDSON	perc	C D
CHARLIE PRITCHARD	ld gtr, slide gtr	C
CHARLIE HARCOURT	ld gtr	D

ALBUMS:

1(A)	THE STREET GIVETH AND THE STREET TAKETH AWAY	(Polydor 244001)	1969
2(B)	ALBION DOO-WAH	(Polydor 244023)	1970
3(C)	CAT MOTHER	(Polydor 245017)	1971
4(D)	LAST CHANCE DANCE	(Polydor 245042)	1973

NB: (3) and (4) credited to Cat Mother.

45:

1	Good Old R'n'Roll/ Bad News (PS)	(Barclay 61138)	1969

NB: (1) French release.

Originally formed on the East Coast, where their first two albums were recorded. Their first album was produced by Jimi Hendrix and they opened for him at several of his concerts, including the famous L.A. Forum concert.

For the *Cat Mother* album they shortened their name to **Cat Mother**. They were still together in the late seventies. Some of their material appeared on *The Pacific High Studios Christmas* album in 1970. All of their albums were recorded at Electric Ladyland in New York. Their music had a strong blues and country/folk influence. A diverse band worthy of investigation.

Band member Jay Ungar (ex-Family of Apostolic) recently achieved some level of fame recording *Ashokan Farewell*, used in the U.S. ministeries "The Civil War". Charlie Harcourt later played for U.K. band Lindisfarne.

(Vernon Joynson/Stephane Rebeschini)

Cavaliers

45:

1. Seven Days of Cryin'/? (Crisis no number) 196?

This very promising punker was the work of a really obscure garage band from Lynwood, California. You'll find

Seven Days Of Cryin 'on *Back From The Grave, Vol. 7*, although it's erroneously been omitted from the track listings on the actual record.

The Cavaliers

TOP

45s:

1. Sea Weed/Pride (Pharoah 137) 1965
2. That Hurts/Symbol Of Sin (Pharoah 146) 1966
3. The Last Four Words/Ballad Of Thee Kavaliers (Pharaoh 150) 1966
4. Congregation For Anti-Flirts Inc./Back To You (Pharaoh 154) 1967

Both sides of their first 45 can be heard on *Texas Punk, Vol. 5* and *Acid Visions Box Set Vol. 2* along with *The Congregation For Anti-Flirts*, which also resurfaced on *Cicadelic Sixties Vol. IV* They were also known as Thee Kavaliers. Various members went on to The Playthings, Blacksmith and Translucent Umbrella.

Cavalry Twill

TOP

45:

1. All You Need Is Love/The Girl (MGM K 13849) c1968

Starting this Beatles anthem with the intro of *Strawberry Fields* is quite a feat. This version soon develops into an uncanny combination of scorching fuzz guitar over trite Flowerpot Men-like backing, complete with multiple vocals and 'la la la's. The 'B' side (by producer Neil Levenson) is a B-film instrumental with vague Balkanesque leanings. Obscure! (Marcel Koopman)

Cave Dwellers

TOP

45:

1. Run Around/You Know Why (Jim-Ko 41085) 1967

A Chicago-based mid-sixties garage band. You'll find *Run Around* on *Pebbles, Vol. 6* (CD), *Back From The Grave, Vol. 8* and *Glimpses, Vol. 4*.

Cave Dwellers

TOP

45:

1. Meditation/Night Runner (Bay Town 003) 1968

A different outfit. *Meditation* can be heard on *Boulders, Vol. 6*. They came from the Bay Area in California.

The Cavemen

45s:

1	Small World/Whatever Will Be, Will Be	(20th Century 6643)	1966
2	All About Love/Bo Diddley	(C.S.A. 18285)	1967

An obscure Rochester, New York State band whose *Small World* resurfaced on the *Everywhere Interferences* and on Sick And Tired compilations.

(Vernon Joynson / Max Waller)

The Cavemen

Personnel:

- ANDY JOHNSON ld gtr A B
- SERGIO ROACH gtr, vcls A B
- ROBERT TIFF bs A
- PAULI WALTERSON drms, vcls A
- BOB JABOUR bs, vcls B
- TONY REY drms, vcls B

45:

1. (B) It's Trash / The Pillow Bit (Chelli PH 148) June 1966

Former members Pauli Walterson and Bob Jabour have produced the *Key West Psychedelic Daze Volume #1 (1965-1975)* compilation, which at last reveals the identities behind this band and two other Key West, Florida outfits - Paloma (who also featured Pauli Walterson and Tony Rey - one track from 1972) and *Overseas Highway* (nine tracks from 1970 to 1978 featuring comp co-producer Jim Dean). No new nuggets by **The Cavemen** however - just their moment of immortality, *It's Trash* (also compiled on *Off The Wall Vol.II*, *Mayhem And Psychosis Vol. 1* (LP), *Mayhem And Psychosis Vol. 1* (CD) and *Teenage Shutdown 4: I'm A No-Count*). With its superb iron-lunged vocals, savage guitar-led instrumentation and fine use of echo it typifies all that's best about mid-sixties psychedelic punk.

The Key West compilation dangles a carrot by stating that **The Cavemen** did record an LP which only made it to the test pressing stage (ten copies, it sez, also on the Chelli label). Let's hope that any nuggets thereon may be revealed in a future volume.

Additional info is provided by the liners on the excellent *Teenage Shutdown* series, which reveals that the band included two former Coachmen (Jabour and Rey?) and would be known latterly as the 4th Generation until they split. (Max Waller/Vernon Joynson/Mike Markesich?)

Personnel incl:

- JOHNSON
- REY

45:

1. The Pillow Bit/It's Trash (Chelle 148) 196?

From the Miami, area in Florida. *It's Trash* with its superb iron-lunged vocals, savage guitar-led instrumentation and fine use of echo typified all that's best about mid-sixties psychedelic punk. You'll find it on *Mayhem And Psychosis, Vol. 1*. Unconnected, so far as I know, to the band who recorded on 20th Century.

The Cavemen

TOP

Personnel incl:

- KARL KENNINGTON vcls

45:

1. Summertime/No Reply (Leaf 6670) June 1967

On a Janesville, Wisconsin label. Soft ballad backed by a very basic reading of the Beatles number, sounding more like 1964-era beat, and featuring a Karl Kennington on vocals. (Max Waller).

Ceeds

TOP

45:

1. You Won't Do That/Too Many People (Emlar 1001) 196?

The 'A' side can be heard on *Garage Punk Unknowns, Vol. 2*. Thought to have been a Colorado outfit.

The Cellar Dwellers

TOP

Personnel incl:

- FRANK BEARD drms

45:

1. Bad Day/Call (Steffek 1921) 1968

An historically significant Fort Worth outfit on account of being one of Beard's early bands. Previously with The Hustlers he went on to The Warlocks and later became drummer with megastars ZZ Top. The band were the house band at Pat Kirkwood's Cellar Club hence their name and inevitably their 45 is rare and sought-sfter. *Bad Day*, a

Merseybeat influenced song, was included on *Texas Punk, 1966: Vol. 9.*



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The Cellar Dwellers *to* The Chambers Brothers

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Cellar Dwellers
- The Celtics
- The Celtics
- Center Family
- Central Nervous System
- Central Park
- Centrees
- Centuries
- The Centuries
- The Centurys
- The Centurys
- The Ceptors
- The Ceyleib People
- Chad & Jeremy
- The Chain Reaction
- The Challengers (Of Who)
- The Challengers
- David Chalmers
- Chamaeleon Church
- The Chambermen
- The Chambers Brothers

The Cellar Dwellers

TOP

45:

1. Love Is A Beautiful Thing/Working Man (Lance 111) 1967

A sixties punk outfit from the Albuquerque area of New Mexico. You'll find the flip side on *The Psychedelic Sixties* and *Boulders, Vol. 5*.

The Celtics

TOP

Personnel incl:

JAMES CHESHIRE	vcls	A
WALLY GARDNER		A
JACK WATKINS		A

45s:

1	And She'll Cry / Jail	(Linjo 106)	1966
2	Wondering Why / Man That's Gone Mad	(Coronado 133)	c1966

From El Paso, Texas. *And She'll Cry* is a promising tune and moves in all the right places with a distinctly moody menacing beat that is underplayed without developing into overkill. It can be found on *Diana's Rootin' Tootin' Wild Teenage Rock'n'Roll Party* and *Sixties Rebellion Vol. 2*. *Jail* is an ode to delinquency with spoken vocals delivered in a aptly rebellious and don't-give-a-damn attitude.

(Vernon Joynson/Max Waller)

The Celtics

TOP

Personnel incl:

RONNIE HAMMOND	vcls	A

45s:

1	Times With You/?	(Dante 2291)	1968
2	For Your Love/Looking For You	(Dante 2295)	1968

From Atlanta, Georgia. *Times With You* appears on *Sixties Rebellion, Vol. 3* and it's a real scorcher! Ronnie Hammond would later find fame with the Atlanta Rhythm Section.

(Mike Markesich)

Center Family

TOP

ALBUM:

1	SHANTI-DAS/SERVANT OF PEACE	(Vector)	1973

Another example of a community managed by an Indian guru and releasing an album to show the world how happy they were. Mostly acoustic folk with Indian instrumentation, chanting.

(Stephane Rebeschini)

Central Nervous System

TOP

ALBUM:

1 I COULD HAVE DANCED ALL NIGHT (?) 1968

An exploito style album, but not a good one.

(Stephane Rebeschini)

Central Park

TOP

45:

1 Flower Hill/Who Wouldn't Want To Be Loved (Amy 11019) 1968

Produced by Wes Farrel, the manager/producer of Elephant's Memory and Beacon Street Union, this was a Beatles inspired group who apparently issued only this single.

(Stephane Rebeschini)

Centrees

TOP

Personnel:

- BOSMA
- BOSMA
- CANTER
- REINHARDT

45:

1. She's Good For Me/Why (Wildwood 19045/6) 1967

From the rural communities of Tipp City and New Carlisle, near Dayton, Ohio. This very young garage quartet set out as a surf outfit called The Rhythm Riders circa 1963/4. The surf influence is still evident in their garage rocker, *She's Good For Me*, which can be heard on *Back From The Grave, Vol. 5*, and the flip is good too.

(Max Waller / George Gell)

Centuries

TOP

45:

1. The Fourth Dimension/? (Cleopatra 3) 196?

Garage Punk Unknowns, Vol. 6 features *The Fourth Dimension* from this New Jersey band.

The Centuries

45s:

1. Lonely Girl/I'd Cry For You (Rich RR-102) 1965
2. Don't Let It Fade Away/Just Today (Rich RR-112) 1966

A cool outfit from Oklahoma City. The first 45 starts with a yearning pre-beat style teen ballad but the flip is the reason why it is sought-after - simple but very effective beat-garage with fuzzed guitar. The later 45 sadly fails to follow up this promise, reverting to basic beat-pop ballads - with horns on the flip. (MW).

The Centurys

Personnel:

- BILL BELLAMY gtr A B
- TONY VOLZ gtr A B
- PAT WELLBERG gtr A B
- JIM TAYLOR drms A B
- WINK KELSO vcls B

45:

1. Whole Lotta Shakin' Goin' On / Gandy Dancer (Mark C # unkn)1964

Formed initially as a four-piece instrumental outfit while still at school in Alamo Heights, San Antonio, Texas. With the addition of a vocalist they moved towards the new Invasion/beat sounds and issued their own 45, featuring covers of Jerry Lee Lewis and the Ventures. They also recorded an LPs worth of material which remained unreleased - although the four recently compiled tracks are supposedly from that project. They continued through to 1966 when, with the departure of Tony Volz and a name change to the Pandas, they put out the awesome *Walk* 45. For the band's full story check out Andrew Brown's 'Brown Paper Sack #1' zine.

Four unreleased tracks from 1964 have recently resurfaced. You'll find: *Johnny B. Goode* on *Texas Punk Vol. 3* and *Acid Visions Box Set 2* (CD) and *Back From Eternity*, *New Orleans* and *City Surfin* on *Acid Visions Box Set 3* (CD).

(Andrew Brown / Max Waller)

The Centurys

Personnel:

- BILLY BEARD ld gtr, vcls A

- BERNIE ORNER drms, vcls A
- LARRY McKINNEY gtr, vcls A
- JOHN LACAVONE bs, vcls A
- BOB KOCH ld vcls, keyb'ds A

EP:

1. (A) THE RENCO DEMOS (Bona Fide BF 7001) 1984

45s:

1. And I Cried/? (BBB-4002) 1966
2. Endless Search/Hard Times (Swan S-4265) 1966

This punk quintet were based in Lebanon, Pennsylvania. *Hard Times* can be found on *Boulders, Vol. 1* and also appears along with *And I Cried* on *Return Of The Young Pennsylvanians*, although neither song is particularly notewonhy, There's also a cut, *Endless Search* on the *Pennsylvanian Unknowns* compilation and they also recorded a version of Jerry Lee Lewis' *Whole Lot A Shakin'* in 1965. The recent EP also features four tracks from 1965. These were:- *83, So The Prophets Say, Don't Bother* and *Together To Stay*.

The Ceptors

45:

1	I Can't Make It/I Need Her	(Panorama 1001)	Dec 1967

Solid thumpin' Pacific Northwest sounds, produced by Gil Bateman, from Washington state. *I Can't Make It* - not the Small Faces track despite the Stevie Marriott vocal mannerisms - is also on Psychedelic Crown Jewels Vol. 3.

(Max Waller)

The Ceyleib People



Personnel:

RY COOTER (Ry Cooder)	slide gtr	A
MIKE DEASY	gtr	A
SEAN DEASY	drms	A
LYBUK HYD	gtr, sitar	A
JOE OSBORNE	bs	A
LARRY KNECHTEL	vcls	A

ALBUM:

1(A)	TANYET	(Vault 117)	1968

NB: (1) was also released in Germany with a different sleeve, 1968. Reissued on CD (Drop Out Records DO CD 1991), with both

mono and stereo versions on one CD.

45:

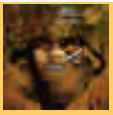
1	Changes/Ceyladd Beyta	(Vault 940)	1968

A studio-only West Coast group, most of whose personnel went on to greater achievements. Osborne, as a member of The Dillards and later as a session musician for Simon and Garfunkel among others; Knechtel as a member of Bread and session musician for Dave Mason, Lee Michaels, Art Garfunkel and Neil Diamond among others, and Cooder, of course, has made many significant solo albums and done session work for numerous artists. The album is an excellent collection of Indian-influenced instrumentals.

The rare alternate 45 mix of *Ceyladd Beyta* resurfaced on *Everything You Always Wanted To Know....* CD.

(Vernon Joynson/Stephane Rebeschini)

Chad & Jeremy


TOP

Personnel:

- JEREMY CLYDE vcls, gtr
- CHAD STUART vcls, gtr, banjo, keyboards, sitar

Albums:

1. YESTERDAY'S GONE (World Artists 2002) Aug. 1964 22
2. CHAD AND JEREMY SING FOR YOU (World Artists 2005) Feb. 1965 69
3. BEFORE AND AFTER (Columbia 9174) April 1965 37
4. I DON'T WANT TO LOSE YOU BABY (Columbia 9198) Sept. 1965 77
5. THE BEST OF CHAD AND JEREMY (Capitol 2470) March 1966 49
6. MORE CHAD AND JEREMY (Capitol 2546) June 1966 144
7. DISTANT SHORES (Columbia 2564) Aug. 1966 61
8. OF CABBAGES AND KINGS (Columbia 2671) Sept. 1967 186
9. THE ARK (Columbia 2899) Aug. 1968

NB: (1), (4), (8) and (9) reissued on CD. The World Artists recordings have been compiled on a number of CD's, the best of which is *The Best Of Chad And Jeremy* (One Way 31380) which has twenty tracks including all the World Artist singles. Perhaps of more interest to psych fans however is the twenty tracck compilation CD *Painted Dayglow Smile* (Columbia Legacy 47719) from their Columbia years.

45s:

1. Yesterday's Gone/Lemon Tree (World Artists 1021) March 1964 21
2. A Summer Song/No Tears For Johnny (World Artists 1027) July 1964 7
3. Willow Weep For Me/If She Was Mine (World Artists 1034) Oct. 1964 15
4. If I Loved You/Donna, Donna (World Artists 1041) Jan. 1965 23
5. What Do You Want With Me/A Very Good Year (World Artists 1052) March 1965 51

6. Before And After/Fare Thee Well (Columbia 43277) Apr. 1965 17
7. From A Window/My Coloring Book (World Artists 1056) May 1965 97
8. I Don't Want To Lose You Baby/Pennies (Columbia 43339) July 1965 35
9. September In The Rain/Only For The Young (World Artists 1060) July 1965
10. I Have Dreamed/Should I? (Columbia 43414) Oct. 1965 91
11. Teenage Failure/Early Morning Rain (Columbia 43490) Dec. 1965
12. Distant Shores/Last Night (Columbia 43682) Apr. 1966 30
13. You Are She/I Won't Cry (Columbia 43807) Sept. 1966 87
14. Rest In Peace/Family Way (Columbia 44131) May 1967
15. Painted Dayglow Smile/Editorial (Columbia 44379) Nov. 1967
16. Sister Marie/Rest In Peace (Columbia 44525) May 1968
17. Paxton Quigley's Had The Course/You Need Feet (Columbia 44660) Aug. 1968

Ex-public schoolboys Chad Stuart and Jeremy Clyde were regarded by Americans as examplars of that pinnacle of western civilization, the Archetypal Englishman, and were hence far more popular stateside than at home - the English being less infatuated with Englishness than Americans. Realizing early on that their appeal lay in the States, they moved their base of operations to Los Angeles and can be regarded as an American act for the purposes of this archive.

The two met in 1962 while studying at the Central School of Speech and Drama in London and formed a duo, performing folk-based pop material. They signed with Ember Records and had a minor U.K. hit (No. 37) in late 1963 with their debut single, *Yesterday's Gone*. U.S. label World Artists picked up the U.S. rights to the duo and *Yesterday's Gone* reached No. 21 in the States in June 1964 followed three months later by their biggest hit, *A Summer Song*. *Willow Weep For Me* and *If I Loved You* (from the musical "Carousel") were also sizable hits but when World Artists failed to pay the pair any royalties, they teamed up with Allen Klein who quickly signed them to Columbia Records in March 1965. Their musical style remained the same, a softly melodic but rather cloying harmony-pop, except for a foray into Righteous Brothers-territory with *I Don't Wanna Lose You Baby* and a comedy single (*Teenage Failure*), but they were frequently on TV - not only performing their hits but also demonstrating their acting skills on Batman, the Patty Duke Show, and the Dick Van Dyke Show.

In late 1965, while on tour in the mid-West, they discovered future Chicago and Blood, Sweat and Tears manager James William Guercio, who was then playing in a Chicago group called the Mob. They employed him as their bassist and he wrote several songs for them including their final top-40 hit, *Distant Shores*, and later became their manager.

Wearied by the insubstantial nature of their musical output so far, the pair decided to go for something more ambitious and joined up with Byrds and Sagittarius-producer Gary Usher in 1967 for the concept album, *Of Cabbages And Kings*. The entire second side was devoted to the five-movement *Progress Suite* which told the story of man from Creation to Nuclear Holocaust. The album however is better remembered by psyche-holics for the 6'46" opening track, *Rest in Peace*, a gently satirical number inspired by Tony Richardson's film adaptation of the Evelyn Waugh novel, "The Loved One".

Their musical swansong, *The Ark* (spelt Arc on some pressings), was easily their best album with a number of highly evocative tunes like *Pipe Dream*, *Pantheistic Study For Guitar And Large Bird*, and *Transatlantic Trauma 1966*. Gary Usher spent $75,000 in making it a production tour-de-force but was sacked by Columbia for his pains when it failed to chart. The duo also wrote the music for the movie "Three In The Attic" around this time.

By this time, Jeremy had decided to devote his flagging energies to acting and the pair split up. Since then, Jeremy has become a well-known actor in England on TV and in the movies while Chad remained in the U.S. writing

music for television and stage. The two reunited in 1983 for an album, *Chad Stuart & Jeremy Clyde*, and also in 1986 for an oldies tour.

For more information, check out the Chad & Jeremy fanpage at: http://members.aol.com/bocad/cj.htm or another page at: http://www.jasonrh.com/pgcj.htm

The Chain Reaction

Personnel:

DON SOLOMAN	keyb'ds	A
STEVE TALLARCIO	drms	A

45s:

1	The Sun/When I Needed You	(Date 1538)	1966
2	Ever Lovin'Man/You Should Have Seen Her Yesterday	(Verve 10611)	1967
3	What Am I Supposed To Do?/Life	(Francais 201.436/7)	1967

This outfit operated out of Sunapee, New Hampshire and were orginally known as The Strangers. Influenced by The Rolling Stones, they turned professional in '64 becoming The Stranguers and then **The Chain Reaction**. A 45 for the CBS subsidiary Date met with little success, although the band were regulars on the NY circuit and even got to open for The Yardbirds.

After they eventually folded in June 1967, Tallarcio worked in the studio with the last version of The Left Banke before working the New York club scene with Chain in 1967-1968. He then moved back to Boston where that group split in 1969, worked with Fox Chase (1969) and William Proud (1970) before trying out for the reforming Jeff Beck Group.

Tallarcio was then teamed up with The Jam Band by Henry Smith, a roadie and gofer not only for The Stranguers, but also the Yardbirds, The Jeff Beck Group and even Led Zeppelin. In 1970 he changed names to Steve Tyler and with the remnants of The Jam Band formed Aerosmith.

Another 45 release, which I don't have the full details of on Audio Dynamics (1 07) may be by same **Chain Reaction** although another group of this name also issued a 45, *Definitely Dixie/I've Got A Lot Of Love Left In Me* (Dial 4070) in 1968.

Compilation appearances have included:- *When I Needed You* on *Psychedelic Unknowns, Vol. 4.*

(Jason Odd/Vernon Joynson/Max Waller/Brian Phillips)

The Challengers (Of Who)

Personnel incl:

MIKE HOULIHAN		A

45s:

1	The Challengers Take A Ride On The Jefferson Airplane/I Wanna Hold You	(Night Owl J-6794)	196?
2	It's Love/Leave Me Be	(Night Owl 1457)	196?
3	Hear My Message/I Wanna Hold You	(Age Of Aquarius 1500)	196?

NB: (2) and (3) as **The Challengers Of Who**.

This Milwaukee, Wisconsin band's first 45 features a psyched-out instrumental which is a blatant tribute to the kings of American acid rock. You'll find it on *Highs In The Mid-Sixties, Vol. 15: Wisconsin, Part 2* and *Buzz Buzz Buzzzzzz Vol. 1* (CD). The band were also known as The Challengers Of Who, with two further 45s on Cuca subsidiary labels.

The Challengers

TOP

45:

1. Moon, Send My Baby/Dream (Kix International 2263) 196?

A very young band from Wilson, a town about 40 miles due east of Raleigh in North Carolina. They are therefore unconnected to the earlier Wisconsin band. The 'A' side has a super bluesy intro which gives way to a slightly manic uptempo punk thrash. You'll find it on *Tobacco-A-Go-Go, Vol. 1*.

David Chalmers

TOP

ALBUM:

1	PRIMEVAL ROAD	(Same Old Label)	1976 R1

In the Hendrix style, an album full of guitar excursions and decent vocals.

(Stephane Rebeschini)

Chamaeleon Church

TOP

Personnel:

- TED MYERS gtr, vcls A
- TONY SCHEUREN gtr, bs, harpsichord, vcls A
- KYLE GARRAHAN bs, ld gtr, piano, vcls A
- CHEVY CHASE drms, keyb'ds, vcls A

ALBUM:

1. (A) CHAMAELEON CHURCH (MGM 4574) 1968

45:

1. Camillia Is Changing/Your Golden Love (MGM 13929) 1968

This sole album is full of great flower-power pop with heavenly vocals that will appeal greatly to fans of Left Banke and Cryan' Shames. Prior to **Chamaeleon Church**, Ted Myers and Kyle Garrahan had been in The Lost and after the band's demise, Myers and Scheuren went on to Ultimate Spinach. Kyle Garrahan too pursued a solo career, whilst Chevy Chase went on to fame and fortune with a career in films.

Apparently their album did not truly represent the bands own "sound". During the recording of the album, for example, the bass drum was given its own track but is all but missing from the final mix - Chevy was apparently "rippin' mad" when he heard the final result.... Producer Alan Lorber had wanted to give them an easy soft-rock feel - a phrase that didn't even exist back then, but which was somewhat akin to Orpheus, who had achieved some success at the time with their blend of soft psych.

Ted Myers later wrote a song around '72 called *Going In Circles* which was recorded by Three Dog Night as the flip side of one of their biggest hits, *The Family Of Man*. It also was used in a movie called "X,Y & Z". Later Myers recorded an album with studio musicians, called *Glider*, a single *Your Like A Melody* and is now is an A&R Director for Rhino Records. Tony Scheuren went onto to the National lampoon, where he appeared with Chevy in a road company of "Lemmings" (an off broadway spoof on Woodstock written by Tony Hendra). After that he was in some other road shows and appeared regularly on the Radio Hour. Scheuren is also featured on several National Lampoon albums, two of which were grammy nominated... *Missing White House Tapes* and *Goodbye Pop*.

You can also find *Off With The Old* and *In A Kindly Way* on Lorber's recent *The Best Of The Bosstown Sound* CD.

The campaign to get the **Chamaeleon Church** album issued proper (with ooddles of bonus tracks) starts here....

(Vernon Joynson / Mark Scheuren)

The Chambermen

TOP

45:

1. Louie Go Home/Midnight Hour (Chambermen 1292) 196?

Came out of Spokane, Washington and put this out on their own label. The 'Aside, one of the most recorded Northwest songs, can be found on *Highs In The Mid-Sixties, Vol. 7*. It had a catchy guitar riff and typical garage organ backing.

The Chambers Brothers

TOP

Personnel:

1. GEORGE CHAMBERS bs A B
2. WILLIE CHAMBERS gtr A B

3. LESTER CHAMBERS hmnca A B
4. JOE CHAMBERS gtr A B
5. BRIAN KEENAN drms B

ALBUMS: (up to 1971)

1. PEOPLE GET READY (Vault LP(S)-9003) 1966
2. THE CHAMBER BROTHERS (Vault LP/VS-115) 1967
3. THE TIME HAS COME (Columbia CL 2722/CS 9522) 1967
4. THE CHAMBER BROTHERS SHOUT (Vault VS-120) 1968
5. A NEW TIME A NEW DAY (Columbia CS 9671) 1968
6. LOVE,PEACE AND HAPPINESS (Columbia KGP 20) 1969
7. FEELIN' THE BLUES (Vault VS-128) 1969
8. THE CHAMBER BROTHERS GREATEST HITS (Vault VS-135) 1970
9. A NEW GENERATION (Columbia C-30032) 1971
10. THE CHAMBER BROTHERS GREATEST HITS (Columbia C-30871) 1971

NB: (1) was also released in the U.K. (Vocalion VA-L/SAV-L 8058) in 1966, (3) was also released in the U.K. (Direction 8-63407) in 1968, (5) was also released in the U.K. (Direction 8-63451) in 1969, (6) was also released in the U.K. (Direction 8-66228) in 1970, (7) was also released in the U.K. (Liberty LBS 83276) in 1970, (9) was also released in the U.K. (CBS 64156) in 1971, (3) and (5) were issued on a double album in 1975 (Columbia CG-33642). 1996 saw the release of *Time Has Come Today*, a CD compilation on Legacy.

45s: (UK releases up to 1971)

1. Love Me Like The Rain/Pretty Girls Everywhere (Vocalion VL 9267) 1966
2. Call Me/Seventeen (Vocalion 9276) 1966
3. All Strung Out Over You/Falling In Love (CBS 202565) 1967
4. Up Town/Love Me Like The Rain (Direction 58-3215) 1968
5. Time Has Come Today/Dinah (Direction 58-3671) 1968
6. I Can't Turn You Loose/Do Your Thing (Direction 58-3865) 1968
7. Are You Ready/You Got The Power To Turn Me On (Direction 58-4098) 1969
8. People Get Ready/No No Don't Say Goodbye (Direction 58-4318) 1969
9. Wake Up/Everybody Needs Someone (Columbia 44890) 1969
10. Have A Little Faith/Baby Takes Care Of Business (Direction 58-4367) 1969
11. Love Peace And Happiness/If You Want Me To (Direction 58-4846) 1970
12. Funky/Love Peace And Happiness (CBS 5389) 1971
13. By The Hair Of My Chinny Chin Chin/Heaven (CBS 7689) 1971

This group of Mississippi-born brothers started out as gospel singers in the 1950s. Keenan joined in 1965 when they switched to a rock format. They went on to record several albums and singles enjoying five U.S. Top 100 hits. It was their biggest, *Time Has Come Today* which has most relevance to this book. You'll find it on *Nuggets, Vol. 9* and the *Best of '60s Psychedelic Rock (CD)*. It peaked at No 11 in the US. It is a good example of what might be termed 'psychedelic soul'. They also had four tracks on the *West Coast Love-In* (Vault SLP-113), released in 1967.

Tony Allen writes: Also noteworthy are the title track from *A New Time A New Day* which features shards of guitar with leslie speaker effect, over what sounds like a black power anthem. The central instrumental section of the

track also features a freak-out with lots of strange sound effects and wild guitar... unique violent psychedelia!

The title track from *Love, Peace and Happiness*, reissued on CD (GNPD-2224) may also be of interest: a side-long wonder with a lengthy psychedelic instrumental section in the middle (with lot's of wah-wah and echo). This is quite a nice track, but is surrounded by a lot of mediocre, poorly recorded gospel r&b.

There's also an album from 1972, *Oh My God* (Columbia C-30871), which remained unreleased.



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The Chancellors *to* The Charlatans

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Chancellors
- The Chancellors
- Chancellors Ltd
- Changing Times
- The Changing Times
- Changin' Times
- Changin' Tymes
- The Chants
- The Chaparrals
- The Chapparals
- The Chaps
- Chapter VI
- Chargers
- Chariot
- Charity
- The Charlatans

The Chancellors

TOP

45:

1. On Tour/? (D.C. 22) 1966

This garage band hailed from Potsdam, New York. They cut the above punker in 1966 for a Schenectady, New York label. It has resurfaced on *Back From The Grave, Vol. 8*.

The Chancellors

TOP

Personnel incl:

- RICK GARFIELD drms
- JIM OVAITT keyb'ds

45:

1. One In A Million / Journey (Fenton 2066) c1967
2. Dear John / 5 Minus 3 (Fenton 2072) 1967
3. Places We Once Knew / Something For Sure (Chamus 3448) 196?

Highly touted and collectable garage-punkers from Michigan. Their instrumental Garfield-Ovaitt duet, *5 Minus 3* implies that the band was a quintet.

Compilation appearances include:- *Dear John* on *When The Time Run Out Vol.1*; *Journey* on *Project Blue Vol. 5*; and *5 Minus 3* on *Killer Cuts!* and *Buzz Buzz Buzzzzzz Vol. 2* (CD).

(Max Waller)

Chancellors Ltd

TOP

45:

1. You Be The Judge/From The Sublevels (Dene 101) 1966

From Houston in Texas. The 'A' side, which is undistinguished, can be found on the *Riot City!* compilation. So far as I know they were unrelated to The Chancellors, a sixties punk band who also cut two 45s and came from Houston.

Changing Times

TOP

45:

1. I'm Alone/Cry (Mark VII 101 3) 1967

Operated around the Waco-Temple area of Texas in the 1960s. The flip, which has a chiming intro and pleasing vocals, appeared on *Flashback, Vol. 4*.

The Changing Times

TOP

Personnel:

- DALE HASTINGS A B
- SANDY CHARLES A B
- RICK DAVIDSON A B
- RICK LAYMON A B
- GARRYFORD A B
- JOE REYNOLDS B

A different Dallas outfit who were known as The Gentlemen prior to 1966. They didn't make it onto vinyl at the

time but *Texas Flashbacks Vol. 1: Dallas* included five unreleased cuts by line-up B:- *She Don't Know, About Me And You, Near You Babe, Life's A Game* and *Just Look Back*. None of these have much to commend about them.

Changin' Times



Personnel:

- ARTIE KORNFELD
- STEVE DUBOFF

45s:

1. Pied Piper / Thank You Babe (Philips 40320) Oct 1965
2. How Is The Air Up There / Young & Innocent Girl (Philips 40341) Jan 1966
3. I Should Have Brought Her Home / Goin' Lovin' With You (Philips 40368) May 1966
4. Aladdin / All In The Mind Of A Young Girl (Philips 40401) Oct 1966
5. Free Spirit (She Comes On) / You Just Seem To Know (Bell 675) 1967

This talented NYC-based songwriter duo would achieve some success but also saw this eclipsed by covers of their songs. A vibrant blend of catchy and occasionally punky folk-rock-pop, some of these titles should be familiar - Crispian St.Peters achieved a U.K. no. 5 with his version of *Pied Piper*, which was also covered by the Human Bein(g)z, La De Da's, and both the Aces Combo and Tony & The Fabulous Spades on their respective Justice LPs. New Zealand's garage gods the La De Da's also covered the **Changin' Times** finest moment *How Is The Air Up There* - hear it on *Ugly Things Vol. 3* or *Wild Things Vol. 1*. It's a dynamic snarling garage-pop blast that would've fit right into the Standells' repertoire. The **Changin' Times**' original of this classic can be heard on *Vile Vinyl Vol.1* and *Open Up Yer Door Vol. 2*. Other compilation coverage includes *Pied Piper* on *Turds On A Bum Ride Vol. 5* (CD) and *Thank You Babe* on *Turds On A Bum Ride Vol.6* (CD).

Artie Kornfeld went on to be one of the quartet that created and organised Woodstock - with Joel Rosenman, John Roberts and Michael Lang. Steve Duboff subsequently released a solo 45 - *In The Peaceful Valley (Woodstock '69) / Song For You* (Cotillion 44051) 1969.

Their names continue to turn up on songwriting credits and as arrangers or producers of other acts. Steve Duboff and Dave Morris composed *Out Of Sight, Out Of Mind* was covered by The Marauders, Limey & the Yanks, the Bit 'A Sweet, and in the 80s by the Outta Place. Artie Kornfeld production credits include 45s by the Carnival Connection, Guild Light Gauge, Tuneful Trolley and the Unclaimed (with Milan), Bert Sommer's eponymous LP on Kama Sutra in 1971 and Swampgas.

(Max Waller)

Changin' Tymes



45s:

1	Chicago Street Fight / Blue Music Box	(M.U.M.A. Muma 1)	1968

A gloriously rare 45 on the 'Memphis Underground Music Association' label whose design incorporates the peace

salute and which gives off suitably '68 'heavy' vibes, man. The choice cut *Blue Music Box* - "a ferocious 1968 grinder that's reminiscent of a track off MC5's *Kick Out The Jams*" - kicks off the essential CD compilation *A Lethal Dose of Hard Psych*.

(Max Waller/Erik Lindgren)

The Chants

45:

1. Hypnotized/Elaina (B.Ware 869) 1966

A mid-sixties folk-punk band from Dallas in Texas. You can check out *Hypnotized* on *Flashback, 3, Highs In The Mid-Sixties Vol. 11: Texas, Part One* or *Gathering Of The Tribe* and *Elaina* has been included on *Punk Ballads From The Sixties*, a 1987 compilation.

The Chaparrals

Personnel:

- WAYNE ROSSEE ld gtr A B C
- STEVE KARNAVAS drms A B C
- JAMIE BASSETT bs, hmnca A B C
- CHUCK McKAY vcls, gtr A B C
- TOMMY CASHWELL keyb'ds B
- VERNON WOMACK keyb'ds C

This much-travelled mob formed in North Texas State University late in 1964. They journeyed to Miami and then headed to Orlando where Cashwell joined their ranks. His connections with a booking agency got them gigs throughout the South but the rest of he band were not interested in gigging in the North so they parted company with him. Returning to Dallas in 1966 and adding Womack to their line-up they recorded a number of songs which were unable to attract any record labels at the time but which have subsequently been included on *Texas Punk, 1966: Vol. 7*. In 1968 they set off again to try their luck in California. After a spell in LA they split up in San Francisco. Karnavas remained there forming The Snakes with ex-Briks vocalist Cecil Cotton, but the rest went back to their homeland. Other previously unreleased tracks have cropped up on compilations: *Respect* and *Blues From An Airplane* on *The Cicadelic Sixties, Vol. 4, I'll Go Crazy* on *Texas Punk, Vol. 9, So Good* has resurfaced on *Acid Visions, Box Set 1* (CD) and *Move On, One More Time, Wake Up Girl, If Your Heart Were Only Wise, Get Off Of My Cloud, Satisfaction, So Good* (again) and *I'll Go Crazy* on *Acid Visions, Box Set 3* (CD).

The Chapparals

45:

1. * Roxanne/Without You (Notsuch 003/4) 196?

* released as by Chaparral Trio.

A trio of brothers from Houston. They have Roxanne, which was released as a test pressing, included on *Houston Hallucinations* 1982 and a previously unissued cut, *I Tried So Hard* included on *Epitaph For A Legend* (Int Artists 13) 1980, which has recently been reissued by Decal.

The Chaps



45s:

1	Tell Me/Forget Me	(Paula 236)	1966
2	Remember To Forget/You'll Be Back	(Paula 250)	1966
3	To Kingdom Come/Wait A Minute	(Soft 1032)	1969
4	Jemima Surrender/Ozark Smokehouse	(Soft 1032)	1969
5	Maybe I'm Amazed/Wait A Minute	(Soft 1032)	1970
6	Golden Slumbers - Carry That Weight/Ozark Smokehouse	(Soft 1033)	1971
7	Get Me Off This Plane In Time/Little Red Wagon	(Soft 1043)	1971
8	Cry, Just A Little/Ozark Smokehouse	(Demand 303)	19?
9	Population Zero/Water Hole	(Madella 105)	19?

Out of the Dallas/Fort Worth area of Texas, their first 45 was in the garage genre but the rest were more rock-oriented. *Wait A Minute* which has also resurfaced on *Sixties Rebellion, Vol. 2* has a trotting beat underpinned by a continual fuzz guitar line - only broken by the sudden intrusion of a harpsichord... unusual and quite cool - especially the freaky ending! You can also check out *Tell Me* on Sick And Tired.

Possibly connected with the following Dallas-Fort Worth record - by L.B. Gibson & **The Chaps**:-

1. Treat Her Right/Oh Boy (Charay 1003) 1969

(Max Waller)

Chapter VI



45:

1. Fear/Oracle (Original Sound OS-78) 1966

An unknown group, probably Californian. *Fear* is a good organ driven mid-tempo track with an excellent intro and male vocals, whilst *Oracle*, is also an interesting organ-driven piece. The 45 was produced by Brian Ross with the 'A' side written by Mike Payne and the flip by by D.Mandish / S.Libbea and R.Helgeson.

(Stephane Rebeschini)

Chargers

45:

1. Taxi/? (Julian 106) 1965

More obscurios. Taxi resurfaced on *Garage Punk Unknowns, Vol. 2*, by an unknown Wenatchee, Washington band.

Chariot

Personnel:

PUG BAKER	drms	A
LARRY GOULD	bs, vcls	A
MICHAEL KOPLAN	gtr, vcls	A

ALBUM:

1(A)	CHARIOT	(National General NG 2003)	1968 R1

A blues and hard psyche trio influenced by Cream. There are rumours that they may have later recorded as The Knack.

(Vernon Joynson/Stephane Rebeschini)

Charity

Personnel:

- BLOSSOMS vcls A
- JOHN CORTINAS A
- WALT FLENNERY A
- KENT HENRY gtr A
- JEFF OXMAN vcls A
- JAMES PETERS A

ALBUM:

1. (A) CHARITY NOW (Uni 73061) 1969

A Los Angeles outfit whose main claim to fame was the inclusion of Kent Henry, previously of Genesis and later of Steppenwolf. The album, which I haven't heard, is yet to excite collectors but some felt it deserved a mention.

Walt Flannery had earlier played with Love Exchange.

The Charlatans




Personnel:

- GEORGE HUNTER vcls, harp A B C
- MIKE WILHELM gtr A B D
- MIKE FERGUSON piano A B
- SAM LINDE drms A B
- DAN HICKS gtr,vcls B C
- (LYNN HUGHES guest vcls B)
- RICHARD OLSEN bs A B C D
- DARRYL DE VORE keyb'ds D
- TERRY WILSON drms C D
- PATRICK BOGERTY piano C

ALBUMS:

1. (B) CHARLATANS (Philips 600.309) 1969

NB: They also recorded an unreleased album for Karma Sutra in 1966, reissued on Groucho Marx in Italy 1979 and as *Alabama Bound* by Eva in 1983. More recently (1) has been reissued on CD by One Way (31442) which also includes their first 45 for Kapp. Ace has issued *The Amazing Charlatans* (Big Beat CDWIKD 138) in 1996, a 23 track CD with four unreleased tracks, recorded with Sly Stone in 1965, and nine demo recordings from 1966. It also includes a commercial they did for Groom and Clean hairdressing in 1966.

45s:

1. The Shadow Knows/32-20 (PS) (Kapp 779) 1965
2. Radio Spot (SpeciaI DJ release of them talking) (Philips 34) 1969
3. High Coin/When I Go Sailin' By (PS) (Philips 40610) 1969

The Charlatans were the very first San Francisco underground rock band. Their story begins back in the Summer of 1964 when George Hunter, inspired by the Beatles, decided to form a rock band. He got together with Richard Olsen, an old college friend, and Mike Wilhelm, a folk singer who had been at school with him. Later that year, Mike Ferguson, who owned an antique shop in San Francisco and had just returned from a trip to Mexico, joined as pianist. Sam Linde was their original drummer, although he was later replaced by Dan Hicks. Hicks had known some of the group at the San Francisco State College. He had done a bit of drumming but his interest really lay in guitar and vocals. At the start the group played Chuck Berry numbers and R & B standards like *Got My Mojo Working* and *My Babe* but gradually they evolved the folk rock repertoire for which they had become famous. Eventually the group were offered a residency at the Red Dog Saloon in Virginia City, Nevada, one of the states adjacent to California. Virginia City, once a thriving mining town, was in danger of becoming something of a ghost town when the silver ran out and its population fell from 30,000 back in the 1870s to just 450 in the 1960s. However, around the late 1960s it became a tourist haunt for people armed with cameras and interested in America's history. The manager of the Red Dog Saloon had originally wanted The Byrds to play there, but by then their *Mr. Tambourine Man* single had given them international popularity so he had to settle for **The Charlatans**.

To mark the occasion of their first appearance Mike Ferguson designed what is generally thought to have been the first rock poster. Here **The Charlatans** acted as a magnet for the whole hippy scene. News ot them soon got around and acid heads came from Reno, 'Frisco and as far afield as Seattle and Los Angeles to hear them play. The Red Dog Saloon predated any of the San Francisco venues, and at the time it was the only place on the West Coast where you could hear the new music. When the group arrived at the saloon they were submitted to an unexpected audition - they did this out of their heads on acid! Apparently, The **Charlatans** had no hassle from the police - there were only a handful of them anyway and they all used to listen to the band, on one occasion even the Governor of Nevada being in the audience.

But things began to go wrong. Despite being packed almost every night, the saloon made a loss because no admission charge was levied so profits could only be made from beer and wine sales. The owner had left his 22 year old son in charge and was not pleased when he found, on returning to discover the reasons for this loss, that everyone was having a ball at his expense. To make matters worse his visit coincided with two members of the group getting busted on the way back from San Francisco with more drug supplies for the group.

Eventually the band headed back to San Francisco for good, taking with them a reputation on a par with anybody. Before long, record companies began to take an interest in them and they eventually signed with the Lovin' Spoonful's label, Kama Sutra. In retrospect, they would have done better to wait for a company to offer them the sort of advance RCA had offered The Jefferson Airplane. The group cut a nine-track album for Kama Sutra which included the Buffy St. Marie song *Codine* (later recorded by many other 'Frisco bands), amazing versions of traditional songs like *Alabama Bound* and *32-20 Blues*, and the old Coasters' song *The Shadow Knows* and two songs featuring Lynne Hughes, who worked as a barmaid at the Red Dog Saloon (and later sang with Tongue and Groove and Stoneground) on vocals - *Side Track* and *I'd Rather Be The Devil*. **The Charlatans** had wanted *Codine* backed by *32-20* released as a single, but the record company got cold feet because of the mention of 'drugs' in *Codine* and cut off all contact with the band. This was disasterous for **The Charlatans** and ironic when one considers that the song was condemning drugs rather than advocating their use. (Both sides of the proposed 45 can be heard on *Mindrocker, Vol. 3*). *Nuggets, Vol. 7* includes an unreleased version of *Codine*.

At this point, Mike Ferguson left the group to join Tongue and Groove with Lynne Hughes, to be replaced by Patrick Bogery, and Dan Hicks gave up the drums to concentrate on the rhythm guitar. So Terry Wilson, who had been playing with David LaFlamme and Jaime Leapold in a group called The Orkustra came in on the drums. But they struggled to get work and Hicks, Bogerty and Hunter left the group for good. Hicks to set up Dan Hicks and His Hot Licks. The remaining three (Wilhelm, Olsen and Wilson) recruited a keyboard player Darryl De Vore and were determined to have a final fling. They negotiated a new contract with Philips, although the resulting album was a mediocre affair. This time **The Charlatans** called it a day for good.

The tragic story of **The Charlatans**, probably one of San Francisco's most talented bands, that of a group taken for a ride by its record company, was sadly typical of this era.

Readers of this book may also want to check out a solo album *Wilhelm* (Zig Zag UA 221) released in 1976, featuring Mike Wilhelm and a host of session musicians. Many consider that side one captures **The Charlatans**' spirit far better than their albums did.

George Hunter now designs furniture in Sonoma county, Dan Hicks is a famous drunk in Marin and Richard Olsen still performs with his Richard Olsen Orchestra. Mike Furgusen died back in the seventies.

Two LPs from Eva *The Charlatans* (Eva 12004) and *Alabama Bound* (Eva 12017) collect their material, but the recent CD reissues from Ace and One Way are superior. *Number One* and *Jack O' Diamonds* can also be found on *California Christmas, 1.*



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The Charles *to* The Chevrons

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Charles
- Charmer
- Charolette Wood
- The Chartbusters
- Chateaus
- Chateaux
- The Chayns
- Chaz (and The Classics)
- The Checkmates
- The Checkmates
- Chelsea
- Chelsea Beige
- Chentelles
- Cherokee
- Cherry People
- Cherry Slush
- Chesmann Square
- The Chessmen
- The Chevelle V
- The Chevelles
- Chevrons (V)
- The Chevrons

The Charles

45:

1. Motorcycle/Down By The Riverside (Calliope 138) 1966

Another very obscure one. You can hear *Motorcycle* on *Scum Of The Earth, Part 1*. This was Rochester, New York's answer to Leather Boy Milan.

Charmer

Personnel:

- TOM DELLING drms A
- DUANE HITCHINGS keyb'ds, effects A
- STEVE ROSS vcls, gtr A
- RON SPACER bs A

ALBUMS:

1. (A) YOUR PRESENCE REQUESTED (Illusion CM 1070) 1976
2. (A) DO IT TO IT (Illusion CM 1071) 1976

A power rock group. All 10 songs on their first album are composed and produced by Steve Ross and recorded in Florida. The first track, *Psychedelic Ride*, is a raucous boogie hard rock jam and psychedelic only by title. There is a hint of psychedelia in *Mirror Of Darkness* and *Fun Of Your Lies. Way Home* has a good swirling guitar and a garage feelin'. In a more wild garage vein is *Zodiac Blue*.

Duane Hitchings was in Cactus for their last album in New Cactus Band. The first album may have been recorded in 1971.

Charolette Wood

Friendly Indians was the last recording by The E-Types in 1967. It was released in 1968, on *San Francisco International Pop Festival* compilation (Colstar 1005), recredited by their manager Ron Roupe to the fictional outfit **Charolette Wood**. Check out Jud Cost's full story on the *Introducing The E-Types* CD (Sundazed SC 11026). *Friendly Indians* also appears on *Son Of The Gathering Of The Tribe* and *Psychedelic Patchwork, Vol. 1*. (Max Waller)

The Chartbusters

Personnel incl:

- MITCH CORDAY drms
- JOHN DUBAS bs
- VINCE GIDEON gtr
- VERNON SANDUSKY gtr, vcls

45s:

1. She's The One/Slippin' Thru Your Fingers (Mutual 5O2) 1964 33
2. Why (Doncha Be My Girl)/Stop The Music (Mutual 508) 1964 92
3. You're Breakin' My Heart/Can't You Hear Me Calling (Mutual 511) 1965 -
4. New Orleans/Lonely Surfer Boy (Crusader 118) 1965 134
5. Kick Wheeler/Selfish Girl (Crusader 124) 1965 -
6. One Bird In The Hand/Maybe (Crusader 129) 1966
7. Leavin'You/One Bird In The Hand Is Worth Two In The Bush (Bell 652) 1966
8. Grass Houses/Dance Dance (Bell 683) 1967

Originally known as Bobby Poe & The Poe Kats, from Kansas, they moved to Washington DC at the start of the sixties. Bobby Poe dropped out of performing to handle the management side, but the remaining members carried on under the same name, backing Big Al Downing. In 1964, as a side project, and in response to the wave of Invasion sounds, they cut *She's The One* with the above line-up as **The Chartbusters**, and bust 'em they did! This meant leaving the comfort of Big Al and going for it as a bona-fide '60s band. They took their chance and, having invaded the '60s invasion, stayed with it through to the end of the decade. Few genuine rock'n'roll groups from the 50s can have made the transition more successfully or lastingly.

Vernon Sandusky later became lead guitarist for Roy Clark, a guitarist, banjo and fiddle player from Virginia. *She's The One* can also be heard on *Nuggets, Vol. 4*. (Max Waller)

Chateaus

TOP

Personnel incl:

JERRY FENDER ?	A
JIM GOODMAN ?	A

45:

1	Since You Have Gone/I'm the One	(Smash 2021)	1966

Probably from Midwest or Dakota (their publisher was Falls City Music amd Near North Music), this unknown Byrds-ish group was produced by Ray Allen. Both sides of their 45 were penned by Jerry Fender and Jim Goodman, who we presume were band members. The 'A' side is kinda like The Byrds *Bells Of Rhymney* with some Dylan harmonica and the 'B' side close to a Searchers type sound. 12-string guitar throughout.

(Ken Grant/Stephane Rebeschini)

Chateaux

TOP

Personnel incl:

- TOMMY BOLIN gtr

45:

1. Reference Man Pt. 1/Pt. 2 (Eye 1000) 1968

Reference Man, Part 1, has resurfaced on *30 Seconds Before The Calico Wall* (CD). From Vermillion, South Dakota, they included a certain Tommy Bolin on guitar.

The Chayns

45s:

1. Night Time/Live With The Moon (Chayn-Reaction 001) 1965
2. Night Time/Live With The Moon (Int. Artists 114) 196?
3. There's Something Wrong (In This Place)/I See It Thru' (Int. Artists 119) 196?
4. Run and Hide/Why Did You Hurt Me? (Chayn-Reaction 002) 1968
5. You/Let Yourself Go (Chayn-Reaction 003) 1971

Best known for their version of *Night Time* which was picked up by Lelan Rogers for release on his International Artists label, their remaining material was unexceptional. Both sides of their first 45 can be found on *A Journey To Tyme, 1*. *Night Time* was later included also on *Epitaph For A Legend* and the flip to it appeared on *Boulders, Vol. 1* and *Austin Landing*. *Run And Hide* has also resurfaced on *Austin Landing, Vol. 2*.

From San Antonio, Texas, they were formed out of Paul Alien & the Baroques.

Chaz (and The Classics)

45s:

1. Alice (in Wonderland)/Gentle Thursday (Picture 6981) 196?
2. Cindy (I'm A Soldier Now)/Dream Boat Overseas (Picture 6995) 196?
3. Girl Of The 13th Hour/Stardust On You (Picture 6999) 1966

Thought to have been based in Houston, they recorded their first two 45s under the name Chaz. The third 45, a snotty punker with a tinge of psychedelia, was issued under the longer name. Check it out on *Highs In The Mid-Sixties, Vol. 11:Texas, Part One*.

The Checkmates

Personnel:

BILLY CARDEN	vcls	A
BARON CONKLIN	gtr	A
DAVE MACK	organ	A
JACK McCURDY	trumpet	A
JON MUELLER	tenor sax	A
GEORGE OUTLAW	drms	A
RODDY PORTER	bs	A

SAMMY WINSTON	tenor sax	A

ALBUM:

1(A)	MEET THE CHECKMATES	(Justice 149)	c1967

NB: (1) reissued on CD (Collectables COL-CD-0617) 1996.

The appetite was whetted when Collectables started reissuing the much-vaunted Justice albums which are rarely seen and go for astronomical figures. Tim Warren had already made the Tempos waxing available again which had just lived up to expectations - with the Barracudas, Invaders, Mod and The Rockers, Stowaways albums in the same stable, expectations of the remaining unknown combos was probably unreasonably high. So it's not surprising to discover that they occupy soul/lounge/club territory, well away from garage/beat sounds. What's more, they perform, almost exclusively, the same covers as each other in a perfunctory style. Stick to the known Justice garage-classics and enjoy them at an affordable price.

(Max Waller)

The Checkmates

TOP

45:

1. Talk To Me / ? (Champ 2009) Aug 1967

On the Nashville label that put out 45s by the Originals, Three From Three and Thee Saints & The Prince Of Darkness comes a classic style punker with superbly snarled and pissed-off vocals and booming backing. No fuzz fest but probably the COOLest cut on *Psychedelic Crown Jewels Vol. 2*.

(Max Waller / Roger Maglio)

Chelsea

TOP

Personnel incl:

PETE CRISS	drms	A

ALBUM:

1	CHELSEA	()	1970

A group mainly notable for featuring Pete Criss without make-up (he would later become the drummer of Kiss). Their album supposedly contains some good psych rock tracks.

(Stephane Rebeschini)

Chelsea Beige

Personnel:

CHRIS EFTHIMIAN	drms	A
STAFFORD L.JAMES III	drms	A
KENNETH LEHMAN	alto sax, clarinet	A
JOHN SCARZELLO	trumpet, fluegel horn	A
BILLY SCHWARTZ	ld gtr	A
ALLAN SPRINGFIELD	vcls	A

ALBUM:

1(A)	Mama Mama Let Your Sweet Bird Sing	(Epic Records E-30413)	1971

NB: (1) also released in Holland, (BN 26296).

Springfield, Efthimian, Lehman and Scarzello were previously in The Last Ritual. Produced by John McClure, their only album as **Chelsea Beige** is better than its predecessor but still contains (too) many horn arrangements.

(Stephane Rebeschini)

Chentelles

45:

1. Be My Queen/Time (Fenton 2132) 1967

This was the work of five 13 and 14 year olds from a West Michigan high school. Originally they had a girl drummer too. *Be My Queen*, a good uptempo teenbeat rocker, can be heard on *Back From The Grave, Vol. 3*. The group lasted until 1968 when its members headed off to various colleges

Cherokee

Personnel:

DAVID DONALDSON	gtr, hrmnca	A
GEORGE DONALDSON	gtr	A
ROBERT DONALDSON	keyb'ds, vcls	A

ALBUM:

1	CHEROKEE	(ABC ABCS 719)	1971

45:

1	Rosianna / All The Way Home	(ABC Paramount 11295)	1970
2	All The Way Home/Girl, I've Got News For You	(ABC 11304)	1971

This was a later version of The Robbs (from Milwaukee, Wisconsin). The flip side to the 45 is a rather ordinary pop song and can be heard on *Nuggets, Vol. 5*.

Their album, which was recorded with the help of Chris Hillman, Gib Guilbeau and Sneaky Pete Kleinow, is of minor interest, mainly for country rock fans.

(Max Waller/Stephane Rebeschini)

Cherry People

TOP

Personnel incl:

CHRIS GRIMES		A
DOUG GRIMES		A
ROCY ISAAC	drms	A
EDWIN "PUNKY" MEADOWS	vcls	A
JAN ZUKOWSKI	bs	A

ALBUM:

1(A)	CHERRY PEOPLE	(Heritage 35000)	1968

NB: (1) reissued on CD.

45:

1	And Suddenly / Imagination	(Heritage ?)	1968

NB: (1) some copies with picture sleeve.

Formed by three former English Setters (Meadows and the Grimes Brothers), **The Cherry People** were an popular mellow pop group that some dealers try to describe as psychedelic (but definitely isn't).

Punky Meadows would later form Angel.

(Stephane Rebeschini)

Cherry Slush

TOP

Personnel:

BRIAN BENNET	keyb'ds, vcls	A
GENE BRUCE	ld gtr	A
MARK BURDICK	gtr, vcls	A
DICK COUGHLIN	drms, vcls	A
ART HAUFFEE	bs	A
DAN PARSONS	ld vcls	A

45s:

1	I Cannot Stop You/Don't Walk Away	(Coconut Groove 2032)	1968 -
2	I Cannot Stop You/Don't Walk Away	(USA 895)	1968 119
3	Day Don't Come/Gotta Take It Easy	(USA 904)	1968 -

This group was most significant for the involvement of Dick Wagner (a central figure in the active Michigan rock scene, who led groups like The Bossmen and The Frost). Although he wasn't a member of **Cherry Slush**, he was a close friend and helped out as a studio musician, writer, producer and arranger. Their finest moment *I Cannot Stop You* has resurfaced on three compilations:- *Boulders, Vol. 5*, *Colour Dreams* and *Mindrocker, Vol. 2*. It contains some good guitar hooks from Wagner along with some crystal clear harmonies, but over-all it's not that memorable.

The two releases of *I Cannot Stop You* feature different mixes with horns more prominent onto the U.S.A. release. Dick Coughlin:- "We recorded it at Audio Sound Studios in Cleveland Ohio and the horns were played by Dr. Don Sheets, who played four different parts. He is now a local Veteranarian."

Three 'previously unreleased' tracks on *Thee Unheard Of* compilation are by a different act entirely and include, a cover of The Beatles' *Birthday*, *Feel A Whole Lot Better* and the weaker *See Suzie Run*.

Amazingly **The Cherry Slush** are still gigging today and will shortly be releasing a CD *The Cherry Slush Looking Back*, which features all four of their '60s 45 tracks.

Chesmann Square

TOP

Personnel:

- RON HOGDEN A B
- STEVE HODGDEN A B
- GARY HODGDEN A B
- DAVE HUFFINES A
- JIM McALLISTER B

45:

1. Circles (Instant Party)/Try (Lion 1002) 1969

These Beatles-imitators had a large local following around their home town of Kansas City, Missouri. They were originally known as The Chesmann and their sole 45 came in a picture sleeve. Their cover of Pete Townsend's *Circles* has resurfaced on the cassette compilation, *Monsters Of The Midwest, Vol. 1* and the *High All The Time Vol. 2* LP.

The group started in 1964 and eventually called it quits around 1973. Both Gary Hodgden and Jim McAllister later turned up in Michael Browne's post-Stories venture, the Beckies, alongside Scott Trusty. Thereafter Gary and Ron have been involved in heavy metal outfits, whilst Jim retired to studio work.

The Chessmen

Personnel:

- DOYLE BRAMHILL drms, vcls
- TOMMY CARTER bs
- JOHNNY PEEBLES ld gtr, vcls
- SAMMY PIAZZA drms
- ROBERT PATTON ld gtr
- JIMMY VAUGHN ld gtr
- BILLY ETHERIDGE

45s:

1. Save The Last Dance For Me/Dreams And Wishes (Bismarck 1010) 196?
2. I Need You There/Sad (Bismarck 101 2) 1966
3. You're Gonna Be Lonely/No More (Bismarck 1014) 1966
4. No More/When You Lost Someone You Love (Bismarck 101 5) 1966

A popular mid-sixties Dallas band with a strong live reputation. They underwent frequent line-up changes but all of the above were members at some time. Although their original 45s were hard to come by their second 45 can be found on *Texas Punk Groups From The Sixties*. The 'A' side, a killer punk masterpiece, was also included on *Flashback, Vol. 6*. The flip was actually a folk-rocker. You can check out both sides of their final 45 on *Texas Punk.- Vol. 6* and *No More* can also be heard on *Highs In The Mid-Sixties, Vol. 13: Texas, Part Three* and *Acid Visions, Box Set 3* together with *You're Gonna Be Lonely*. The outfit harboured quite a lot of talent and unsurprisingly many of them were involved in other projects later. Doyle Bramhill played with Stevie Ray Vaughn and Double Trouble, Bill Etheridge briefly replaced Larnier Greig in ZZ Top before being edged out by Dusty Hill, Sammy Piazza went on to Day Creek Road and later still to Hot Tuna and Jimmy Vaughn was in the Fabulous Thunderbirds.

The Chevelle V

45s:

1. I'm Sorry Girl/Come Back Bird (UMI 100) 1966
2. Come Back Bird/Koko Joe (Askel 45-7) 1966
3. Dangling Little Friends/Stone and Steel Man (PS) (Titan 1737) 1967

Hailing from Abilene, a sizeable town in Western Texas, this garage punk outfit has received good compilation coverage. Both sides of the UMI 45 can be heard on *Texas Punk 1966, Vol. 1. Come Back Bird*, a pretty fine effort, can also be found on *Flashback, Vol. 2*, and *Basement Walls*; *Koko Joe* appears on *Texas Punk (1964-8), Vol. 3*; and both sides of the Titan 45 can be heard on *Bad Vibrations Vol. 2*.

The Chevelles

45:

1 Chevelle Stomp/Dear Sue (Bangar Records 616) 1964

The "A" side of this 45 is a cool rock instrumental with good guitar licks, greasy sax, and piano. The "B" side is a ballad. In 1965 they merged with the VanDels and evolved into Dee Jay and The Runaways. You can also find both sides of the 45, along with *Blue Chevelle* and *Mala Boo* on the Dee Jay and The Runaways Arf Arf! CD *Peter Rabbit*.

(Stephane Rebeschini)

Chevrons (V)

45:

1. Hey Little Teaser/What Everyone Wants (Fenton 2092) 196?
2. I Lost You Today/????? (Nook) 196?

From Grand Rapids, Michigan. Both sides of their *Hey Little Teaser* 45 resurfaced on *Best Of Michigan Rock Groups, 2* and you can also find the 'A' side on *Michigan Mayhem Vol. 1* (CD). There's also a strong rockabilly influence in the guitar work on *I Lost You Today* which can be heard on *Michigan Mixture, Vol. 2*.

I Lost You Today was released under the **Chevrons V** monicker, and the 'B' side was the same song recorded backwards. (Max Waller / Kip Brown)

The Chevrons

Personnel incl:

- MIKE NUCCIO

45s:

1. Love, I Love You/Dreams (MMC 016) 1968
2. Love, I Love You/Dreams (Independence 88) 1968
3. Mine Forever More/In The Depth Of My Soul (Independence 94) 1969

This outfit hailed from Omaha in Eastern Nebraska. *Dreams* and *Mine Forever More* have both resurfaced on the cassette compilation *Monsters Of The Midwest, Vol. 1*. The group evolved into a local rock band, Pilot, in the early 1970's.

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Chicago Loop *to* Chocolate Tunnel

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Chicago Loop
- Chicago Transit Authority
- Child
- Childe Harold
- The Children
- The Children of Darkness
- Children of The Mushroom
- Children of The Night
- Children of One
- The Chimes
- Chips & Co
- Chirco
- The Chob
- The Chocolate Balloon Company
- The Chocolate Light Bulbs
- The Chocolate Moose
- The Chocolate Paintbox
- The Chocolate Pickles
- Chocolate Telephone Pole
- Chocolate Tunnel

Chicago Loop

Personnel:

MIKE BLOOMFIELD	gtr	A
BARRY GOLDBERG	organ	A
JUDY NOVY	vcls	A
CARMINE RIALE	bs	A
JOHN SIOMOS	drms	A
BOB SLAWSON	vcls	A

45s:

1	(When She Wants Good Lovin') My Baby Comes To Me/This Must Be The Place	(Dynovoice 226)	1966
2	Richard Corey/Cloudy	(Dynovoice 230)	1967

3	Saved/Can't Find The Words	(Mercury 72755)	1967
4	Technicolor Thursday/Beginning At The End	(Mercury 72802)	1968

The first two 45s were produced by Bob Crewe on his label with Mike Bloomfield and Barry Golberg before they formed the Electric Flag.

The Mercury 45s are brash uptempo popsters. The final effort is good pop - with - fuzz backed by a strange unsettling number with spiralling fuzz that gives it a psychy feel and a somewhat off-the-wall ending. Their first Mercury 45 is nowhere near as good.

John Siomos and Carmine Riale also played with Mitch Ryder.

(Max Waller / Steve Panter / Jeff Lemlich / Stephane Rebeschini)

Chicago Transit Authority

TOP

Personnel:

PETER CETERA	bs, lead vcls	A
TERRY KATH	gtr, lead vcls	A
ROBERT LAMM	ld vcls, keyb'ds	A
LEE LOUGHNANE	trumpet	A
JAMES PANKOW	trombone	A
WALTER PARAZAIDER	woodwind	A
DANIEL SERAPHINE	drms	A

ALBUM:

1(A)	CHICAGO TRANSIT AUTHORITY	(Columbia PG 8)	1969

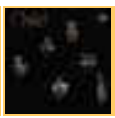
NB: (1) also issued in France, U.K., Germany, Holland etc.

Produced and conceived by James William Guercio, a Chicago producer already responsible for The Buckinghams success, **Chicago Transit Authority** were one of the first "big rock bands with horns". Their first album is really interesting, notably for *Free Form Guitar*: 7 minutes of Hendrix-like improvisation on guitar and *Liberation*: 15 minutes recorded live and full of great guitar mayhem courtesy of Terry Kath. *Prologue* was recorded at the famous Democratic Convention of Chicago in August 1968, during the confrontation between black militants and the police. There's also a cover of Steve Winwood's *I'm A Man*. Unfortunately, after this good debut, the group became known as Chicago and that's a totally different story, really out of the scope of this book!

Terry Kath, their talented guitarist, killed himself while playing Russian Roulette in 1977. Pete Cetera had earlier played with The Exceptions.

(Stephane Rebeschini)

Child



TOP

Personnel:

- TEDDY ld vcls A
- PAUL ld vcls, gtr, hmnca A
- JOEY organ, piano, chimes A
- CHICK bs A
- TOMMY drms, perc A

ALBUM:

1. (A) CHILD (Jubilee JGS 8029) 1969

NB: (1) has been reissued on CD.

45:

1. You'll Never Walk Alone/? (Jubilee 5673) 1969

This short-lived outfit specialised in melodramatic cover versions of popular songs of the day. The album, which was recorded at Select Sound Studios, in New York, includes slowed down versions of classics like *Hold On I'm Comin, You'll Never Walk Alone, Old Man River* and the instrumental *Exodus*. All come with lots of very heavy organ in the same mould as Vanilla Fudge. Certainly worth a spin.

Childe Harold

TOP

45:

1. Brink Of Death/Anne With Love (PS) (Limelight L-3084) 1968

An interesting sole waxing by this five-piece, presumably from the New York area. Produced by electronics wizard Walter (aka Wendy Carlos), the 'A' side was also written by Bert Sommer of Left Banke fame. *Brink Of Death* is a haunting lament with phasey vocals, lotsa orchestration as one would expect plus doses of strange effects. Strangely enough the flip, though not penned by Sommer, sounds much more like the Left Banke - sorta psychy baroque-pop. *Brink of Death* has recently surfaced on *A Heavy Dose of Lyte Psych* CD, and you can hear both sides of the 45 on *Incredible Sound Show Stories Vol. 8*. (MW).

The Children

TOP

Personnel:

- LOUIS CABAZA keyb'ds, bs, vibes A B C
- CHRIS HOLZHAUS gtr A B C
- STEPHEN PERRON vcls A B C
- ANDREW SZUCH Jnr drms A
- BENNY TRIEBER A

- MIKE MARECHAL B
- CASSELL WEBB bs, vcls C
- KENNY CORDAY

ALBUM:

1. (C) REBIRTH (Cinema 0001) 1968

NB. Also released by Atco (SD-33-271) 1968 in a regular cover. The Cinema issue had a fold-out sleeve.

45s:

1. Picture Me/Enough Of What I Need (Laramie 666) 1967
2. Maypole/I'll Be Your Sunshine (Atco 6633) 1968
3. Pills/Once More (Cinema 025) 1970
4. From The Very Start/Such A Fine Night (Ode 66005) 1970 105
5. Hand Of A Lady/Fire Ring (Ode 66013) 1971

One of the more commercial acts to come from San Antonio, Texas in the 1960s, Perron, Cabaza, Szuch, Trieber and Holzhaus had all previously been with The Mind's Eye. It had been speculated that Bill Ash (ex The Stoics) had been in **The Children** as a version of The Stoics *Enough Of What I Need* appeared on the flip of **The Children**'s first single. Chris Holzhaus has, however, told us that he played on all **The Children**'s recordings, and that Bill Ash had only been an early member of The Mind's Eye.

Mike Marechal replaced Trieber after Trieber was Killed in A Drag Boat accident at McQueeney Lake outside San Antonio Texas in '68. Their second 45 was taken from their album - a collection of pleasant pop psychedelia produced by Lelan Rodgers. There may also have been a test pressing for an LP on Ode. Their cover of lan Whitcomb's *This Sporting Life* later surfaced on *Boulders, Vol. 5* and *Enough Of What I Need* can be heard on *Highs In The Mid-Slxties Vol. 23 Texas, Part 5*. Cassell Webb was later in Saddlesore and went on to production work and a solo career. She is now based in the UK. Perron also enjoyed a brief solo career but sadly committed suicide, whilst Holzhaus went on to Eastwood Review.

There's also a CD with Thursdays Children entitled *Stoned Sixties*. It was released on Collectables (COL-CD-0600).

Chris Holzhaus has a website at: http://www.chrisholzhaus.com/

The Children of Darkness

TOP

45:

1. She's Mine/Sugar Shack A-Go-Go (Royce 5140) 1966

Allegedly from 'Oblong' in Southern Illinois, this was their sole vinyl venture. The 'A' side, a typical garage punker with great organ about an independent-minded girl whose really cool, can be heard on *Back From The Grave, Vol. 2*. The flip, a sing-along party track, with brilliantly numbskull lyrics, has also resurfaced on *Pebbles, Vol. 7* (CD) and *Hipsville, Vol. 2*.

There's some dispute over the bands origins. Oblong is indeed located in East Illinois, due west of Robinson in

Crawford County, (which borders Indiana just north of Vincennes), but its also said that the band claimed to come from here as a joke that was meant to go along with the name **The Children of Darkness** being a reference to a Casket / Coffin...

(Max Waller / Kip Brown)

Children of The Mushroom

TOP

Personnel:

DENNIS CHRISTENSEN	drms	A
JERRY McMILLAN	vcls, gtr, flte	A
AL PISCIOTTA	bs	A
JIM ROLFE	ld gtr	A
??	keyb'ds	A

45:

1	You Can't Erase A Mirror/August Mademoiselle	(Soho 101)	1968

This outfit came from Thousand Oaks, California with one awesome 45. The 'A' side being a psychedelic ballad, whilst the flip is also an enchanting psychedelic folk-rock track. Unsurprisingly the 45 commands a very high price tag, and has been heavily compiled.

They started off doing Doors type material, then turned into sort of an Iron Butterfly "clone". In fact, the lead singer, Jerry McMillan, was rumored to have auditioned with Iron Butterfly, and possibly even sang on their first album, *Heavy* (check the credits on the album - the vocals for one song are listed as "Darryl with Jerry" - could it be?). By late 1970, Jerry was also playing flute, and their material had progressed into a sort of psychedelic version of Jethro Tull.

Compilation appearances have so far included: *You Can't Erase A Mirror* on *Magic Cube* and *Pebbles, Vol. 9* (CD); *August Mademoiselle* on *Filling The Gap*; and both sides on; *The Human Expression & Other Groups: Your Mind Works In Reverse*, the *Slowly Growing Insane* CD and it's equivalent *Psychedelic Unknowns Vol. 11* LP.

(Max Waller / Bruce Emmons)

Children of The Night

TOP

45:

1. World Of Tears/Don't Cry Little Girl (Bella 45-101) 1967

From Old Saybrook, Connecticut. You'll find *World Of Tears* on the *Psychedelic Disaster Whirl* compilation, which shows that the band only had rather crude recording techniques...

Children of One

Personnel:

- BALAKRISHNA sitar A
- LES GRINAGE cello, dilruba A
- KONRAD KAUFMAN drms, perc A
- LAKSHMI tanpura A
- LEONARD LONERGAN soprano sax A
- MARCELLA MALMOLI vcls A
- LUCAS MASON flute, piano A
- PAULA MASON vcls A
- IRIN POELLIOT vcls A
- PETER SOKOLOW bs clarinet A
- VERA SOKOLOW vcls A

ALBUM:

1. CHILDREN OF ONE (Real 101) 1968 (also seen as 1970) R1

A New York band whose album of Eastern-based improvisational music features wordless female vocals. (Clark Faville)

The Chimes

45:

1	#38/Foolish Pride	(Matrix S 777)	1968

Dothan, Alabama's answer to Dave Diamond and The Higher Elevation. Composer Douglas Huber was a local DJ who came up with some weird alliterative lyrics, spoken Bob Markley-ilke, over music composed by **The Chimes**. OK, it's not quite 'out there' with DD's classic *Diamond Mine* but *#38* is quite weird'n'wonderful, with flange and tremolo effects and great harmonica.

It awaits your pleasure on *The Essential Pebbles Collection Vol. 2* and Psychedelic Crown Jewels Vol. 3.

(Max Waller/Mike Markesich)

Chips & Co

45s:

1. Let The Winds Blow/Marbletown (MS 191) 1965

2. Every Night/You're You (ABC Paramount 10749) 1965
3. Walk Tall/Ace Of Spades (ABC Paramount 10769) 1966

These are the work of a Connecticut band. *Let The Winds BIow* has adriving beat, reverberating guitar and typically tough-sounding punk vocals. You'll find it on *The Midwest vs The Rest, Vol. 1*.

Chirco



TOP

Personnel:

- ANVIL ROTH vcls A
- JOHN NAYLOR gtr A
- BRUCE TAYLOR bs A
- TED MACKENZIE drms A
- S.H. FOOTE keyb'ds A

ALBUM:

1. (A) THE VISITATION (Crested Butte) 1972

NB: (1) reissued on CD (Gear Fab GF-130) 1999.

45:

1. Mr. Sunshine / Golden Image (PS) (Crested Butte 1200) 1972

Previously known as Sassafrass, this progressive rock outfit came from Westchestr County, NY, although they also spend some time recording in New England. There's a lot of fuzz and vibes on their fine album, which Barry Tashian of The Remains helped the band record. Every track's a winner in what is for the most part a stunning blend of guitar and keyboards. The finest moment is probably the final track *Child of Peace* and there's also a cover of Barry Tashian's *Mister Sunshine*.

(Vernon Joynson / Max Waller / Michael Stelk)

The Chob

TOP

Personnel:

KEITH BRADSHAW	bs	A
ROBBIE CRNICH	keyb'ds	A
DAVE ELLEDGE	drms	A
DICK HANSON	vcls, gtr	A
QUINTON MILLER	ld gtr	A

45s:

1	We're Pretty Quick/Ain't Gonna Eat Out My Hean Anymore	(Lavette LA 5016)	1966

2 I'm Not Your Steppin' Stone/Why Am I Alone? (QQ 724) 196?

Arguably their first 45 was one of the best 45s to come out of New Mexico in the mid-sixties. Both sides can be heard on *New Mexico Punk From The Sixties* and you'll also find the 'A' side on *Chosen Few, Vol. 1* and *Mayhem And Psychosis, Vol. 1*. They came from the Albuquerque and were also responsible for *Why Am I Alone?* which appeared on the *Straight From The Garage (EP), Vol. 1* credited to Choab (a euphemism for pimple!).

The Chocolate Balloon Company



45:

1. Gotta Get This/Little Girl I Love You So (Choc-Balloon CB-1) 196?

A self-pressed effort, *Gotta Get This* can be heard on *Boulders, Vol. 5*.

The Chocolate Light Bulbs



45:

1. I'll Forgive You Girl/Poor Little Girl (Lennan 1263) 196?

A little known garage band from California. The 'A' side has resurfaced on *Sixties Rebellion, Vol. 9*.

The Chocolate Moose



45s:

1. Take A Ride/The Chocolate Moose Theme (Spotlight 1012) 1966
2. Rosie/Half-Peeled Banana (Spotlight 1015) 1966

Out of Dallas, Texas in the mid-sixties, this punk outfit's theme tune has subsequently surfaced on *Boulders, Vol. 1* and *Mayhem And Psychosis, Vol. 2* and *Take A Ride* can be found on *Boulders, Vol. 2*.

The Chocolate Paintbox



CD:

1. IT CAME TO ME IN A DREAM (Collectables COL-CD-0597) 1995

An early seventies rock band from Texas. The above CD has 10 tracks. Little is known or revealed on the CD liner notes. Sadly a lot of the music is also pretty anonymous and uninspiring, despite the liner description of 'acid trips'

and 'psychedelia' - mellow folk/blues- rock it certainly is. (MW)

The Chocolate Pickles

45:

1. Hey You/? (Darn-L 451-5-10A) 1967

An obscure recording on a little known Michigan label. You'll find *Hey You*, with its fuzz and derogatory vocal style on *Highs In The Mid-Sixties, Vol. 6: Michigan, Part 2*.

Chocolate Telephone Pole

45:

1	Let's Tranquilize With Color / One By One	(Jack O'Diamonds J.O.D. 1011)	Nov 1967

Such a trippy group name and A-side title, it may sound like it's gotta be wonderful psych but, too often, it's exploito psych or tame MOR flower-pop put out by a producer with studio musicians, eager to catch the latest trend; such is the case here.

Alex Zanetis, owner of a small Nashville label, harvested some studio musicians and issued this flowery-pop confection in late '67. Should appeal to fans of The Love Generation, Fifth Dimension and Free Design but there's something missing - the lull in the middle is obviously where a guitar or keyboard solo was to be inserted!

This curio can be heard on Psychedelic Crown Jewels Vol. 3.

(Max Waller/Roger Maglio)

Chocolate Tunnel

45s:

1. Highly Successful Young Rupert White/Ostrich People (In-Sound 403) 1967
2. Highly Successful Young Rupert White/Ostrich People (Era 3185) 1967

Possibly an LA-based outfit. *Ostrich People* has resurfaced on the *Good Roots* compilation.

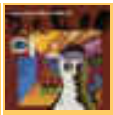
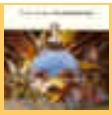
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Chocolate Watchband *to* The Chozen Ones

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Chocolate Watchband
- The Choir
- The Chosen Few
- The Chosen Few
- The Chosen Few
- The Chosen Lot
- The Chozen Ones

Chocolate Watchband


TOP

Personnel:

PETE CURRY	drms	A
JO KEMLING	organ	A B
MARK LOOMIS	gtr	A B C D E G
DANNY PHAY	vcls (AB) gtr (GH)	A B G H
NED TORNEY	ld gtr	A B G
RICH YOUNG	bs	A B
GARY ANDRIJASEVICH	drms	B C D E G H
DAVE AGUILAR	vcls	C D F
BILL FLORES	bs	C D E F G H
SEAN TOLBY	gtr	C D E F G H
TIM ABBOTT	gtr	E
CHRIS FINDERS	vcls	E
MARK WHITTAKER	drms	E F
PHIL SCOMA	ld gtr	H

ALBUMS:
(up to 1972)

1(C)	NO WAY OUT	(Tower 5096)	Sept. 1967
2(D)	THE INNER MYSTIQUE	(Tower 5106)	Feb. 1968
3(E)	ONE STEP BEYOND	(Tower 5153)	1969

NB. (1) reissued on CD (Sundazed SC 6023) 1994 with three bonus tracks: *In The Midnight Hour* (previously unreleased), *Psychedelic Trip* (previously unreleased) and *Milk Cow Blues*. (2) reissued on CD (Sundazed SC 6024) 1994 with the 45 version of *She Weaves A Tender Trap* as a bonus cut. (3) reissued on CD (Sundazed SC 6025) 1994 with two bonus tracks from the "Riot On Sunset Strip" soundtrack: *Don't Need Your Lovin'* and *Sitting There Standing*. (1) has also been reissued as *No Way Out..., Plus* (Big Beat/Ace CDWIKD 118) 1993, which includes eight bonus tracks (including 45 cuts like *She Weaves A Tender Trap* and *Sweet Young Thing*, an alternate take of *Misty Lane* and two tracks by line-up 'B' *Don't Let The Sun Catch You Crying* and *Since You Broke My Heart*). (1) and

(2) have also been reissued on one CD by Eva (with inferior sound quality) and (1) and (2) have also been reissued on vinyl, with one additional track in the case of (1). There have also been a number of compilations, including *Fourty Four* (Big Beat) 198? which includes all of the material, which the band actually played on; *The Best Of The Chocolate Watch Band* (Rhino) 198?; and *Are You Gonna Be There?* (Eva 12048) 198?.

EPs:

1	Sweet Young Thing/Come On/I'm Aware/Milk Cow Blues	(Eva 2004)	198?
2	SITTING THERE STANDING	(Sundazed SEP 109)	1996

NB: (1) is a bootleg. (2) Contains *Sitting There Standing*, *'Till The End Of The Day*, *Sweet Young Thing* and *Are You Gonna Be There*. *'Till The End Of The Day* and *Are You Gonna Be There* are previously unreleased instrumental backing tracks.

45s:

1	Sweet Young Thing/Baby Blue	(Uptown 740)	Dec. 1966
2	Blue Theme/Loose Lip Sync Ship	(HBR 511)	Dec. 1966
3	Misty Lane/She Weaves A Tender Trap	(Uptown 749)	Feb. 1967
4	Are You Gonna Be There (At The Love In)/No Way Out	(Tower 373)	1967

NB: (2) as The Hogs. In the late eighties, the bootleg label Eva also issued a promo 45, *Let's Talk About Girls/In The Past* (EVA JBR 4) 198?

This San Jose band formed in the summer of 1965 at Foothills college in Los Altos and were discovered late the following year by Ed Cobb. Their original line-up included Pete Curry on drums, who went on to become guitarist / songwriter with The Halibuts. His time in the band was severely limited however, and after their first gig was replaced by Gary Andrijasevich. Although nothing was released by the first couple of line-ups (*), they were reputedly on par with the "classic" **The Chocolate Watchband**, with Dan Phay being a particularly charismatic front-man.

The band were also friends with another act called The Topsiders who for a short while included Skip Spence, prior to his joining Jefferson Airplane. In 1965, both bands underwent a number of changes, with Phay, Torney and Kemling all leaving to join The Topsiders (who then became The Other Side), whilst Sean Tolby, moved from The Topsiders to **The Chocolate Watchband**. Indeed Mark Loomis (ex-Shandels) also had a brief spell with The Other Side after Rich Young was drafted, before he decided to reform the **'Watchband** with Gary Andrijasevich and Jo Kemling. The latter opted to stay with The Other Side however, and bassist, Bill Flores (ex-Shandels) and, a vocalist, biology student Dave Aguilar, were drafted in to complete **The Chocolate Watch Band**'s new line-up. Heavily influenced by British R & B outfits like The Stones and The Yardbirds, the band gigged regularly around the Bay Area supporting bands like The Doors, Big Brother and The Holding Co. and The Mothers of Invention.

They were signed to Tower and recorded a debut single in 1966. The 'A' side, written by Cobb, was a fine Stones' infIuenced number, but with an uniquely Californian interpretation. Inexplicably, Tower issued the single on its black R & B subsidiary label, Uptown, which did not, as a white group on this label, attract the airplay it deserved.

On Cobbs insistence, **The Chocolate Watch Band** returned to the studio to record a cover version of *Blue Theme*, originally performed by Dave Allen and the Arrows, on the soundtrack to *The Wild Angels*. However, Tower were not convinced of its commerciality, and Cobb leased the finished master to Hanna Barbers records. It was released, under the pseudonym, The Hogs, as HBR 511, with *Loose Lip Sync Ship*, which culminates into a strange psychedelic piece of dementia, on the flip side. It was quite successful locally and Dave Allen's version of *Blue Theme* became a Top 40 hit.

The 'A' side of their next single *Misty Lane* was more commercial and not as powerful as *Sweet Young Thing*. The flip was an uncharacteristically reflective, quieter number with a stringed and woodwind section.

1967 saw the band record two tracks *Don't Need Your Lovin'* and *Sitting Here Standing*, on the soundtrack to *Riot On Sunset Strip*. September 1967 saw the release of their debut album *No Way Out*. Essentially a collection of psychedelic punk, containing the impressive *Let's Talk About Girls* (featured on the *Nuggets* compilation), punk versions of *Come On* and *In The Midnight Hour* as well as drug-influenced songs like *Expo 2000, The Dark Side Of The Mushroom, Gosamer Wings* and the title track. Many of the songs have an Eastern influence. It has later been revealed that the band did not play on the spacier tracks on this album, for which Cobb used session musicians. It is now known, too, that arranger Don Bennett and not Dave Aguilar sang the vocals on *Let's Talk About Girls*. However, the full band did play on *Are You Gonna Be There (At The Love In)*/*No Way Out* their next single lifted from the album. Aguilar's explanation for the mixed-up nature of the studio recordings is that the band considered themselves primarily live performers who "loved to challenge big-namegroups and blow 'em off the stage. That's where we got our excitement and our kicks". The studio stuff was considered a mere sidelight which they left mainly in Cobb's hands.

The Eastern influence is developed further on their excellent second album, *The Inner Mystique*, which appeared in February 1968 and actually comprised of outtakes from the first album plus new recordings that didn't feature the band. Aguilar, Loomis and Andrijasevich had all quit before the release of the first album leaving Flores and Tolby to fill their spaces with other musicians from the San Francisco Bay Blues Band. The band did not appear at all on the 'A' side, which was the work of Ed Cobb's session musicians. There was a mystical/Eastern element to instrumentals *Voyage Of The Trieste* and *Inner Mystique*, (both written by Cobb) and in their cover version of We The People's *In The Past*. The band itself did play on side two, which included a remix of Dylan's *Baby Blue* taken from their first single, an excellent version of Ray Davies' *I'm Not Like Everybody Else* and The Brogues' *I Ain't No Miracle Worker*. Flore and Tolby also quit in late '67, prior to the albums release, although this was because of the problems in maintaining a stable line-up rather than any frustration with Cobb's influence over the bands recordings.

With no band to promote the release, a year passed before Ed Cobb persuaded some members to reform the band and have another go. Guitarist Danny Phay (from The Other Side) came back in as a replacement for Dave Aguilar, who decided not to get involved again. The band wrote all the material for the resultant *One Step Beyond* album, but aside from *I Don't Need No Doctor*, it's comparatively disappointing. They split again after this album was released in 1969 and an attempted reformation in 1970 lasted just one month.

Also of note was a short lived act known as The Tingle Guild, who included Mark Lomis, Dan Phay, Gary Andrajasivich plus his cousin Chris Ramey. Original drummer, Pete Curry, also returned to the fold for a while, but presumably the band fizzled out...

Dave Aguilar was reported, in 1983, to be Professor of Astronomy at Colorado University and he then moved into doing research for the aerospace industry. Rich Young now gigs in the bay area with Jerry Miller of Moby Grape fame. Sean Tolby is now dead.

Later revelations that the band did not play on some of their album tracks perhaps diminish a little of their reputation, but they remain one of the most interesting West Coast bands and they made some fine music.

In 1999, the band reformed for a gig at the 3-day "66-99" event in San Diego on 12th June and later at the New York 'Cavestomp '99!' on Nov 5-7th alongside The Standells, Monks et al.

Compilation coverage has also included: *Let's Talk About Girls* on *Nuggets*; *Sweet Young Thing* on *Pebbles, Vol. 7* and *Nuggets, Vol. 6*; *Loose Lip Sync Ship* on *Pebbles, Vol. 3*: *Are You Gonna Be There (At The Love ln)?* on *Nuggets, Vol. 2*; and *I Don't Leave You Lovin'* on *Garage Music For Psych Heads*.

For more information on the band, check their website: http://www.chocolatewatchband.com

(Vernon Joynson / Chuck Kemling / Stephane Rebeschini / Alec Palao / Lloyd Peasley)

(*) A recording does exist of line-up 'B' from a gig in the Summer of 1965, but only two tracks have surfaced on the Big Beat CD reissue of *No Way Out*.

The Choir



Personnel:

- JIM BONFANTI drms, vcls, tamb A B C DEF G
- WALLY BRYSON ld gtr A B C
- DAVE BURKE bs A
- DANN KLAWON gtr, drms, hrmnca A D F
- DAVE SMALLEY vcls, gtr A B C D
- JIM SKEEN bs B C
- KENNY MARGOLIS keyb'ds C D E F G
- JIM ANDERSON ld gtr D
- DENNY CARLETON bs E
- RANDY KLAWON ld gtr E
- PHIL GIALLOMBARDO organ E F G
- RICK COON gtr F G
- BOB McBRIDE bs G

line-up 'A': 1966, recorded *It's Cold Outside* in December 1966.
B: 1967, recorded first Roulette 45.
C: Fall 1967, recorded second Roulette 45 and other unreleased cuts.
D: 1968
E: Fall 1968
F: Spring 1969
G: 1969-70, recorded Intrepit 45.

ALBUM:

1. CHOIR PRACTICE (Sundazed LP 5009) 1994

NB: Contains *It's Cold Outside* and many previously unreleased tracks, also on CD (SC 11018), which contains 18 tracks.

EP:

1. The Choir (Bomp (04-EP) 197?

45s:

1. It's Cold Outside/I'm Going Home (Can Am 203) 1967
2. It's Cold Outside/I'm Going Home (Roulette R-4738) 1967
3. No One Here To Play With/Don't You Feel A Little Sorry For Me (Roulette R-4760) 1967
4. Changing My Mind/When You Were With Me (Roulette R-7005) 1967
5. Gonna Have A Good Time Tonight/So Much Love (Intrepid 75020) 1969

Originally called The Mods, they formed in Mentor (near Cleveland), Ohio in 1964, adopting that particular musical genre popular in Cleveland - U.K. mod-pop. The line-up revolved through many changes with members constantly coming and going. The nucleus was Wally Bryson, Jim Bonfauti and Dave Smalley (3/4 of the Raspberries). Jimmy Skeen was another member. When they recruited vocalist Eric Carmen from Cyrus Erie they became The Raspberries. Their vinyl zenith was *Its Cold Outside*, a melodic, Merseybeat-influenced pop song, which can be found on the *Pride Of Cleveland Past, Pebbles, Vol. 2* and *Pebbles Box Set* compilations. The flip was far more punkish. You'll find it on *Pebbles, Vol. 2* (CD), *The Best Of Pebbles, Vol. 2* and *Highs In The Mid- Sixties: Vol. 9, Ohio*. It was later covered by The Chesterfield Kings. *It's Cold Outside, I'm Going Home, No One Here To Play With, Don't You Feel A Little Sorry For Me* and *When You Were With Me* have also resurfaced on *Psychedelic Microdots Of The Sixties, Vol. 3* (CD).

The EP, released in the late seventies, features five unreleased tracks:- *Anyway l Can, Don't Change Your Mind, I'd Rather You Leave Me, Treeberry* and *I Only Did It Cause I Felt So Lonely*. The group split in 1970.

Upon **The Choir**'s demise Margolis moved immediately to Los Angeles, where he formed another ambitious group, Sanctuary, with Richard Tepp and eventually Rick Caon. Jim Bonfanti briefly considered leaving music but instead approached a post-Cyrus Erie/Quick Eric Carmen about forming a 'bar band'. Enthusiasm soon took over and the 'bar band' idea was shelved in favour of a totally English-inspired group, somewhat along the same lines as The Mods and Cyrus Erie. With the addition of Wally Bryson and a band mate of his from the group Fortega, John Alleksic, the new band settled for the name Raspberries and a reactionary (for 1970) British Invasion/Beach Boys' sound. In a bold move, they even adopted shorter, vintage Beatle-length haircuts and matching suits. By the Summer of 1972 (and with Dave Smalley added as Alleksic's replacement), The Raspberries were positioned at No. 5 nationally with the classic *Go All The Way*. Other hits followed. After three albums, Bonfanti and Smalley left the Raspberries over a long-running dispute with Carmen over image. Bryson and Carmen continued with The Raspberries for one more album, 1974's *Starting Over* (voted one of the best albums of the year by 'Rolling Stone'). Though the album yielded a sizeable hit in *Overnight Sensation* (Hit Record), the band soon ground to a halt. By 1976 Eric Carmen re-established himself as a top ten recording artist, though now in an ultra-commercial singer/songwriter mould. Bryson, who went on to record albums with Tattoo and Fotomaker in the late seventies currently plays in the Cleveland area band, Sittin' Ducks, with Dann Klawon and Kenny Margolis.

While not every ex-member of **The Choir** is still involved in music Denny Carleton currently enjoys an international cult following for the home studio pop creations he releases through his Green Light label. Randy Klawon keeps the spirit of The Mods and **The Choir** alive; he currently performs obscurities like The Pretty Things' *Come See Me* and Yardbirds' *Little Games* in a band called The Newcastle Quartet.

The Chosen Few

TOP

45s:

1. Synthetic Man/Lost Man Alive (Liberty 55919) 1966
2. Asian Chrome/Earth Above, Sky Below (Liberty 55962) 1966/7

From Simi Valley, California. *Asian Chrome* can also be heard on *Boulders, Vol. 7*. Rumours of a third 45: *I Know Your Name Girl/I Never Really Knew* (Liberty ?) 1966/7 are unsubstantiated.

The Chosen Few

TOP

Personnel:

- VANN SLATTER
- MIKE DURE
- BOB SEGARINI gtr, vcls

45s:

1. I Think It's Time/Nobody But Me (Northbeach 1003) 1965
2. I Think It's Time/Nobody But Me (Autumn 17) 1965

A mid-sixties San Francisco-based outfit both sides of whose 45 has resurfaced on two compilations:- *Autumn Single Box* and *Sound Of The 60s: San Francisco, Part 2*. *Nobody But Me* also resurfaced on *Mindrocker, Vol. 1*.

Slatter and Dure both went on to Family Tree and Segarini played in several San Francisco/Californian bands including Ratz, Us, Family Tree, Roxy and The Wackers.

It's likely that Gary Wagner of Parish Hall, was connected to this outfit as he is credited as songwriter on their North Beach 45.

The Chosen Few

TOP

Personnel:

DAVE BARNES	drms	A
DAVE BENNETT	gtr	A
JOHN CASCELLA	keyb'ds	A
JACK HAMILTON	bs	A
CARL STORIE	lead vcls, perc	A

ALBUM:

1(A)	THE CHOSEN FEW	(RCA LSP-4242)	1969

As 1969 saw the commercial breakthrough of the much dreaded horn-rock style, many record labels tried to participate in it and RCA chose to launch a group of aging musicians (probably from Indiana, the liner notes being written by a local DJ) to be their own Chicago or Blood Sweat and Tears.

Produced by Pierre Maheu and recorded in Chicago and New York, their album is almost totally awful. The group material and the two covers (the soul hit *You Make Me So Very Happy*" and not surprisingly, Chicago's *Beginnings*) are totally ruined by the insipid horn arrangements of Pete Dino and Lee Holdridge. The exception is the only track without horns, the intriguing drug song *Safrowillie*, in which the singer implores to "get his head back" with a background of wah-wah guitar, percussion and the sound of people inhaling cigarettes.

In 1973 the whole group (minus Hamilton) reappeared as the Faith Band and managed to record four albums on Brown Bag and Mercury up until 1979. Cascella also played with Peddler in 1976.

(Stephane Rebeschini)

The Chosen Lot

Personnel incl:

- ANTHONY BRAZIS

45:

1. Time Was/If You Want To (Sidra 9004) 1967

Both sides of this superb 45 are accomplished affairs composed by Tony Brazis. The band were previously known as Tony and The Bandits and hailed from Middleton, Ohio but moved to Oxford to attend college. *Time Was* is a hypnotic garagey power-popper with fuzz and eastern influences that pushes all the right buttons and can be enjoyed on *Psychedelic Unknowns Vol. 8* and, strangely, on *Sixties Archives 6 CD: Texas & Michigan Psychedelia*. The flip is noteworthy too - a shimmering hook-laden fuzzy garage-ballad.

(Max Waller / George Gell / Mike Markesich / Kip Brown)

The Chozen Ones

45:

1	Cold Summer / How Many Times	(Frog 867-JFB-2)	1967

Believed to be from Long Island, NY, this combo's sole 45 is a decent two-sider, labelled 'soul rock' on the top side and 'folk rock' on the flip.

Actually, *Cold Summer* is moody fuzz-pop - the soul flavour is in the forceful vocals and raucous yelps. Check it out on Sick And Tired. *How Many Times* is on Bam Caruso's US folk-punk compilation *From The New World Vol. 1*.

(Max Waller)

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Richard Christensen and Tartaglia *to* Le Cirque

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Richard Christensen and Tartaglia
- Christmas Spirit
- Christopher
- Christopher
- Christopher and The Souls
- Chrysalis
- The Church Mice
- Churchill Downs
- The Churchkeys
- Chy Guys
- The Chylds
- The Chymes
- The Cicadelics
- The Cindells
- The Cindermen
- The Cinders
- Circuit Rider
- The Circus
- The Circus
- Circus Maximus
- The Cirkit
- Cirkyt
- Le Cirque

Richard Christensen and Tartaglia

TOP

ALBUM:

1	MUVE	(Capitol)	c1967

A weird poet reading his texts over a mix of soft-rock with orchestration and some female chorus, but also with lots of heavy psych guitar on some tracks. Another example of many forgotten records issued on Capitol.

(Stephane Rebeschini)

Christmas Spirit

45:

1	Christmas Is My Time Of Year/Will You Still Believe In Me	(White Whale 290)	1968

Christmas Spirit were in fact the Turtles singing two Christmas songs with Linda Ronstadt, then with the Stone Poneys .

(Stephane Rebeschini/Ken Grant)

Christopher



Personnel:

RICHARD AVITTS	gtr	A
RON CRAMER	perc	A
TERRY HAND	drms	A
JOHN SIMPSON	drms	A
DOUG TULL	perc	A
DOUG WALDEN	bs, piano	A

ALBUM:

1(A)	CHRISTOPHER	(Metromedia MD 1024)	1970

NB: (1) has also had a limited edition repressing on Amos and has been pirated on CD by Buy Or Die and later released officially by Gear Fab (GF 108).

45s:

1	Every Boy In The Crowd/Wonderful Love	(Bell 667)	1967
2	Every Boy In The World/Hey Girl	(Bell 679)	1967

This Texan outfit's psychedelic/progressive album has been increasingly attracting attention from collectors in recent years and has also had a limited repressing on vinyl and CD, including an official reissue by Gear Fab. It combines some fine fuzzy psychedelic guitar work on tracks like *Dark Road*, *In Your Time*, *Disaster* and *The Wind*, whilst *Magic Cycles* leans towards the progressive genre. Well worth tracking down.

Doug Tull also played with Josefus and the 45s listed may have been by a different band.

Christopher



Personnel:

- GARY LUCAS drms A

- FRANK SMOAK ld gtr A
- BILL McKEE bs A
- STEVE NAGLE gtr A

ALBUM:

1. (A) WHATCHA GONNA DO (Chris-tee PRP 12411) 1970

NB: (1) reissued on Rockadelic and later on Atlas (12 411 15) 1999.

This is another fine album by an entirely different band, from North Carolina. Only 100 copies were pressed originally making it an ultra rarity, although the recent reissues on Rockadelic/Atlas will bring it to the attention of a wider audience. There's lots of good guitar work on this album, from the fuzz psych of *Holiday* (with its effective drumming) and *Modern Day Oracle* to the bluesy guitar on *Day Of Sunshine* and the title cut and the more melodic and mellow mood of *The Great Clock* and *Fugue*. Recommended.

(Vernon Joynson / Max Waller)

Christopher and The Souls

TOP

Personnel:

- DEE EDWARDS drms A
- JAY HAUSMAN gtr A B
- ALLEN KIRSCH vcls A B C
- BRIAN VOSS bs A
- JERRY EBENSBERGER bs B C
- DAVID LOTT drms B C
- MURRAY SCHESINGER gtr C
- CHRISTOPHER VOSS vcls

45:

1. (C) Diamonds, Rats and Gum/Broken Hearted Lady (Pharaoh 151) 1966

The Souls were a McAllen Texas band who gigged in the Texas Valley area with other area acts - including the Marauders and Cavaliers. In 1966 they were approached by Christopher Voss, who was the elder brother of their original bassist. Chris wanted to record two songs he'd written and they were duly waxed on the local Pharaoh label. The 45 features line-up C but with Chris replacing vocalist Allen, hence the new monicker. Kudos and thanks to Andrew Brown for allowing us to fill in the details from his 'Brown Paper Sack #1' zine which divulges the histories of many Louisiana and Texas '60s bands.

Lyrically, the 'A' side was unusual with words like "I'll give you rats and five pieces of gum and then you'll know I'm not a bum!" If you want to hear more seek out *Texas Punk, Vol. 5*.

(Andrew Brown / Max Waller)

Chrysalis

Personnel:

- PAUL ALBUM bs A
- JAMES 'SPIDER' BARBOUR rhythm gtr A
- NANCY NAIRN vcls A
- DAHAUD SHAAR perc A
- JON SABIN ld gtr A

ALBUM:

1. (A) DEFINITION (MGM E/SE-4547) 1968

NB: (1) reissued in 1993.

A New York band who recorded just one album. All the tracks were composed by group leader Barbour, who came originally from Canton, Ohio. Musically their album is soft, intricate psyche with a few more intense tracks also included. Most notable is *Dr. Roots Garden*, which has an early "Floydish" feel to it, whilst the album as a whole has a very strange sound that is exceptionally unique with beautiful clear female vocals.

It is thought that mono copies of the album were DJ only. Price guides tend to list these as worth less than stereo copies but in fact they are 20 times harder to locate!

Barbour had at least one of his later songs recorded by Martha Velez. Dahaud Elias Shaar went on to play drums with Van Morrison first appearing on his *His Band And The Street Choir* album. He is also the drummer on the live *It's Too Late To Stop Now* and *Veedon Fleece* releases. Paul Album also played with Fear Itself.

(Stephane Rebeschini)(Ed Moulin / Vernon Joynson / Dennis McCurdy)

The Church Mice

Personnel:

- ARMAND SCHAUBROECK
- BLAINE SCHAUBROECK
- BRUCE SCHAUBROECK
- OZZIE

45:

1. Babe We're Not Part Of Society/College Psychology On Love (House Of Guitars 43) 1965

Prior to this band Armand had been in an outfit called Kack Klick. The 'A' side to this 45 later resurfaced on the *Colour Dreams* compilation.

Armand Schaubroek spent some time in jail in the early '70s and then began a solo career with at least five albums (including the triple LP set *A Lot Of People Would Like To See Armand Schaubroek Dead*, the double *Live At The*

Hollywood Inn, *Ratfucker* and *I Came To Visit But Decided To Stay*) in a style very influenced by Lou Reed. He now runs Mirror Records, home to the Chesterfield Kings, and with brother Blaine, the House of Guitars store, in Iron-dequoit, New York.

(Max Waller / Stephane Rebeschini)

Churchill Downs



45:

1. I Gotta Get Back To My Baby/The Amazing Three (Amazing 3 SJQ-101) 1968

Obscure Californian outfit kick off with a catchy strummed pop-rocker then turn to heavier rock sounds, which is well worth repeated listens. Despite the intrusion of some brass (actually not too much of a distraction), there's some lowdown fuzz and distortions to be savoured. One to look out for. (MW).

The Churchkeys



45:

1 To Angela/To Angela (Instr) (Big Sound Records 1002) 1967

From North Dakota, a horn rock/garage group with decent vocals.

(Stephane Rebeschini)

Chy Guys



45:

1. Say Mama/You'll Never Believe Me (Mobie 3422) 1965

Came out of Rockford, Illinois. The 'A' side has resurfaced on the *Ho-Dad Hootenanny* compilation.

The Chylds



Personnel:

- JOHN BERECEK ld gtr A
- TIM HOGAN rhythm gtr, keyb'ds A
- AL TWISS bs A
- JOE VITALE drums A B

- DENNY JACKSON B
- DAVE JACKSON B

45s:

1. (A) Hay Girl/I Want More (Lovin') (Giant 101) 1967
2. (A) Hay Girl/I Want More (Lovin') (Warner Bros 7058) 1967
3. (A) Deep Inside/Psychedelic Soul (Warner Bros 7095) 1967
4. (B) Grey Days / No More Tears (Ivanhoe 1801) c1969

From Canton, Ohio and previously known as The Echos. By the final 45 all bar Joe had been replaced by the Jackson brothers. Their finest moment is *Hay Girl*, an uptempo punker with an effective organ backing which gives way to a drum roll chorus and becomes quite psychedelic half way through before reverting back to a more usual garage punk style. Interested? Well, it's resurfaced on *Highs In The Mid-Sixties, Vol. 9: Ohio* and *Boulders, Vol. 1*. Don't get too excited about the *Psychedelic Soul* 45 however - it's more soul than psych!

Joe Vitale had previously done time with The Measles (a group featuring Joe Walsh amongst others) and would go on to Marble Cake who didn't make it onto vinyl. In the '70s he rejoined Joe Walsh when Walsh went 'solo' after the James Gang. Vitale contributed vocals, keyboards, synth and flute in addition to drums, and was Walsh's main 'Barnstormer' from 1972's *Barnstorm* LP through to 1978's *But Seriously Folks*. For those who groaned when Walsh joined the Eagles, this represents his peak period which of course includes the *Smoker You Drink*.. LP featuring the classic *Rocky Mountain Way*. During this stay Joe V. also found time to do a solo LP - *Roller Coaster Weekend* (Atlantic SD 18114, 1974).

(Max Waller/George Gell/Vernon Joynson)

The Chymes

TOP

45:

1. He's Not There Anymore/Quite A Reputation (Chattahochee 715) 1966

This Los Angeles band issued at least one 45 in the mid- sixties. *He's Not There Anymore* appears on *Highs In The Mid-Sixties, Vol. 2* and *Girls In The Garage, Vol. 1*. *Vol. 2* of the same series featured another song *Quite A Reputation* by the group. An all-girl band who specialised in harmony pop it seems we have Howard Kaylan (of The Turtles) to thank for discovering them.

The Cicadelics

TOP

45:

1. We're Gonna Love This Way/What Can I Do? (Psychidelic Sound 1001) 1967

A sixties punk band from Angleton, a small town in Southeast Texas about 30 miles south of Houston, who had the Texas-based Cicadelic label named after them. Their own record label did spell psychedelic with an *i*. The 'A' side can be heard on *(Texas) Flashback, Vol. 1* and both sides of the 45 appeared on *Texas Psychedelic Punk, Vol. 11*, an

unreleased compilation for which an acetate exists.

The Cindells

45:

1. Don't Bring Me Down/McDougal Street (Shag) 1965

They hailed from Cortland, New York. The Pretty Things cover *Don't Bring Me Down* has recently resurfaced on *Back From The Grave, Vol. 8*.

The Cindermen

Personnel incl:

- DICK 'CINNAMON' CINDER vcls

45s:

1. Think Of Me/I'm Happy (Moonglow 5002) 1965
2. If I Can't Love You/On Forever (Moonglow 5005) 1965
3. Don't Do It Some More/True Love (Moonglow 5012) 1966
4. Don't Knock It/I Can't Believe It (Moonglow 5014) 1966
5. I Can't See You/Stay Away (Moonglow 5016) 1966
6. Miss Connie You're A User/You've Lost That Lovin' Feeling (Moonglow 5021) 1967

From Fresno, this mob were house band for a year at L.A.'s "Cinnamon Cinder" club. *Don't Do It Some More*, a catchy number, is said to be their best effort and can also be found on *Pebbles, Vol. 8* (LP & CD). Another of their effoerts *Don't Knock It* also appears on *Boulders, Vol. 7*.

The Cinders

45:

1. Good Lovin's Hard To Find/Poison Ivy (RIC S-156) 1965

Rockin' beat covers by this Texan outfit, notable as an early outing for J.D. Souther. (MW/MM).

Circuit Rider

ALBUM:

1. CIRCUIT RIDER (C.R. 666) 1980

Although not released until 1980, this album was recorded in Norwalk, Connecticut, during September/October 1971. The 1980 release suffers from poor production and sounds like it's taken from a demo tape. Still, it has it's moments. *Old Time Feeling* and *How Long* have psycho-folk influences and, in similar vein but heavier and faster is *Just For Today*. The 'B' side is notable for the psycho-crazed experimental *Limousine Ride*, which featured a jazz-influenced guitar line.

The Circus

TOP

Personnel incl:

- POYNER

45:

1. Bad Seed (You're A Bad Seed)/Burn Witch Burn (Offe 101) 196?

A raw punk outfit from somewhere in Texas. Both sides of the 45 resurfaced on *Texas Punk From The Sixties, Vol. 2* and *Bad Seed* can also be found on *Flashback, Vol. 3* and *We Have Come For Your Children*. The 'A' side is pretty dire garage/punk and the flip's pretty raw too - the story of a guy who strangled a witch who spat in his eye before dying. Poyner wrote and produced both songs.

The Circus

TOP

45:

1. Games We Play/Change Of Face (Rembrandt ?) 1966

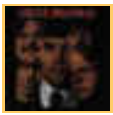
Reggie Weiss signed this Chicago act to his Rembrandt label when they were a top act for Ted and Marvin Stuart's Chicago booking agency. Despite their commercial sound his attempt to mould them into a tight pop group did not succeed in commercial terms.

Compilation coverage has included: *Games We Play* on *Chicago Garage Band Greats* (LP); and *Games We Play*, *No Reservations Necessary* and *Sands Of Mind* on *Chicago Garage Band Greats* (CD).

They may also have released a 45 for Jambee and there was a U.K. act called **Circus** who had one 45 released in the US: *Sink Or Swim* / *Gone Are The Songs Of Yesterday* (USA 903) 1968.

(Max Waller / Steve Panter)

Circus Maximus



TOP

Personnel:

- JERRY 'JEFF' WALKER gtr, vcls A

- BOB BRUNO ld gtr, keyb'ds, vcls A
- DAVID SCHERSTROM drms A
- GARY WHITE bs A
- PETE TROUTNER vcls, gtr, perc A

ALBUMS:

1. (A) CIRCUS MAXIMUS (Vanguard VSD 79260) 1967
2. (A) NEVERLAND REVISITED (Vanguard VSD 79274) 1968

NB: (1) has been reissued on CD.

45:

1. Negative Dreamer Girl/Lonely Man (Vanguard 35063) 1967

Hailing from Austin, Texas, this band played a mixture of hard rock, folk rock and West Coast with flower power lyrics. Their two albums are not easy to come by but they are not expensive and recommended for their excellent guitar work. The first album contains seven Bob Bruno songs (mostly psychedelic with some jazzy touches, notably on *Wind*) and four by Jerry Jeff Walker (which are more folk/rock oriented).

At the end of 1967 they gave a unique concert at the Carnegie Hall with the New York Pro Musica, a baroque ensemble.

Their second album is qually interesting and contains songs like *Mixtures* and *Parallel* which are really nice. Neither of these albums sold well however and the group broke up.

Jerry Walker later enjoyed a long and successful solo career, as a singer and a songwriter (his *Mr. Bojangles* was covered by many artists, including the Nitty Gritty Dirt Band and Bob Dylan).

(Vernon Joynson / Stephane Rebeschini)

The Cirkit

TOP

Personnel:

- RAD HANSEN vcls
- DAVE GOLDMAN bs
- BRUCE HAINEY gtr
- SCOTT GLEMSIECK organ
- JIM SHINDELL ld gtr

45:

1. Yesterday We Laughed/I Was Wrong (Unicorn 34941) 1967

NB: (1) came in a purple paisley picture sleeve.

Operated out of Michigan City in Indiana between 1966-68, although front man and author of both sides of the 45, Rad Hansen originated from the Deep South. They travelled to Universal Studios in Chicago to record this 45 and

Yesterday We Laughed, in particular, had some fine grungy reverb guitar work. Both sides of the 45, which was issued with a picture sleeve can now be heard on the *Hoosier Hotshots*, and you can also find *Yesterday We Laughed* on *Psychedelic Moods Part Two* (CD). (Max Waller / Kip Brown)

Cirkyt

45:

1. That's The Way Life Is/Six Page Lefter (PS) (Jody 6703/4) 1967

The 'A' side can also be heard on *Garage Punks Unknown, Vol. 1*. The band were from New York.

Le Cirque

Personnel:

MARC BENNO	A
BILL BOATMAN	A
LEON RUSSELL	A

45:

1	Land Of Oz/I'll Be Thinking Of You	(Buddah BDS-14)	1968

Two slices of Beatles influenced psyche, especially on *Land Of Oz*, a Russell/Boatman composition with its arrangements a la *Strawberry Fields/Lucy In The Sky*. The flip, written by Benno, is not as good.

After this commercial failure, Benno and Russell formed Asylum Choir and Bill Boatman went on to play with Taj Mahal, Don Preston and various Leon Russell's projects.

(Stephane Rebeschini)

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Citations *to* The Cliques

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Citations
- City
- City Blues
- The City Limits
- City Squires
- The City Zu
- Clann
- Clap
- Todd Clark
- Kathy Clarke
- The Classmen
- Claytons
- Cle Shays
- The Cleanliness and Godliness Skiffle Band
- Clean Living
- Clear Blue Sky
- Clear Blue Sky
- Clear Light
- Clefs of Lavender Hill
- The Cliches
- Click
- Clicker
- Clinging Hysteria
- The Clique
- The Cliques

Citations

Personnel:

ALAN	A
ANTHONY	A
BILL	A
DOUG	A
JAMES	A

KEN	A
MIKE	A
OTHA	A
VICTOR	A
plus 1 unnamed	A

A 10-piece "zebra" (black'n'white) outfit from Dayton, Ohio. Their sole recorded legacy is the brassy and soulful *Good Love* (wherein James Brown meets *Good Lovin'*), composed by members A. Woodall and D. Simon. It appears on *WONE, The Dayton Scene* (Prism PR-1966), the souvenir LP of the 1966 WONE-sponsored three-day battle of the bands which features one cut each from the twelve winning acts.

(Max Waller)

City

Personnel:

JIM GORDON	drms	A
CAROLE KING	vcls, keyb'ds	A
DANNY KOOTCH	gtr, vcls	A
CHARLES LARKEY	bs	A

ALBUM:

1(A)	NOW THAT EVERYTHING'S BEEN SAID	(Ode Z12-44012)	1968

Originating from the New York scene, this decent pop rock group, is of most interest for it's members solo careers:- Carole King was formerly a Brill Building songwriter with her husband Gerry Goffin. Their melodic songs were covered by several groups, notably *Wasn't Born To Follow* by The Byrds and *Take A Giant Step* by Taj Mahal. As a singer/songwriter, Carole King would become extremely popular with her best seller album *Tapestry* in 1972.

Previously with The King Bees, Danny Kootch (or Kortchmar) went on to play with James Taylor, formed Jo Mama with Charles Larkey in 1971 and became a session musician. One of the best American drummers, Jim Gordon can be found on hundreds of records and went on to play with Delaney and Bonnie and Derek and The Dominos.

(Stephane Rebeschini)

City Blues

ALBUM:

1	BLUES FOR LAWRENCE STREET	(Nouveau)	1967 R3

From California, an extremely rare album of blues psych, with interesting guitar leads. It was apparently released only as a promo on this short-lived label.

(Stephane Rebeschini)

The City Limits

Personnel:

- JEFF BEALS bs A
- DAN DENTON sax A
- JEFF LaBRACHE drms A
- KEVIN MASON vcls A
- ALAN PARK gtr A
- RIC ULSKY keyb'ds A

45:

1. Stagger Le/Backyard Compost (Uptown 728) 1966

From Seattle, Washington the band's members had previously been in The Imperials, Rocky and The Riddlers and Rocky and His Friends. Under this name they cut a fine version of *Stagger Lee* in a straight forward rock and roll format. After their demise Jeff Beals went on to play with The Kingsmen, Ric Ulsky joined The Association and Jeff LaBrache played with West Coast Natural Gas / Indian Puddin' and Pipe. They have a previously unreleased version of *Tossin' and Turnin'* included on *Battle Of The Bands, Vol. 1* in 1966 and *History Of Northwest Rock, Vol. 4* in 1983.

City Squires

Personnel:

JIM BRICKNER	A
D.J.KOHLER	A
D.RAND	A

45s:

1	Jenny Jenny/Russian Ho Ho	(Tema PXT-137)	1967
2	Is It Time / Lonely Boy	(Tema PXT-141)	1967

A Cleveland, Ohio pop outfit who became The Gregorians. *Is It Time* is cute Anglo-style pop ala Tremeloes or Marmalade. *Lonely Boy* is a soft pop ballad.

(Max Waller/George Gell)

The City Zu

Personnel:

- MIKE COX bs A B
- MIKE GARLAND drms A B
- CHUCK HARCUS keyb'ds A B
- DOUG HEATH ld gtr A
- BRAD MILLER gtr A B
- JERRY 'ZU' MATHESON sax, ld vcls A B
- RON FOOS ld gtr B
- DAVE ROLAND drms

45s:

1. Give A Little Bit/I'll Find Another (Columbia 44342) 1967
2. Eeny Meeny/Too Much, Too Soon, Too Fast (Dot 17166) 1969
3. Quick Like A Bunny/Stop Running Away (Dot 17266) 1969

Formed in Bellevue, Washington State in 1965 as The Classics (no connection to the Vancouver band of this name) later changing to **The City Zu**. They played in a gritty punky pop style not dissimilar to Paul Revere but with more harmony. They secured a record deal with Columbia and when the resulting 45 flopped did two for Dot. Sadly they did not fulfil their potential. Foos and Heath went on to play for The Sonics and later still in the late eighties for the reformed Paul Revere and The Raiders. *Too Much, To Soon, Too Fast,* a punky pop number with some adventurous harmonies, can be heard on *Highs In The Mid-Sixties, Vol. 16: The Northwest - Part 3*, although the end result is a rather messy production.

Dave Roland also hit the skins for **The City Zu** after The Wailers had split up in '69.

(Max Waller / Samuel D. Carlson)

Clann

TOP

Personnel incl:

- TONY DIONISIO

45s:

1. Stubborn Kind Of Fellow/I've Found Somebody (General American GAR 103) 1966
2. Tall Towers/Hey Baby (General American GAR 109) 1967

After an average first effort this Columbia, Missouri, bunch turn out the cool mid-tempo fuzzer *Tall Towers*. The flip reverts back to a much earlier British Invasion sound unfortunately. Tony Dionisio was also a member of The Vandals, who also had one 45 on the same label. (Max Waller).

Clap

Personnel:

- DAVE AURIT gtr, sax, vcls A
- SCOTT MERCIER drms, perc A
- JIM MORRISON bs, vcls A
- STEVE MORRISON vcls, harp A
- KEITH TILL gtr, vcls A

ALBUM:

1. (A) HAVE YOU REACHED YET? (Nova-Sol NSLP 1001 AB) 1971 R5

NB: reissued on Phaze II (CPS 001).

This is a very rare Manhattan Beach, Californian album from the early seventies. The sound is reputedly closer to 66/67 punk and some collectors rate it highly. A sixth and occasional member was Les Hurst (drms). It's not *the* Jim Morrison on the album.

Todd Clark

ALBUM:

1 INTO THE VISION (TMI) c1972

An obscure singer whose album is beginning to attract some collectors.

(Stephane Rebeschini)

Kathy Clarke

45:

1. My Summer Prayer / Little Girl Called Sad (International Artists 105) 1966

A little known artist from Texas who's *Little Girl Called Sad* was included on *Girls In The Garage, Vol. 4*. It was one of the earliest releases on the International Artists label in 1966.

The Classmen

45s:

1. Julie/Any Old Time (Pearce 5806) 1967
2. The Yang Yang (The Heart String)/Poor, Poor Johnny (Pearce 5813) c1967
3. His Girl / Michaelangelo (Pearce 5826) 196?
4. Graduation Goodbye / (Pearce # unkn) 196?

Another Kansas City, Missouri outfit. You'll also find *Julie* on *Monsters Of The Midwest, Vol. 1*. The second 45 is soul-tinged, brassy, dirgeful and not recommended. This outfit should not be confused with the Detroit "Classmen" who issued 45s on J, Volkano and Impact. (Max Waller)

Claytons

TOP

45:

1. Puttin' Me On/Need Mine Too (M 4982) 1966
2. I Want You/The Claytons (B.Racker) 196?

From Fort Wayne, Indiana. *Puttin' Me On* has resurfaced on *Boulders, Vol. 5*. There is another 45 by possibly the same group?:-

1. For What It's Worth/Fourth Street (Columbia 444941) 1969

Cle Shays

TOP

45:

1. Spend All My Money/Annabelle Zodd (Monex 5232) 1968

Garage rockers from Des Moines, Iowa.

The Cleanliness and Godliness Skiffle Band

TOP

Personnel:

- ANNE JOHNSTON vcls, gtr, mandn, woodblocks A B C
- HANK BRADLEY vcls, mandn, fiddle C
- PHIL MARSH vcls, gtr A B C
- BRIAN VOORHEES vcls, gtr, hmnca C
- RICHARD SAUNDERS bs A B C
- (CHICKEN HIRSCH drms A)

ALBUMS:

1. (A) THE CLEANLINESS AND GODLINESS SKIFFLE BAND'S GREATEST HITS (Vanguard VSD 79285) 1968
2. () MASKED MARAUDERS (Reprise 6378) 1969

NB: (2) as The Masked Marauders.

45:

1. I Can't Get No Nookie/Cow Pie (Deity 0870) 1969

NB: (1) as The Masked Marauders.

An 'acid' influenced skiffle band, their album though weak technically, is good fun if you can obtain a copy. Their second album, under the pseudonym, The Masked Marauders, was an attempted imitation of Dylan, Lennon-McCanney, Harrison and Jagger. They were based in San Francisco.

NB. Hirsch, Johnston and Marsh all played at various times with Country Joe (McDonald).

(Vernon Joynson / Lloyd Peasley)

Clean Living

TOP

Personnel:

TIMOTHY GRIFFIN	drms, perc, vcls	A B
PAUL LAMBERT	pedal steel, dobro	A B
ROBERT "TEX" LA MOUNTAIN	gtr, vcls	A B
ROBERT LA PALM	gtr, vcls	A B
NORMAN SCHELL	gtr, ld vcls	A B
FRANK SHAW	gtr, bs, vcls	A B
ELLIOTT SHERMAN	keyb'ds	A
JEFFREY POTTER	keyb'ds, hrmnca, perc	B
(K.P. BURKE	hrmnca	A)
(AL ANDERSON	gtr	B)
(GUILLAUME "SNAKE" LA PALM	fiddle	B)
(MIKE MANDEL	piano	B)
(TIM PITT	gtr	B)

ALBUMS:

1(A)	CLEAN LIVING	(Vanguard VRS 79318)	1972
2(B)	MEADOWMUFFIN	(Vanguard VSD 79334)	1973

NB: Rare quadraphonic pressings of both album exists (VSQ 40009 and VSQ 40025 respectively).

Bob LaPalm and Timothy Griffin were previously in Bold and went on to form **Clean Living** with various musicians. This group offered a good-humored mix of country, blues, rock and good time music.

Produced by Maynard Solomon, their first album is musically diverse, with three different lead singers and material covering rock (Berry's *Sweet Little Sixteen*), bar songs (*In Heaven There Is No Beer*), delicate ballads (*Charles Street*) and "religious" songs (*Jesus Is My Thing*, *Jesus Is My Subway Line*).

In 1973, Danny Weiss (Everything is Everything) produced *Meadowmuffin*. Norman Schell was now clearly the lead singer and the album loses in variety what it gains on direction. Being more country oriented, it's probably less interesting than its predecessor.

(Stephane Rebeschini)

Clear Blue Sky

45:

1. Morning Of Creation/Ugly Girl (Romat 1005) 1967

Recorded in Greenville, a small town in Eastern North Carolina, which I believe is a leading market centre for bright leaf tobacco. *Morning Of Creation* sounds like Jefferson Airplane without the extra dimension that Grace Slick's vocals gave them. Despite this, the layered harmonies are quite effective and the rhythm section is quite competent. You'll find it on *Tobacco-A -Go-Go, Vol. 1*.

Clear Blue Sky

Personnel:

DAN ANGOTT	organ, vcls	A
KEITH BUCKLEY	bs, vcls	A
JOHN ROCCO	gtr, vcls	A
LES WARD	drms	A

Along with Mark Lepine (vcls) and Dave Lawrence (bs), Angott, Ward, and Rocco were previously in the Tryumphs who, in 1966, committed to tape at least two songs: covers of the Yardbirds *Mr. You're A Better Man Than I* and the Byrds *Chimes Of Freedom*. In 1968, after Lepine and Lawrence had left and Keith Buckley joined, the band switched names to **Clear Blue Sky**. Though they were popular in their home town surroundings of Northwest Detroit, they were never able to achieve wide spread success. **Clear Blue Sky** never officially recorded, but tapes survive of the band's versions of *Along Comes Mary, Uncle Jack, I'm So Glad, Are You Happy?, Can't Take It* and the group original *Mr. Pebbles*, which should definitely interest many garage/psych fans.

Buckley and Angott continued to record throughout the '70s and '80s, and in December 1999 completed cover versions of a few of their favorite songs by sending tapes back and forth between Michigan and North Carolina! When not creating music, the pair stay busy by running the My First Band web site (www.myfirstband.com), a site that requests submissions from members of former '60s garage bands such as **Clear Blue Sky**, and documents their histories accordingly. A book is also currently in the planning stages.

(Mike Dugo, with thanks to Dan Angott and Keith Buckley)

Clear Light

Personnel:

CLIFF DE YOUNG	vcls	A B

DOUGLAS LUBAHN	bs	A B
MICHAEL NEY	drms, perc	A B
RALPH SCHUCKETT	organ, piano, celeste	A B
BOB SEAL	gtr, vcls	A
DALLAS TAYLOR	drms	A B
DANNY KORTCHMAR	ld gtr	B

ALBUM:

1(A)	CLEAR LIGHT	(Elektra EKS 74011)	1967 126

NB. (1) also issued in France and the U.K.. (1) reissued on Edsel (ED 245) 1988.

45s:

1	Black Roses/She's Ready To Be Free	(Elektra EK 45622)	1967
2	They Who Have Nothing / The Ballad Of Freddie And Larry	(Elektra 45626)	1967
3	Night Sounds Loud/?	(Elektra EKSN 45027)	1968

NB: (3) U.K. release.

This heavy rock band from Los Angeles was a novelty at the time, possessing two drummers. Their only album was a fair debut, although the band never looked likely to break into the first division of American rock. It achieved modest commercial success peaking at No 126 in the Billboard Album Charts. Often their songs lacked distinctive melodies. This was not the case, however, with *A Child's Smile*, the shortest and one of the best tracks on the album. Another strong track *Black Roses* was issued as a 45. The non-LP flip side, which is excellent, was taken from the film "The President's Analyst" which they appeared in briefly.

De Young later went solo (two LPs and two 45s on MCA) and pursued an acting career. Seal went on to the Peanut Butter Conspiracy. Lubahn, who had earlier done session work for The Doors went on to play for an outfit called Dreams and Ney and Kortchmar later played together in The City, an early seventies trio, Dallas Taylor (ex-Factory) went on to fame as drummer for Crosby, Stills, Nash and Young and Danny Kortchmar was also in King Bees.

Sand, another track from their album, can be heard on *Endless Journey, Phase 3*, It was also covered by a Mexican outfit, Los Land Jets, (in Hispanic) entitled *Mira*. The 1988 Edsel reissue of their album includes one track *She's Ready To Be Free* which was not on the original LP. The compilation *Elektrock The Sixties* includes *Black Roses* and *Mr Blue*, a track from their album.

(Vernon Joynson / Max Waller)

Clefs of Lavender Hill

45s:

1. First Tell Me Why/Stop! Get A Ticket (Thames 100) 1966 -
2. Stop! Get A Ticket/First Tell Me Why (Date 1510) 1966 80
3. One More Time/So I'll Try (Date 1530) 1966 114
4. It Won't Be Long/Play With Fire (Date 1533) 1966 -

5. Gimme One Good Reason/Oh Say My Love (Date 1567) 1967 -

From Miami, Florida. The *Everywhere Interferences* compilation features all four of the Date 45s and *Stop! Get A Ticket* can also be found on *Open Up Your Door*.

(Max Waller / Tom Truszkowski)

The Cliches

TOP

45:

1. Save It For Me/Why, Why, Why (Wes Mar 1020) 1966

Minor league garagey folk-rocker and beat-punker from somewhere in Ohio. Class Of Shutdown 66. (MW).

Click

TOP

ALBUM:

1	CLICK	(ABC ABCS-677)	1969

A folk singer/songwriter. Although most of the tracks are orchestrated and best avoided, the album contains some decent folk rock numbers and a good psych folk track with sitar.

(Stephane Rebeschini)

Clicker

TOP

Personnel:

JEFF EISENBERNER	keyb'ds	A
CHRISTINE HESS	vcls	A
LYNN MCLAUGHLIN	vcls	A
BOB SCHMIDTKE	gtr	A
JEFF TRACY	drms	A
STEVE TRACY	bs, vcls	A
DICK WIEGEL	gtr	A

ALBUM:

1(A)	CLICKER	(Hemisphere 5180)	1973 R1
2(A)	HARDE HAR HAR	(Clicker 1975)	1975 R1

An excellent heavy prog group with some furious guitar solos and male/female vocals. Their albums rarely turn up.

(Stephane Rebeschini)

Clinging Hysteria

TOP

Personnel:

- ?
- JEFF SMITH
- GEORGE TATEHAM
- BILL FINKY

A Michigan ouvit who ripped off The Doors' *Soul Kitchen* renaming it *The In Sound*. Their decidedly inferior version can be heard on *Michigan Mixture, Vol. 2*.

The Clique

TOP

Personnel incl:

- TOMMY PENA bs
- SID TEMPLETON gtr, keyb'ds
- JERRY 'FUNCTION' COPE drms
- RANDY SHAW
- DAVE
- OSCAR
- MIKE TEAQUE

ALBUM:

1. () THE CLIQUE (SUGAR ON SUNDAY) (White Whale WW 7126) 1969 177

45s:

1. Splash 1 /Stay By Me (Cinema 001) 1967 -
2. Splash 1 /Stay By Me (Scepter 12202) 1967 113
3. Love Ain't Easy/Gofta Get Away (Scepter 12212) 1968
4. Superman/Shadow Of Your Love (White Whale 312) 1969 -
5. Sugar On Sunday/Superman (White Whale 322) 1969 22
6. I'll Hold Out My Hands/Soul Mates (White Whale 333) 1969 45
7. My Darkest Hour/? (White Whale 335) 1969
8. Sparkle And Shine/I'm Alive (White Whale 338) 1970 100
9. Memphis/Southbound Wind (White Whale 361) 1970 -
10. + Judy Judy Judy/Judy Judy Judy (White Whale 367) 1970 -

+ Promo only.

Pena, Templeton and Cope joined this band from The Lavender Hour and Mike Teaque and Steve Headley from the same band were also briefly members of **The Clique**, who operated in Austin, Texas between 1966-71. They are best known for their fine cover of the 13th Floor Elevators' *Splash 1* which can be heard on *Endless Journey, Phase 1* and *Austin Landing, Vol. 2* (which also includes *Gotta Get Away*). It was earlier featured on *21 KILT Goldens, Vol. 2*. Two of their three Top 100 hits, *Sugar On Sunday* and *Sparkle And Shine*, were written by Tommy James and The Shondells. REM have covered *Superman*, which was written by their LP producer Gary Zekley and M. Bottler, on *Life's Rich Pageant*. Most of the White Whale 45s are from the album, but they may also have recorded a non-LP 45 from Laurie. Teaque was later in Just Us, who issued a 45 on Mod International, and Tiger's Claw.

The Cliques

45:

1. So Hard/? (Custom) 1966

Hailed from Champaign, Illinois - their 45 was recorded in nearby Urbana. You can hear the short punker with raw vocals on *Back From The Grave, Vol. 7* They appeared in a locally televised *'Battle Of The Bands'* competition in 1966.

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Clockwork Orange *to* The Cobras

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Clockwork Orange
- Clockwork Orange
- Clouds
- Clover
- The Clue
- The Coachmen
- The Coachmen
- The Coachmen
- The Coachmen
- The Coachmen
- The Coachmen
- The Coastliners
- The Cobblers
- The Cobblestones
- The Cobras
- The Cobras
- The Cobras
- The Cobras

Clockwork Orange

TOP

45s:

1. Sweet Little Innocent Lorraine/Help Me (Rust 5119) 1967
2. Image Of You/What Am I Without You (Rust 5126) 1968

This New York City combo produced two interesting 45s. Whilst Lorraine is quaint post Sgt. Pepper 'psychedelic pop', *Help Me* is rather heavier and is rather reminiscent of early Iron Butterfly. *Image Of You* is disappointing soulful pop but it's the flip again that comes up trumps. Pumped up psych-pop with some wonderful licks.

Compilation coverage has so far been limited to: *What Am I Without You?* on *Mindrocker, Vol. 13* and *Help Me* on *Turds On A Bum Ride, Vol. 4* (CD). (Max Waller)

Clockwork Orange

TOP

45:

1. Do Me Right Now/Your Golden Touch (Creole 1002) 1967

A different group from Paducah, Kentucky. The 45 above is an excellent garage psych two-sider. Both sides have resurfaced on *Pebbles, Vol. 12* (*Vol. 10* on CD). (Max Waller)

Clouds

45:

1. Visions/Migada Bus (Independence 82) 1967

This Los Angeles band also had the same 45 issued under the name The Looking Glasses on the Media label. **The Clouds** version can be found on *Psychedelic Unknowns, Vol. 6* and you'll find The Looking Glasses version on *Pebbles, Vol. 11*. They're exactly the same. Visions is glorious mystical psypunk that goes from frantic to spaced-out and back again. *Migada Bus* is a pleasant instrumental in a baroquey style with fuzzy edges.

Clover

Personnel:

ALEX CALL	vcls, gtr	A
JOHN GIAMBOTTI	bs, gtr, vcls	A
MITCH HOWIE	drms	A
JOHN McFEE	ld gtr, pedal steel, piano, vcls	A
(ED BOGAS	fiddle, gtr, piano	A)

NB: Bruce Campbell also plays banjo on their 2nd album.

ALBUMS:

(up to 1971)

1(A)	CLOVER	(Fantasy)	1970
2(A)	FOURTY NINER	(Fantasy 8405)	1971

NB: (1) also released in France by America (30 AM 6044, 1970). (1) and (2) also released in the U.K. by United Artists.

45:

1	Shotgun/ Wade in The Water	(Fantasy ?)	1970

NB: (1) also released in France with a picture sleeve (America 17016) 1970.

McFee, Call and Howie all met at Tamalpais High School and formed the Tiny Aid Hearing Company. In 1967, when they teamed up with Giambotti - formerly with the bluegrass act The Valley Boys and the Outfit, they became **Clover**. The next two years were spent giging around venues like the Avalon and the Fillmore, before John Fogerty of Creedence Clearwater Revival helped them to sign a contract with Fantasy.

Their first album is supposed to have been recorded without a mixing desk. It contains some excellent west coast

rock and country rock selections, notably *Wade In The Water* (a la Mad River), *Lizard Rock'n'Roll Band* and *Shotgun* (the only non original track).

The second album is more country rock oriented but is still interesting with *Mr. Moon*, *Chicken Butt* and *Keep On Trying*. Both albums were produced by Ed Bogas, who was the fifth member of the group and an active studio musician (also with David and Tina Meltzer) and soundtrack composer (notably for Ralph Bakshi's 'Fritz The Cat').

Clover drifted back into obscurity and finally, circa 1975, McFee, Call and Giambotti came to England with new members Huey Lewis, Micky Shine and Sean Hopper to launch a new career. This new line-up of **Clover** somehow managed to play with Elvis Costello on his first album, *My Aim Is True*, and even signed a new recording contract with Vertigo/Mercury which resulted on two new albums in 1976 and 1977 (*Clover* and *Unavailable*), which are totally different from their previous efforts.

A gifted guitarist, John McFee also played on several Californian recording sessions (Janey and Dennis, Tim Davis, Norman Greenbaum etc.) and joined the Doobie Brothers in 1980. Alex Call went solo and is still recording for the German label Taxim. The two later members, Huey Lewis and Sean Hopper, went on to form Huey Lewis and the News and sold some millions of records during the '80s.

(Vernon Joynson/Stephane Rebeschini)

The Clue

TOP

45:

1. She's The Reason/Bad Times (Byron 101) 196?

From Midland, Texas, **The Clue** recorded one of the classic acid punk singles from that state, *Bad Times*, with its rich organ backing can be found on *Pebbles, Vol. 8* but was earlier included on *All Cops In Delirium*, the original *Good Roots* compilation.

The Coachmen

TOP

Hailed from Independence, Missouri. Their previously unrleased cut, *Too Many Reasons*, a routine garage punker, has since resurfaced on *Monsters Of The Midwest, Vol. 2*.

The Coachmen

TOP

45:

1. A Sunday Kind Of Woman/It Was Like A Song (Audio House 7-128F78) 196?

Yet another **Coachmen**. This crew were based in Lawrence, the state capital of Kansas, where they played during the mid and late sixties.

The Coachmen

45:

1. Grapes Of Wrath/Summer Should Bring Happiness (Sea-Ell 106) 1968

Yet another **Coachmen**, this time from Texas. The 'A' side, which can best be described as hippie psych, has resurfaced on *Sixties Rebellion, Vol. 15*.

The Coachmen

Personnel:

RICK BELL	gtr, keyb'ds, vcls	A
RED FREEMAN	gtr	A
CRAIG PERKINS	bs	A B
JIM REINMUTH	gtr, keyb'ds	A
JEFF TRAVIS	ld gtr	A B
BRUCE WATSON	drms	A B
FRANK ELIA	gtr	B
KELLY KOTERA	keyb'ds	B

CD:

1(-)	STILL ROCKIN'	()	1999

NB: (1) contains original recordings of *Mr. Moon*, *Nothing At All*, *Linda Lu*, *My Generation*, and *Time Won't Change* plus fifteen new recordings, including a re-recording version of *Mr. Moon* and two new originals.

45s:

1	Mr. Moon/Nothing At All	(MMC 010)	1965
2	Mr. Moon/Nothing At All	(Bear 1974)	1966
3	Linda Lou/I'm A King Bee	(Bear 1976)	1966
4	My Generation/No Answer	(MMC 013)	1966
5	Tyme Won't Change/Tell Her No	(MMC 014)	1967
6	Number One Hippie On The Village Scene/The Travel Song	(J&T 2022)	1967
7	You Got The Love/Lady	(White Whale 275)	1968
8	Angela/Duba Duba Do	(White Whale 288)	1968
9	Oo Poo Pah Susie/You Take It	(White Whale 293)	1969

NB: (6) as Alexander's Rock Time Band. (7), (8) and (9) as Profesor Morrison's Lollipop.

Probably the best known of the outfits using this monicker, they were based in Lincoln, Nebraska and played in a cool melodic beat-rock style. A local supergroup with Jim Reinmuth and Bruce Watson having previously spent time in The Chandells and the remainder coming from The Viscounts, they would have some success over the next three years. *Mr. Moon* was a local phenomenon and sizable hit in the Midwest, but as the decade unfolded the band changed it's name to prevent becoming dated, firstly to Alexander's Rock Time Band and then Professor Morrison's Lollipop with a more straightforward pop sound.

The earlier releases are certainly worth a spin and you'll find *My Generation* on *Monsters Of the Midwest, Vol. IV*

and *No Answers* on *Brain Shadows II*.

Incidentally, the band hosted their own local TV show "The Coachmen Show" in Omaha, where they performed their own hits and featured guest appearances by other local bands. The programme was on air for six months, with each song being pre-recorded in one take.

Bruce, Red, Jeff, Rick and Craig are planning on performing occassionally "as money and logistics allow" which, considering that the members reside in three different parts of the country, might prove difficult. Red, Jeff and Bruce all continue to write original music, as evidenced by *Stand Tall* (a real rocker!) and *Heartland* on the new CD, and they hope to release another CD in the future, dependent on sales for the *Still Rockin'* release.

For more information, try the website for the Nebraska Rock and Roll hall Of Fame at http://www.nebrocks.org, or the band's site at http://www.thecoachmen.com.

(Max Waller / Mike Dugo with thanks to Red Freeman & Bruce Watson)

The Coachmen

Personnel incl:

- WAYLAND HUEY

45:

1. Say You Love Me / Hush Broken Heart (Gala # Unkn) 1964

From Abilene, Texas. Wayland Huey formed The Livin' End after **The Coachmen** split in 1964. Both sides of the 45 can also be found on Collectables Livin' End retrospective: *Unreleased Texas Garage Sounds* (COL 0715) 1998.

(Max Waller)

The Coachmen

45:

1. Goodnight Irene/Bringin' Home The Bacon (20th Century Rec 562) c1963

Another **Coachmen**, apparently unrelated to the others and consistin of passable early sixties rock. Arranged by Norm Ratner.

(Stephane Rebeschini)

The Coastliners

45s:

1. The Lonely Sea/Big Mike, The Sidewalk Surfer (Astro 109) 1965

2. Alright/Wonderful You (Int. Artists 101) 1965
3. Alright/Wonderful You (Back Beat 554) 1965 -
4. She's My Girl/I'll Be Gone (Back Beat 556) 1966 121
5. California On My Mind/I See Me (D.E.A.R. 1300) 1967 115

Sometimes known as the Beach Boys Of Texas this Houston-based act set out as a surfing outfit and actually recorded the first 45 on International Artists. Their final effort was a harmony pop effort and along the way they made a few punkier recordings, including *Alright* which was written by Ross-Vanadore and later recorded by The Legends. Some of their work has surfaced on compilations:- *I'll Be Gone* and *Alright* on *Texas Punk From The Sixties, Vol. 2* 1988, *She's My Girl* on *21 KILT Goldens, Vol. 2* and *My Kind Of Girl*, a previously unreleased cut, can be heard on *Houston Hallucinations*.

They were previously known as the Carrousels with one 45 (*Merseybeat/lt's Funny*) on Astro 105 (1965) and latterly as the U.S. Males, (*Come Out Of The Rain/Open Up Your Heart* (Brittania 101) in 1968)).

The Cobblers

TOP

45:

1. Smokin'At The Half Note/Maybe I Love You (Studio City 1060) 1966

This highly-touted garage 45 was the work of college students from Concordia University, Fargo in North Dakota.

The Cobblestones

TOP

Personnel?:

JIM JACOBS	A
LEHMANN	A
PEARSON	A

45s:

1	It Happens Every Time / I'll Hide My Head In The Sand	(Den-Ric 9421/01)	Mar 1967
2	I'll Hide My Head In The Sand / It Happens Every Time	(Mobie 3424)	1967
3	Flower People / Down With It	(Mobie 3425)	Nov 1967

From Bloomington, Indiana, this previously unhailed outfit made good use of fuzz and farfisa. Their repertoire ranged from garage (*I'll Hide My Head...*) to flower-pop (*Flower People*) and a fuzzy instrumental laid on a Mona-beat (*Down With It*) - these three are compiled on Psychedelic Crown Jewels Vol. 3. Down With It also appears on *Buzz Buzz Buzzzzzz Vol. 2* (CD).

(Max Waller/Mike Markesich/Roger Maglio)

The Cobras

Personnel:

- BOBBY HERNE gtr A
- GARY LEAVITT gtr, vcls A
- JAY LEAVITT drms A

45s:

1. I Wanna Be Your Lover/Instant Heartache (Big Beat 1002) 1966

From Maine. This New England teen band have been well represented on recent compilations:- *Wanna Be Your Lover* can be heard on *I Was A Teenage Caveman* and *New England Teen Scene, Vol. 2*; whilst *Instant Heartache* featured on *Vol. 1* of the same series.

The Leavitt brothers were later in Euclid and Bobby Herne produced their album. Herne had previously played with the Exotics (on Coral) and DJ and The Soulbeats. He went on to produce and arrange numerous New England acts in the '60s and '70s, including the infamous LP *Philosophy Of The World* by The Shaggs. He died suddenly in May 1998 and Aram Heller's zine 'Banjo Room Revisited #2' chronicles parts of his legacy.

(Max Waller)

The Cobras

45:

1. If I Can't Believe Her/I'm Hurtin' (Scoop 103) 196?

A different outfit. *If I Can't Believe Her* resurfaced on *Boulders, Vol. 5*. Anyone out there who can fill in the gaps?

The Cobras

45:

1. Come On Back/Summertime (Feature 201,264/5) 196?

Yet another **Cobras**. Anyone out there who can identify this bunch?

The Cobras

45:

1. Try/Good Bye (Milky Way MW-006) 1966

This lot hailed from Danville, Illinois, and their sole effort is low-key moody garage-beat. (MW).



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Dennis Coffey and Detroit Guitar Band *to* Colwell - Winfield Blues Band

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Dennis Coffey and Detroit Guitar Band
- Cold Blood
- Cold Sun
- Coldwater Army
- Cole and The Embers
- Collage
- Collective Star
- The College Boys
- The Colony
- Coloring Book
- The Colors of Night
- Colours
- Colours
- Colwell - Winfield Blues Band

Dennis Coffey and Detroit Guitar Band

ALBUM:
(up to 1971)

1	EVOLUTION	(Sussex SXBS 7004)	1971

From Detroit, **Dennis Coffey** is a guitarist and producer, often associated with Mike Theodore (on Paul Parrish's *Forest Of My Mind* for instance). If his prolific solo production throughout the '70s is generally in the funk style and totally out of the scope of this book, his first album may interest some readers, as it contains ten instrumental tracks (including a cover of *Whole Lotta Love*) with three guitars, a sitar and percussions.

(Stephane Rebeschini)

Cold Blood

Personnel:

FRANK J. DAVIS	drms	A
ROD ELLICOTT	bs	A B
LARRY FIELD	gtr	A

DANNY HULL	sax	A B
JERRY JONUTZ	sax	A B
LARRY JONUTZ	trumpet	A B
RAUL MATUTE	keyb'ds	A B
DAVID PADRON	trumpet	A
LYDIA PENSE	vcls	A B
SANDY McKEE	drms	B
(MIC GILLETTE	trumpet	A B)
(JOSE CHEPITO ARIAS	perc	B)

ALBUMS:
(up to 1974)

1(A)	COLD BLOOD	(San Francisco Records SD 200)	1969
2(B)	SISYPHUS	(San Francisco Records SD 205)	1970
3(-)	FIRST TASTE OF SIN	(Reprise RS 2074)	1972
4(-)	THRILLER	(Reprise RS 2130)	1973
5(-)	LYDIA	(Warner 2806)	1974

NB : (1) and (2) were also released in the U.K. by Atlantic. (5) was also released in the U.K. by Warner.

A Soul/Blues group with horns who was popular on the San Francisco rock scene, playing regularly at the Fillmore. Their sound was based on the bluesy vocals of Lydia Pense.

Their first album is notable for its fine Rick Griffin artwork but the music was rather uninspired and the horn arrangements quite messy. The same can be said of their following albums, which became more and more soul oriented.

Their first drummer, Frank Davis, also played with Loading Zone and shouldn't be confused with the Texan Frank Davis (Travel Agency, Saddlesore).

You can also find *Shop Talk* and *Too Many People* on *San Francisco Sampler - Fall 1970*.

(Vernon Joynson/Stephane Rebeschini)

Cold Sun

TOP

Personnel:

TOM McGARIGLE	gtr	A
BILL MILLER	electric autoharp	A
HUGH PATTON	drms, chimes	A
MIKE WAUGH	bs	A

ALBUM:

1(A)	DARK SHADOWS	(Rockadelic RRLP 2.5)	1990

NB: (1) Issued with an insert and colour photo of the band.

A Texas group. Contrary to popular belief, the Rockadelic release above is not a straight reissue of an acetate. An

acetate *was* found with several tracks by this group (only one known copy exists, now in a private collection) and through this acetate, information leading to the group was dug up. The leader of the band was found to have several tapes of sixties material and from these tapes the *Dark Shadows* album was mastered. Most of the material on the Rockadelic album does not appear on the acetate.

This release is well worth picking up - a genuinely psychedelic item with lots of superb and, often discordant, electric autoharp and sustained fuzz guitar and lots of fresh ideas. The vocals don't always reach the same standard but this album is recommended.

Bill Miller later played on Roky Erickson's 1981 album *The Evil One*.

(Clark Faville/Vernon Joynson)

Coldwater Army

TOP

Personnel:

BOB GARRETT	vcls, keyb'ds	A
BOBBY GOLDEN	gtr	A
KENNY GOLDEN	bs	A
RICHARD HUGHES	drms	A
NICK JONES	trumpet, vcls	A
DALE MILER	sax	A
BOB SPEARMAN	keyb'ds, vcls	A

ALBUM:

1(A)	PEACE	(Agape 2600)	197?

From Florida, a mix of psyche, prog and southern rock which may interest some. Bobby Golden and Bob Spearman went on to form Stillwater in the mid-70s.

(Stephane Rebeschini)

Cole and The Embers

TOP

45s:

1. Hey Girl/? (Star Trek 1220) 1967
2. Love Won't Hurt You (possibly flip of above) (Star Trek) 196?

A St Louis band from the late sixties. *Hey Girl* followed the simple punk format with a droning farfisa organ backing and just a hint of progressivism in the brief organ solo midway through. *Hey Girl* can also be heard on *Pebbles, Vol. 13*.

Collage

Personnel:

DONNA	A
JERRY	A
JODIE	A
RON	A

ALBUM:

1(A)	THE COLLAGE	(Smash 101)	1967

A nice psychedelic sleeve for a totally disappointing pop quartet.

(Stephane Rebeschini)

Collective Star

ALBUM:

1	GARUDA	(Private Pressing)	1974 SC

This unknown group played a mix of hard psych with strange effects and some Middle Eastern influences.

(Stephane Rebeschini)

The College Boys

Personnel:

DAVE BEABER	gtrs, vcls	A
ERIC GULLIKSEN	12 str gtr, bs, vcls	A
JACK McKENES	banjo, bs, vcls	A

45:

1	The Man / Song Of The Traveller	(Swan S-4166)	1963

Significant for containing pre-Orpheus members Jack McKenes and Eric Gulliksen, this is the group referred to in the liner notes for *The Best Of Orpheus* retrospective CD as The Wanderers. A tribute to the late JFK, the record was produced by Tom Zagryn and Eric Gulliksen, and recorded in the cellar of a fraternity house on a Webcor tape recorder. Eric recalls: "As we already had a relationship with the Swan label via The Blue Echoes, we trotted it down to Philadelphia and Swan jumped on it thinking they would make a bundle. However, no Kennedy records made it in

the US; people (and rightly so) just didn't want to see someone make money from the tragedy of JFK's death. For many years, though, I received air play royalties (in small amounts) from the four corners of the earth".

The Colony

45:

1. All I Want/Things On My Mind (Platter 105) 196?

The outfit came from Ventura, California and had a great constipated-sounding vocalist. *All I Want* later appeared on *Pebbles, Vol. 8* (CD), *Boulders, Vol. 1* and on *Highs In The Mid-Sixties, Vol. 1*.

Coloring Book

45:

1. Smokestack Lightning/You Make Me Feel So Good (Pacific Challenger 117/8) c1966

The cover of *Smokestack* is rather lightweight but includes some wailing harp and is laid-back rather than a bluesy rave-up. Their cover of the Zombies classic is rather insipid. (MW).

The Colors of Night

45:

1. C-0-L-0-R-S/? (Regime 6964) 1967

C-0-L-0-R-S can be heard on *Pennsylvania Unknowns* - they hailed from Philadelphia.

Colours

Personnel:

- GARY MONTGOMERY piano A
- JACK DALTON gtr A
- ROB EDWARDS ld gtr A
- CARL RADLE bs A
- CHUCK BLACKWELL drms A

ALBUMS:

1. (A) COLOURS (Dot 25854) 1968

2. ATMOSPHERE (Dot 25935) 1969

NB. (1) & (2) later reissued as double set (Paramount 81030).

45s:

1. Brother Lou's Love Colony/Lovin' (Dot 17060) 1967
2. Love Heals/Bad Day At Black Rock, Baby (Dot 17132) 1968
3. Hyannisport Sequel/Run Away From Here (Dot 17181) 1968
4. Angie/God Please Take My Life (Dot 17280) 1969

English spelling for a U.S. group seems illogical enough, but the liner-notes from their first album tell us that they 'have the crystalline sharpness of the Beatles before they turned acid'. That seems a dangerous thing to postulate. The first track, though, completely lives up to these pretensions and must be reckoned among the very best attempts at an orchestrated psych sound. Easily switching from key to key and with disturbingly many time-changes, which at first sound completely innocent, this particular track conveys a sense of drama seldom equalled. Menacing harmonies and superb instrumentation underscore the sorry tale of a bored lad, who vainly tries to rob a liquor store - with a tragic outcome: *Bad Day At Black Rock, Baby* "I'm carving a gun from an old piece of wood, dip it in black paint, it looks pretty good".

Other tracks can't quite keep the standard that high, but feature several more highlights and very versatile playing, like the sitar droned *Rather Be Me*, the commune-song *Brother Lou's Love Colony* with bagpipes and later covered by Moon, and the eerie *Cataleptic*. Definitely an underestimated LP. Their second album is sadly not in the same class. Without any credits to other musicians than Dalton/Montgomery, this album takes in some progressive rock, some undigested country and also has a cluttered production. Only the very last track on side 2 *You're High* comes anywhere near the former style and intensity. This album is best forgotten. The first needs rehabilitation.

From Tulsa, Radle and Blackwell were close friends of Leon Russell. They both guested on Don Preston and The South's album and later enjoyed successful careers. Carl Radle was with Delaney and Bonnie, Derek and The Dominos, J.J. Cale and Eric Clapton. Chuck Blackwell played with Taj Mahal, Joe Cocker and Leon Russell.

Where Is She, a Dalton/Montgomery song, surfaced on Harper and Rowe's album, whilst *Cataleptic* was also covered by Aorta.

(Marcel Koopman/Stephane Rebeschini)

Colours

TOP

ALBUM:

1	COLOURS	(Century)	1969 R1

Totally unrelated to the group on Dot, this one is a Texan folk group doing covers of the Beau Brummels, Dylan and Steve Stills.

(Stephane Rebeschini)

Colwell - Winfield Blues Band

Personnel:

BILL COLWELL	gtr	A
CHUCK PERRO	drms	A
JACK SCHROER	alto sax, tenor sax, soprano sax	A
CHARLES 'MOOSE' SORRENTO	vcls, piano	A
COLIN TILTON	tenor sax, flute	A
MIKE WINFIELD	bs	A

ALBUMS:

1(A)	COLD WIND BLUES	(Verve Forecast FTS-3056)	1968
2()	LIVE BUST	(Za-Zoo)	c1970 R2

Whilst the extended version of *Dead End Street* from their debut album had a lot of exposure on the early FM stations on the U.S. East Coast at least, of more interest is the six minute intrumental *Govinda* which is a great hindiesque groove with mallets on the drums, soprano sax and electric guitar played like a sitar... (undoubtedly they had heard the new Butterfield Blues Band's *East West*). For the most part, the album consists of urban blues rock in the Chicago style, although there's no harmonica.

Possibly from Chicago, *Cold Wind Blues* was recorded in New York and has the written endorsement of Will and Lester Chambers of the Chambers Brothers on the back cover...

Definitely more of a progressive blues than a psych item, the cover is standard issue record company psychsploito smoke and double exposure band/nature photo that is actually quite nice... tinted lavendar even...

The group kept on playing and issued in 1970 a privately pressed live album with a paste-on cover.

(Peter Principle/Stephane Rebeschini)

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The Combenashuns *to* Cookin Mama

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Combenashuns
- Bill Comeau
- The Comets
- Comfortable Chair
- Comin' Generation
- Coming Generation
- Coming Times
- Common People
- Commons Ltd.
- Communicaton Aggregation
- Conception
- Concrete Rubber Band
- Condello
- The Confederate Society
- The Conqueroo
- The Contents Are
- The Continental Co-eds
- The Continental V
- The Continentals
- The Continentals
- Contra Band
- Curley Cook and The Versitones
- Cookin Mama

The Combenashuns



45:

1. What'cha Gonna Do/Hey Uncle Sam (Leo 3801) 196?

A Bethlehem, Pennsylvania outfit, you'll find *Whatcha Gonna Do* on the *Pennsylvania Unknowns* compilation.

Bill Comeau

ALBUM:

1	Fragments From An Unknown Gospel	(Avant-Garde)	1969

On this Christian label, an ambitious folk album with lyrics penned by **Bill Comeau**, described as a "poet/composer/singer/playwright/seeker/dreamer, and music composed by Carmel Signa, a "composer/teacher/free spirit/hurried and sometimes happy soul".

Bill Comeau went on to form The Incredible Broadside Brass Bed Band.

(Stephane Rebeschini)

The Comets

Personnel:

ALAN DENNY	gtr, keyb'ds	A
MIKE HALL	drms	A
BUDDY HOBGOOD	ld gtr	A
TIM PEPPER	bs	A
MIKE RUSSELL	vcls	A
JOE STONESTREET	sax	A

CD:

1	MERCY MERCY	(Collectables Col-0620)	1997

NB: (1) Originally recorded for release on Justice in 1966, but not issued.

Formed in 1963 at Hill Junior High School in Winston-Salem, North Carolina, **The Comets** recorded twelve tracks for Calvin Newton's Justice Records Label in 1966. Aside from the typical cover versions, including three Chuck Berry tunes, the Rolling Stones' *The Last Time* and Wilson Pickett's *In The Midnight Hour*, the band recorded three original lightweight pop compositions: *What You've Done*, *Someday You'll See*, and *Do You Remember*.

Tim Pepper recalls:- "We were all very young at the time. I was one of the oldest at 16 and Mike Hall was only 10 years old. The rest were scattered in between. As it was, our ages kept us out of a lot of clubs without a chaperone and we always had one in the person of Buddy Hobgoods' and Mike Halls' parents. So, we never got in trouble and we always had a feeling of security that even today I'm thankful for. I had no notions of doing it for a living. I just enjoyed having a good time and appreciated the extra money that a boy of 16 always needs."

"**The Comets** were a typical rock band of the time. We played all the current music that was being played on the radio (if we could figure it out). We had all talked of making a record but that kind of thing was expensive especially when you played a weekend gig for $30 each total. So we kept dreaming and kept playing and had fun."

"One day a guy by the name of Calvin Newton approached us with a proposition. He'd been managing a recording studio named Justice Recording Co. here in Winston-Salem, NC for quite some time. He offered us the opportunity to record an album with 12 songs on it for $1000. How we came up with the money I'll never know but after a month or so went into the studio and laid down 12 tracks which were mostly covers although we did record three of our own songs. It was the first time we had ever even heard ourselves, as we hadn't previously got anyone to record

us on tape and we didn't even own a PA System. Whenever we performed, all the vocals were sung through one of the guitar amps, so this was a real blast. It sounded great and we didn't even notice the mistakes."

"It took about four hours to record the entire album and we weren't too choosy because we would have to pay extra if the session took longer and we just didn't have the money. So all except two of the songs were done in just once take. Man we were tickled! We told all our friends and several of the local record stores here were going to sell it. We were getting attaboys from every quarter and we strutted like roosters for weeks."

"The record was not intended to be released nationwide, and around 500 albums were due to be pressed, but it felt like the big time to us. In fact the Justice label itself was not suppose to be a big name label. It was started to give new artists a tool to work with, to help them get themselves heard in the right places. The bands they recorded would take their records to gigs and set up a little table and sell them while they were playing or during a break. The band could also use them for promotional purposes like placing them in a local radio station and hopefully get someone there to play it."

"So we had done it. It was a fantastic experience. In those days of four track recorders, reverb and Silvertone guitars, we were felt like we were on top of the world. We shook hands, patted our selves on the back, went home and waited for our album *Do You Remember* to be released. It would be a long wait."

"Some of our parents were getting pretty sore, having put up the money, and not getting the discs. After about a month attempts were made to reach Calvin Newton. Some success was made in this but in the end we were told there would be no record. Justice Records had gone bankrupt. Two of the fathers finally confronted Mr. Newton and one of them was armed. The money was returned, but Calvin retained the tapes."

"Well we were heart broken. Worst of all we had to tell all our friends that the deal had fallen through and they were not going to get our albums. They all gave us that look to the effect that we had pulled their leg, hoodwinked them; in a word, lied about the whole thing. After that things started to go down hill for us. **The Comets** continued to play for many months afterwards but it didn't seem the same. Also the music was changing and we got to playing gigss where they wanted us to play long after 1am. I didn't like that at all. The nights weren't any fun any more and I wanted to do other things with my weekends. Finally at a regular gig at the Radar Base NCO Club, after being asked again to play 'over', I finally had enough and I walked out. After I left the band fell apart. Mike Russell went on the road for a while with a rhythm and blues group. Allen and Buddy formed another band called the Ambassadors and played together for many years, whilst I got married, got a job at the local news paper and hung up my bass for 10 years. I never knew what happened to Mike Hall and Joe."

That was thought to be the end of **The Comets** saga, but the story doesn't end there.... After Justice closed it's doors in '67, the building became home to various businesses (it's now a Carpet store!). However, circa 1975 it was home to an advertising agency. Tim:- "After the break up of **The Comets**, Mike Russell, our lead singer, went on to perform with several bands. He went on the road for a while and in the process made a number of friends who like all musicians drifted in and out of the music business. One of his friends, Tom Vickers, was working in this advertising studio at the old Justice building. In the back was a great big old desk that had very deep drawers in it. No one knew how long the old thing had been there. Well, Tom had gone back to this old desk to look for a roll of double sided tape to work on a layout with. Reaching way back in the lower drawer he found two boxes of Scotch Recording Tape. Each box had one reel of 7" X1/4" recording tape in it and on the front of the boxes was a label that just said **The Comets**."

Over the next few years, the tapes languished on the shelf, until Mike Hall accidentally discovered a Collectables reissue of another Justice album. The tapes were verified by Calvin Newton, and at last released by Collectables. Tim:- "The official release date of the album was June 21, 1997 and when I looked up in the sky on that warm clear evening I could see the glowing tail of the Hale Bop Comet. It was a fitting end to the events that had transpired. It hadn't been here for thousands of years. When it came back it brought me the best present I ever had."

Today, Buddy lives in Orlando and Mike Hall in Massachusetts but the other four remain in Winston-Salem.

(Mike Dugo with thanks to Tim Pepper)

Comfortable Chair

TOP

Personnel:

- TAD BACZEC ld gtr A
- GREG LEROY bs, ld gtr A
- GARY DAVIS keyb'ds A
- WARNER DAVIS drms A
- GENE GARFIN vcls, perc A
- BERNIE SCHWARTZ vcls A
- BARBARA WALLACE vcls A

ALBUM:

1. (A) COMFORTABLE CHAIR (Ode 212 44005) 1969

45s:

1. Be Me/Come Soon, Some Day (Ode 109) 1969
2. I'll See You/Now (Ode 112) 1969

A Los Angeles band whose main claim to fame is that they were discovered by Jim Morrison. Their album was produced by Robbie Krieger and John Densmore (also of The Doors). It has some very pleasant moments. They sounded similar to It's A Beautiful Day and Peanut Butter Conspiracy. I believe they made a fleeting appearance in a late '60s trendy Hollywood movie starring Bob Hope!

Bernie Schwartz was also a songwriter who began recording singles in 1963 and released an interesting album, *The Wheel* in 1969 or 1970, with Gene Garfin and Euphoria.

Greg Leroy later worked for Neil Young and Crazy Horse.

(Stephane Rebeschini)

Comin' Generation

TOP

Personnel:

- DENNIS BEERY drms
- EDD KOLAKOWSKI ld vcls,keyb'ds
- STEVE TRUXELL bs
- BOB WEBB gtr

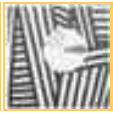
45:

1. Hey Girl / Get Out Of My Life Woman (Dupree D-1304) July 1967

This outfit were from Alliance, Ohio. Bob Webb went on to the Measles and Lacewing. *Hey Girl*, from their sole 45, is on *The Lost Generation*.

(George Gell / Max Waller)

Coming Generation



Personnel:

ED CONNOR	gtr	A
ROGER EDDINGTON	bs	A
STEVE EDDINGTON	ld gtr	A
BOB FROBISCH	keyb'ds	A
GIRARD STEICHEN	drms	A

A quintet from Dwight, Illinois. They contributed two cuts to *A Psychedelic Six-Pack Of Sound*, a 1968 sampler LP of six local Illinois bands. *Without You* is a harmonoius acoustic folkie-pop ballad. *Down To The City* is much better, a catchy folk-rocker notable for its use of a siren - one of the few 'psychedelic' moments on the LP.

(Max Waller)

Coming Times

45:

1. Pork & Beans/Keep The Music Playing (Josie 954) 1966

This one 45 was the sole vinyl excursion by this obscure outfit which is thought to have come from New York or Philadelphia. Judging by the 'B' side *Keep The Music Playing*, which can be heard on *Pebbles, Vol. 12*, they deserved better with this than a return to total obscurity. It's got some nice pop harmonies but perhaps suffered from being a low cost production.

Common People

Personnel:

- JOHN BARTLEY III gtr A
- DENNY REBINETT gtr, vcls A
- MICHAEL McCARTHY bs A
- JERRALD REBINETT drms A
- WILLIAM FAUSTO A

ALBUM:

1. (A) OF THE PEOPLE BY THE PEOPLE FOR THE PEOPLE FROM THE COMMON PEOPLE (Capitol ST 266) 1969

NB. The album has been repressed recently.

This album was recorded in California and they may have been a Californian band. Mellow, soft psychedelia similar to Gandalf the album is recommended and increasingly attracting interest from collectors.

Commons Ltd.

TOP

45:

1. Roses Are Red (My Love)/I'm Going To Change The World (MOD M-1005) Oct. 1966

Top side is mid-tempo Invasion beat (complete with 'yeah yeah's that was originally done by The "You Know Who" Group). The winner here is an excellent cover of The Animals' song with a superb, and all too short, fuzz break that's a highight on the *Quill Records Story* CD (Collectables COL-CD-0662) and *Pebbles, Vol. 7* (CD). Rumour is that they hailed from Illinois. Can anyone confirm or correct this? (Max Waller).

Communicaton Aggregation

TOP

Personnel incl:

BUZZ CASON	A
BOBBY RUSSELL	A

45:

1	Freakout USA/Off The Wall	(RCA Victor 47-8930)	1966

A Nashville studio aggregation featuring Bobby Russell (Bobby Russel and The Beagles). He was also involved in many of the acts on the budget Hit label (Jalopy Five, Beasts, Doodles) who covered hits of the day. *Freakout USA* has recently resurfaced on *Boulders, Vol. 11*. Wacky rather than psychedelic.

(Max Waller/Jeff Lemlich)

Conception

TOP

45:

1. Babylon/The Game (Perfection P-1001) 196?

You'd be excused for thinking this 45 is by two different groups. The 'A' is a cover of Blue Cheer's brain-buster, suitably heavy with phasing; the 'B' is a mellow jazzy West Coast workout - a cure for *Babylon* presumably! (MW).

Concrete Rubber Band

Personnel:

- D. LONG vcls, keyb'ds, gtr A
- J. LONG vcls, keyb'ds A
- B. RHODES perc A

ALBUM:

1. (A) RISEN SAVIOR (American Artists AAS 1164) 1974 R3

A Missouri label, so the band may be from there as well. A very rare and strange rock album with religious themes - male and female lead vocals, electronic embellishments, very strangely recorded. The record actually has several dropouts in the pressing, apparently the result of tape flaws. Only two or three copies are known in collections. (Clark Faville)

(Mike) Condello



Personnel:

- MIKE CONDELLO gtr, keyb'ds A
- RAY TRAINER bs, keyb'ds, flute A
- BILL SPOONER gtr A
- DENNIS KENMORE drms A

ALBUM:

1. (A) PHASE 1 (Scepter SPS 542) 1966
2. () NO BATHING IN POND (Takoma TAK 7116) 1984

NB: (1) as **Condello**. There's also a retrospective CD, *Mike Condello - Presents Wallace And Ladmo's Greatest Hits* (Epiphany W&L 1954) 1994.

EPs:

1. BLUBBER SOUL (Ladmo L-007-1) 1965
2. MIKE'S MINI ALBUM (Blitz Kpho-Tv 005) 1967
3. MAKES A COMEBACK: (Blitz-Big 006) c1967
4. COMMODORE CONDELLOS SALT RIVER NAVY BAND (BlitzCheap) 1976

NB:(1) as Ladmo Trio. (2), (3) & (4) as **Commodore Condello's Salt River Navy Band**. (1) contains *Obese Man, Shapes Of Things, Michelle* and *Run For Your Life*. (2) Sgt. Pepper parody. (3) contains *Soggy Cereal, Sonic Boom, Time Machine* and three other tracks.

45s:

1. Rudolph The Red-Nosed Reindeer / Little Drummer Boy (Ladmo 631-12)1964
2. Let's Really Hear It (For Hub Kapp) / Work Work (Take Five 631-5)1964
3. Sigh, Cry, Almost Die / Bony Maronie (Capitol 5215)1964
4. Little Volks / What You're Doin' To Me (Framagratz F-101)1965
5. Ho, Ho, Ha Ha, Hee Hee, Ha Ha/Pollen's Found A Home In My Nose (Ranco 2003) 1968
6. Crystal Clear/See What Tomorrow Brings (Scepter 12233) Nov. 1968
7. Goodnight/I'm So Glad It Ain't Me (Scepter 12261) Sep. 1969
8. Goodnight (3:58 Mono) / Goodnight (5:06 Stereo) Promo (Scepter 12261)Sep 1969

NB: (1) as Ladmo. (2 - 4) as Hub Kapp & The Wheels. (5) as by 'Commodore Condello's Salt River Navy Band'. (6 - 8) as **Condello**.

Formed in Arizona but based in California, **Condello**'s *Phase One* album has some interesting moments. Their *Makes A Comeback* EP included *Soggy Cereal*, (which has become rather well-known by virtue of its inclusion on *Pebbles, Vol. 3*, and *Sonic Boom*, a Hendrix-influenced blast (compiled on *Brainshadows Vol. 2* CD). **Mike Condello** later joined Elton Duck, a LA-based late seventies/early eighties new wave trio, and then recorded a solo LP in 1984. Bill Spooner ended up in The Tubes and Dennis Kenmore joined Pollution, a late sixties/early seventies jazz-influenced lock band.

Condello also produced an album for Warren S Richardson, which may be a Bill Spooner solo project.

Much of **Condello**'s material is collected on the CD *Wallace And Ladmo's Greatest Hits*. *Brainshadows Vol. 2* CD also features *The Time Machine*, a rather catchy number by **Commodore Condello's Salt River Navy Band**.

(Vernon Joynson / Max Waller)

The Confederate Society

TOP

Personnel incl:

- MARK MECCIA

Acetate:

1. I'm Through With You/Pride/Ticket To Ride/Hold On I'm Coming (Unreleased 1967)

Came from Glen Ridge, New Jersey and true to their name often did sport confederate uniforms for their gigs. An important part of their live repertoire was a fine version of *Hey Joe*, but that never did make it on to vinyl. Indeed their sole vinyl appearance came when *Pride*, an odd mix of the Byrds and Merseybeat sung to standard punk lyrics, was later included on the *Attack Of The Jersey Teens* compilation.

The Conqueroo

TOP

Personnel:

- BOB BROWN gtr A
- SUPER SPADE (ED GUINN) flute, bs A

- FAT CHARLIE (PRITCHARD) ld gtr A
- GERRY STORM drms A

ALBUM:

1. (A) FROM THE VULCAN GAS CO. (5 Hours Back 008) 1987

45:

1. 1 To 3/I've Got Time (PS) (Sonobeat 103) 1968

One of Austin's best-loved bands of this era they opened their own club, The Vulcan Gas Company in 1967 and among its attractions were the 13th Floor Elevators and many of the best black blues singers of the era. The club lasted until 1970. Their 45 appeared in a picture sleeve and featured some fine 'acid' guitar work. Indeed the band have been referred to as Austin's Grateful Dead. They moved to San Francisco for a while and whilst there Brown and Guinn also worked as The Angel Band. Disillusioned **The Conqueroo** split and returned to Texas. They reformed briefly in the mid-seventies.

Their retrospective album is a live recording from 1968. It features fine guitar work on *Passenger* and *Banana And The Cat* but is patchy overall so primarily for archivists. Ed Guinn and Bob Brown also cut a long demo tape about early 1967 of entirely fresh material, but this hasn't resurfaced to date. They also helped back comic artist, and Austin resident Gilbert Shelton on his sole 45.

Bob Brown later married and subsequently divorced Julie Christenson of Divine Horseman fame.

You'll find both sides of **The Conqueroo**'s 45 on *Texas Psychedelia From The Sixties*.

The Contents Are TOP

45s:

1. I Don't Know/Direction Of Mind (ROK 6709) 1967
2. Future Days/New Mexico (ROK 6907) 1967

Hailing from Davenpoo, Iowa, this mob actually made an album although I've no details of it. Consequently their best known recording is *Direction Of Mind* by virtue of its inclusion on the compilation, *Dirty Water.- The History Of Eastern Iowa Rock, Vol. 2*. This one shows a strong Byrds influence. The first 45 was recorded in Minneapolis.

The Continental Co-eds TOP

Personnel:

- CAROLYN BEHR
- CAROL GOINS
- NANCY HOFMANN
- VICKI STEINMAN

- MARY JO HOFMANN

45:

1. I Don't Love You No More/Medley Of Junk (IGL 105) 1966

This lot hold the distinction of being the only all girl band from Minnesota ever to record in the 1960s. The girls came from the Pipestone and Fulda areas down in the extreme Southwest corner of the State. They were a popular local live attraction at clubs and teen fairs in the region. The 'A' side, a fairly typical garage punk effort, can be heard on *Girls In The Garage, Vol. 2* and *Glimpses, Vol. 2*. The flip, a surf-influenced instrumental medley, can be found on *Vol. 1* of the *Girls In The Garage* series.

The Continental V

TOP

45s:

1. Wake Me Up Girl/Tell Me Why (Radel 107) 1967
2. Wake Me Up Girl/Tell Me Why (Continental 101) 1967

Flashback, Vol. 3 includes the 'A' side to this Houston outfit's sole vinyl offering. It's pretty trippy.

The Continentals

TOP

45s:

1. Take Me/She Wants You (AOK 1025) 1966
2. I'm Gone/Blue Moments (Gaylo 124) 196?

They hailed from West Texas and you'll find *I'm Gone*, a fast punk number with a tambourine solo on the *Texas Punk From The Sixties, Vol. 2* and *Riot City!* compilations.

The Continentals

TOP

45s:

1 Sick And Tired / ? (D&C DC-20) 1966

From upstate New York on the Schenectady label that put out notable 45s by The Chancellors and The Oscar Five.

Sick And Tired - a great Anglophile punker, where Kinks riffs mesh with strong raunchy vocals and cool harmonica - is a stand-out on the compilation named after it (Sick And Tired).

(Max Waller)

Contra Band

ALBUM:

1	CONTRA BAND	(Private Pressing)	c1972

Issued in a plain cover without credits, this album is the work of a rare Grateful Dead inspired group, with dual guitars and aggressive drumming.

(Stephane Rebeschini)

Curley Cook and The Versitones

45:

1	Avalanche/Long Road To Nowhere	(Norcur NR 100)	1966

One of the first records by the future Steve Miller Band / A.B.Shky member. The 'A' side is a good instrumental track with fine guitar, the 'B' side is a ballad written by Ricky Lee.

The Norcur label was based in Hobbs, New Mexico.

(Stephane Rebeschini)

Cookin Mama

Personnel incl:

SHERRY FOX	vcls	A

ALBUM:

1	NEW DAY	(Rock Bottom)	1972

From San Francisco, a rural jamming rock album, on the same label as Ofoendian Den. Sherry Fox would later be in Oasis.

(Stephane Rebeschini)

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Jeff Cooper and The Stoned Wings *to* The Cornerstones

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Jeff Cooper and The Stoned Wings
- Ry Cooper
- Copperhead
- Corbett and Hirsh
- Jerry Corbitt
- The Cords
- The Cords
- The Cornells
- Corners Four
- The Cornerstones

Jeff Cooper and The Stoned Wings

TOP

Personnel incl:

- JEFF COOPER (?)

ALBUM:

1. TRIBUTE TO JIMI HENDRIX (Germany/Europa E 454) 197? R1

Despite only being released in Germany, this album is obviously of American origin. The musicians are uncredited. The bulk of the tracks on the album were included on another mysterious non-U.S. issued record Purple Fox. The group sounds uncannily like The Exkursions. (Clark Faville)

Ry Cooper

TOP

45:

1	1983/The Life Game	(Musicor 1148)	1969

An excellent folk/rock singer with a raging voice, some organ and a great electric guitar, obviously influended by Dylan and the protest songs a la *Eve Of Destruction*. Contrary to what it may seem, it's totally unrelated to Ry Cooder.

(Stephane Rebeschini)

Copperhead

TOP

Personnel:

JOHN CIPOLLINA	gtr	A B
MARIO CIPOLLINA	bs	A
NICKY HOPKINS	keyb'ds	A
JIM MURRAY	gtr	A
PETE SEARS	bs, keyb'ds	A
CASEY SONOBAN	drms	A
MARK UNOBSKY	gtr	A
JASPER "HUTCH" HUTCHINSON	vcls, bs	B
JIM McPHERSON	vcls, piano, bs, perc	B
GARY PHILIPPET	vcls, gtr, organ	B
DAVID WEBER	drms, perc	B

ALBUM:

1(B)	COPPERHEAD	(CBS CS 32250)	1973

NB: (1) also released in the U.K. and Holland. (1) Reissued by Edsel (ED 136) with one bonus track.

45:

1	Roller Derby Star/Chameleon	(CBS ?)	1973

NB: (1) *Chameleon* is non LP but does appear on the Edsel reissue.

When John Cipollina left Quicksilver Messenger Service in 1971, he formed **Copperhead** with Jim Murray and Casey Sonoban (two members of the first Quicksilver line-up), his brother Mario (who later found fame with Huey Lewis and The News) and various other musicians. Their frequent rehearsals and gigs didn't allow them to get a recording contract and in 1972 Cipollina assembled a new line-up with Gary Philippet (ex Front Line), Jim McPherson (ex Stained Glass), David Weber and Hutch Hutchinson. A record, *Sealed For Your Protection*, was ready to be released on Just Sunshine Record but was eventually shelved. Finally *Copperhead* was issued by CBS in 1973 and is a superb example of San Francisco Sound, with seven original tracks and a new version of *Kibitzer*, already recorded by McPherson with Stained Glass. A must for fans of Quicksilver and Cipollina's guitar.

Two bootlegs with a good sound quality also exist: *Drunken Irish Setter*, recorded live on December 16th, 1972 in San Francisco (Oh Boy 1-9026, CD) and *Live 1973*, recorded for KSAN-FM (Blue Velvet FCP002, LP). Both contain tracks not present on the LP.

Cipollina, McPherson and Philippet also played on one track of Kathi McDonald's *Insane Asylum* (Capitol ST-11224) 1974.

After **Copperhead**, Cipollina, Weber, McPherson and Hutchinson joined Terry and The Pirates and played with various local groups. Hutch Hutchinson became a renowned bass session player and is still active in the studios.

John Cipollina died in 1989.

(Stephane Rebeschini)

Corbett and Hirsh

TOP

Personnel:

MIKE CORBETT	vcls, flute, vibes, perc	A
JAY HIRSCH	gtr, keyb'ds, mandolin, accordion	A

HUGH McCRACKEN	gtrs, mouth harp, sitar	A
JOHN SIOMOS	drms	A
(LEW HARBINGTON	french horn	A)
(RUSSEL GEORGE	fiddles	A)
(PAUL GRIFIN	keyb'ds	A)
(AL ROGERS	drms	A)
(CHRISTIE THOMPSON	keyb'ds	A)
(ERIC WEISBERG	pedal steel gtr	A)

ALBUM:

1(A)	MIKE CORBETT AND JAY HIRSCH WITH HUGH McCRACKEN	(Atco SD 33-361)	1971

In 1971, **Hirsch and Corbett** recorded, wrote and produced this good album which is in the same vein as their previous group, Mr. Flood's Party. Tracks like *Gypsy Child*, *Annie's A Wizzard*, *Fly With Me* or *Butterfly Day* all contain fine vocals and lyrics with interesting instrumentation. The album was recorded in New York.

John Siomos was previously in Chicago Loop and Music. Hugh McCracken was a very active musician at the time on the East Coast.

(Stephane Rebeschini)

Jerry Corbitt

TOP

Personnel:

ED BOGAS	moog	A
JERRY CORBITT	gtr, mouthharp, vcls	A B C D
CHARLIE DANIELS	mandolin, bs, fiddle, gtr	A B C D
GREGORY DEWEY	drms	A B
BERNIE KRAUSE	moog	A
RICK TURNER	bs, gtr	A
RON MBULA WILSON		A
JESSE COLIN YOUNG	vcls	B
EARL GRIMSBY	bs	C D
JEFFREY MEYER	drms	C D
JOE ROMAN	keyb'ds	C D

ALBUMS:

1(A)	CORBITT	(Polydor 24-4003)	1969
2(B)	JERRY CORBITT	(Capitol ST-771)	1970
3(C)	CORBITT & DANIELS, LIVE I	(Tiger Lily 14001)	1976
4(D)	CORBITT & DANIELS, LIVE II	(Tiger Lily 14002)	1976

Corbitt was previously in The Youngbloods and left them in 1968. He went on to become a producer (Mad River, Janey & Dennis) and a solo artist. His first album featured Rick Turner (from Autosalvage), Greg Dewey (from Mad River/Country Joe), Bernie Krause (from Beaver & Krause) and Charlie Daniels who also produced all his albums.

(Daniels was also producing The Youngbloods at that time). Not surprisingly, it sounds a bit like **Corbitt**'s previous group and contains some excellent west-coast tracks like *The Kahuna Song*, *Out Of The Question* or *Banned In Boston*. Most songs were penned by **Corbitt** and Jeffrey Cain.

His second album is very disappointing and best avoided. **Corbitt** also figured on most of Jesse Colin Young's solo albums and teamed up again with Charlie Daniels in 1976 for two good live LPs of original material plus some covers (like *John Deere Tractor* written by Lawrence Hammond, ex-Mad River).

(Stephane Rebeschini)

The Cords

TOP

45s:

1	Cords, Inc./Think	(Cuca JS-1512)	1970
2	Ghost Power/Waiting Here For You	(Cuca JS-1513)	1970

An obscure four piece ouffit from somewhere in Wisconsin. *GhostPower* is a really good sorta punk thrash instrumental. Sounds like they had a lot of fun recording this!

Cords, Inc. can be heard on *Buzz Buzz Buzzzzzz Vol. 1* (CD) with *Ghost Power* haunting the companion *Buzz Buzz Buzzzzzz Vol. 2* (CD) plus *Back From The Grave, Vol. 1*.

(Max Waller)

The Cords

TOP

Personnel incl:

BILLY STULL ?	A
GLEN WILBANKS ?	A

45s:

1	Country Church / Termites	(Rakki 101)	1965
2	I'll Do Just What I Want To Do/Ain't That Love	(Atco 6687)	1969

An outfit from Amarillo, Texas whose second 45 is produced by Norman Petty and is a surpisingly excellent platter from 1969. *I'll Do Just....* is well-crafted baroque-tinged pop with good (i.e. unobtrusive) orchestration and a defiant mood.

Ain't That Love is a great fuzz-rocker featuring a brief wah-wah solo.

Compilation coverage has included:- *I'll Do Just...* on *Every Groovy Day* ; and *Ain't That Love* on *Sixties Rebellion 15: The Apple Glass Syndrome*.

(Max Waller)

The Cornells

Personnel incl:

- PETER LEWIS

ALBUM:

1. SURF FEVER! THE BEST OF THE CORNELLS (Unknown label) 1963

The above album has been re-issued on vinyl (LP 5013) and CD (SC 6061) by Sundazed and contains three bonus tracks. Peter Lewis later played with Moby Grape.

Corners Four

45:

1. Love/It's So Right (Philips 40448) 1967

Reputedly an Ohio outfit, *Love* is a poppier version of the track done by Lousiana's Bad Boys. Forget the flip. (MW).

The Cornerstones

Personnel incl:

- STEPHEN ROOD

45s:

1. You Rule Me/Our Love Is All Through (Metrobeat MBR-4447) 1967
2. When Will My Day Come?/It's Gonna Be That Way (Metrobeat MBR-4455) 1967

Originally out of Grand Forks, North Dakota they went to Minneapolis hoping to make it big. Their first effort, *You Rule Me*, a garage rocker, was very successful in the Dakotas. The follow-up, *When Will My Day Come?* was less successful and they called it a day. The 'A' sides of both 45s and their frantic, previously unissued version of James and Bobby Purify's classic soul number *Shake A Tail Feather* can all be heard on *The Best Of Metrobeat*.

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The Corporation *to* The Countdown 5

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Corporation
- Corpus
- Corruption, Inc.
- Corvettes
- The Cosmic Brotherhood
- Cosmic Michael
- Cosmic Rock Show
- Cosmic Sounds
- The Cosmic Tones
- The Cosmic Travelers
- Cotton Mouth
- Cottonwood
- The Counsellors
- Count and The Colony
- The Countdown 5 (Five)

The Corporation



TOP

Personnel:

- KENNETH BERDOLL bs, vcls
- JOHN KONDOS gtr, keyb'ds, flute
- NICK KONDOS drms, vcls
- PATRICK McCARTHY keyb'ds, trombone
- DANIEL VINCENT PEIL vcls
- GERARD JON SMITH ld gtr, vcls

ALBUMS:

1. () HASSELS IN MY MIND (Age of Aquarius 4150) 1968
2. () GET ON OUR SWING (Age of Aquarius 4250) 1968
3. () THE CORPORATION (Capitol 175) 1969 197

NB. (1) and (2) have been reissued on one LP, *Age of Aquarius* and on one CD (Eva EVA B 43) 1995. (3) was also issued in France (Capitol 2C062-80161) and has also been reissued on CD (Repertoire REP 4539-WP) 1995.

45s:

1. You Make Me Feel Go/Sitting By The Sea (Cuca 1496) 196?
2. You Make Me Feel Go/Sitting By The Sea (Age Of Aquarius) 1968
3. Highway/I Want To Get Out Of My Grave (Capitol 2467) 1969

Originally from Sauk City, Wisconsin, this band was based in Detroit when it recorded the three above-mentioned albums. The Capitol LP is notable for the side-long psychedelic rework of John Coltrane's *India*. It was produced by John Rhys and recorded at Ter Shirma Studios, Detroit. All the tracks on side one were group compositions. The album also crept into the U.S. Album Charts peaking at No 197.

Rumoured to be connected, other than geographically to The Skunks.

(Vernon Joynson / Max Waller / Stephane Rebeschini)

Corpus



Personnel:

- WILLIAM GRATE ld gtr, vcls A
- JAMES CASTILLO bs A
- FRUDY LIANES drms A
- RICHARD DELEON gtr, ld vcls A
- GILBERT PENA, Jnr lyrics A

ALBUM:

1. (A) CREATION A CHILD (Acorn 1001) 1970/1

NB: (1) has been repressed several times on Acorn. Later reissued on Breeder (RPR 007-3C-567) 1986 and also on CD.

From Corpus Christi in Texas as their name suggests. There's some good guitar work on the album, which is essentially blues-based. The reissue is worth investigating but don't fork out lots of bucks on the original.

(Vernon Joynson / Stephane Rebeschini)

Corruption, Inc

Personnel:

- TOM HETZLER A
- THOM WESSELS gtr A
- JIM LOGEL vcls A
- MIKE McCLEARY gtr A
- DAVE MEYERS drms A

45:

1. She's Gone/Somewhere (Hunt 1201) 1966

This outfit recorded their sole 45 upstairs in a store in their hometown of Iowa City. The 'A' side, with its impressive double track vocal and screetching intro, is reminiscent of The Seeds and can be found on the compilation, *Dirty Water., The History Of Eastern Iowa Rock, Vol. 2*. Tom Hetzler went on to join The Daybreakers.

Corvettes



Personnel:

CHRIS DARROW	vcls, gtr, bs	A B
JEFF HANNAH	vcls, gtr	A
JOHN LONDON	drms	A B
JOHN WARE	bs	A
BERNIE LEADON	gtr	B

45s:

1	Back Home Girl/ The Lion In Your Heart	(Dot 45-17244)	1969
2	Beware Of Time/Level With Your Senses	(Dot ?)	1969

Formed by Jeff Hannah and Chris Darrow when the Nitty Gritty Dirt Band disbanded, Darrow had earlier played in Kaleidoscope. The two **Corvettes** 45s were produced by Michael Nesmith, who had recently left the Monkees.

The Corvettes soon became Linda Ronstadt's back-up band when she left the Stone Poneys. She had heard about them through Nesmith, who had written the Stone Poneys' hit *Different Drum*. When Jeff decided to reform the Dirt Band, Bernie Leadon (ex Hearts and Flowers) joined the band. This aggregation stayed with Linda until Bernie was asked to join the Flying Burrito Brothers, and John Ware and John London, the rhythm section, teamed up with Nesmith in his First National Band. Chris continued to play with Linda off and on for a number of years.

Musically interesting, it's a mix of west coast and Californian country rock with excellent guitar and vocals.

(Stephane Rebeschini/Chris Darrow)

The Cosmic Brotherhood



Personnel:

HERSCH HAMEL	sitar, tambura	A
MILT HOLLAND	tabla	A
BILL PLUMMER	sitar, string bass	A
RAY NEOPOLITAN	sitar	A
JAN STEWARD	sarode, tambura	A
(RAY ANTHONY	gtr	A)
(LYNN BLESSING	vibes, bells	A)
(DENNIS BUDIMER	gtr	A)

(MIKE CRADEN	transceleste, duo vigong, American tree bells, boo bams, surrogate vithara, "which stand"(?)	A)
(BILL GOODWIN	drms	A)
(CAROL KAYE	fender bass	A)
(MIKE LANG	piano, harpsichord	A)
(MAURICE MILLER	drms	A)
(TOM SCOTT	sax, flute, electronics	A)

ALBUM:

1(A)	BILL PLUMMER AND THE COSMIC BROTHERHOOD	(ABC Impulse A-9164)	1967

NB: (1) as **Bill Plummer and The Cosmic Brotherhood**.

45s:

1	Journey To The East / Arc 294	(ABC Impulse 45-266)	1967
2	Sunshine World/Yentra II	(A&M 1097)	Aug 1969

NB: (1) as **Bill Plummer and The Cosmic Brotherhood**.

Born in Boulder, Colorado in 1943, Bill Plummer moved to Los Angeles twenty years later to pursue a jazz career. Already trained on piano, string bass, trumpet, marimba and vibraharp, he added the sitar to his repertoire under the tutelage of Ravi Shankar. He played and toured with Herb and Lorraine Geller, Nancy Wilson, the Paul Horn Group, Buddy DeFranco Quartet, and Pete Jolly Trio amongst others. In 1966 he toured with Tony Bennett and Buddy Miles and formed an experimental group The Jazz Corps, which included Lynn Blessing and Maurice Miller.

His love of jazz and interest in Indian music comes together on this 1967 album where jazz workouts sit alongside Eastern ragas and blend with some contemporary pop/rock influences - exotic renditions (ala Lord Sitar or Folkswingers) of Bacharch's *The Look Of Love* and Byrds' *Lady Friend* are enchanting rather than cheesy.

The sitar extravaganza should appeal most to psych fans of an Eastern persuasion: the trippy *Journey To The East* (with deadpan spoken vocals) has since appeared on a CD compilation of the same name; the ten-minute *Arc 294* is a heady cacophany where exotic instruments do battle on a field of freeform jazz.

The A&M 45 switched to more accessible pop-psych sounds: *Sunshine World* is catchy and quite heavy sitar-pop; *Yentra II* is a stately sitar instrumental that starts off like Zodiac Cosmic Sounds then builds gradually to a heavy crescendo - most excellent.

Lynn Blessing released a solo album in 1969.

(Max Waller)

Cosmic Michael

ALBUMS:

1. COSMIC MICHAEL (Bliss) 196? R3/4
2. AFTER AWHILE (Bliss) 19?? R1

A solo artist. His first album was issued in New York. Its poorly produced piano/vocals - led rock music is an acquired taste. Some people regard him as a Godhead. Certainly an interesting record overall but the value is difficult to justify. The second album was a local California release made after he moved to Los Angeles to catch the wave and is awful. (Clark Faville)

Cosmic Rock Show

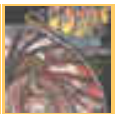
TOP

45:

1. Psiship/Rising Sun (Blitz 469) 196?

Hailing from Duluth, Minnesota this band recorded just one 45 which is quite soughtafter. The flip, a slowed down version of The Animal's House Of The Rising Sun was included on the compilation LP *Psychedelic Unknowns, Vol. 1* the earlier EP of the same name and the *Only In America* CD. The 'A' side is pretty weird. It's recently resurfaced on *Beyond The Calico all* and has lyrics like: 'Ride it To The Moon/Psychedelic Space Ship/l Got The Feeling/It'll Be Another Bum Trip'.

Cosmic Sounds



TOP

Personnel incl:

- MORT GARSON
- CYRUS FARYAR vcls

ALBUM:

1. THE ZODIAC (Elektra EKS 74009) 1967

NB: Reissued on CD (FID 32) 1997.

A track is allocated to each of the twelve signs of the zodiac on the above album, which was recorded by a group of session musicians and featured Cyrus Faryar on vocals. Instrumentals are superimposed by narrative and the two do not always blend effectively together. An unusual album, but not really recommended.

Mort Garson, whose project it was, went on to make an album as Lucifer, *Black Mass* and there were a number of others, including *The Wozard Of Iz/An Electronic Odyssey* (A&M SP 4156) from 1968 or 1969. It seems there were a also a whole series of albums dedicated to the Signs Of The Zodiac by Mort Garson including, *Leo* (A&M SP 4215) 1969/1970 and *Aries* (A&M SP 4211) c1969. On the *Leo* album he collaborated with Jacques Wilson, who also wrote the lyrics on *The Zodiac* album. Incidentally, Paul Beaver (half of the cult electronic duo Beaver and Krause - Beaver died in 1975) was involved on both *The Zodiac* and *Wozard Of Iz* albums. Cyrus Faryar was also a member of Modern Folk Quartet (along with Jerry Yester).

For Mort Garson completists, there's also an old 45: *Gas Light Village/Drum Tango* (Todd 1050) 1959, yes '59 as

by 'Mort Garson & His Orchestra'! It's certainly different!

Aries (The Fire Fighter), a track from the *Zodiac* album, has turned up on both the Elektra compilation, *Elektrifying* and *Turds On A Bum Ride Vol's 1 & 2* CD.

(Vernon Joynson / Costas Arvanitis / Max Waller)

The Cosmic Tones

A little known garage band from Texas whose *Gonna Build Me A Woman* was included on *Garage Punk Unknowns, Vol. 8*.

The Cosmic Travelers

Personnel:

- JOEL CHRISTIE bs A
- DRAKE LEVIN gtr A
- DALE LOYOLA drms A
- JIMMY McGHEE gtr A

ALBUM:

1. (A) LIVE! AT THE SPRING CRATER CELEBRATION DIAMOND HEAD, OAHU, HAWAII (Volcano CT 00004) 1972 R3/4

NB: The album was recorded live on 1st April 1972. Of only a handful of copies known to exist, one was found with a large poster inside.

A local Hawaii release by a Los Angeles group. Joel Christie is ex-Lee Michaels Band. Drake Levin had been in Paul Revere and The Raiders, Brotherhood (on RCA), Lee Michaels Band, Friendsound and Emmit Rhodes. Dale Loyola was previously in Hook. The very rare album consists of long, jam-outs loaded with crazed fuzz guitar solos. (Clark Faville)

Cotton Mouth

Personnel:

- FRED DICKERSON ld gtr
- BOB JENKINS ld vcls
- DUANE McCASLIN bs
- DEAN WHITBECK drms

45s:

1. Mr Fishker's Glory/Sunshine Saleslady (Sabrina 4) 19?
2. Rivers Invitation / ?? (Little Piggy 109) 196?

Based in Olympia, Washington, this band included Fred Dickerson and Duane McCaskin, who had earlier played in The Bootmen. **Cotton Mouth** were a great live act circa 1968 and *Mr. Fishker's Glory* is one of the rarest and finest slices of psychedelia to come from the Pacific Northwest. Strongly recommended with lots of fuzz guitar.

(Max Waller/Darryl F. Riffero)

Cottonwood

TOP

Personnel:

RICK ALLEN		A
DAVID FARRELL		A
DOUG PHILLIPS		A
GARY ROWLES	gtr, vcls	A
DAVID WEYER		A

ALBUM:

1	CAMARADERIE	(ABC ABCS-729)	1971

From California, a short-lived outfit formed by the guitarist Gary Rowles after Love broke up. The music reflects the sleeve: bearded men running in the fields or meditating by the sea. It may sound quite naive and dated now.

Rowles would later back Flo and Eddie and in 1973 join Richard Torrance and Eureka, an interesting Californian rock group (lovers of west-coast guitars may check their two albums on Shelter).

(Stephane Rebeschini)

The Counsellors

TOP

Personnel:

- DOUG FAIELLA ld gtr,vcls A
- PHIL ROBISON ld vcls A
- MURRAY HENDRICKSON drms, vcls A
- DENNY STITH organ A
- BOB CONDIT bs,vcls A
- JERRY BORDEN gtr
- DALE STOPHER bs

45s:

1. (A) Why Don't You / Love Go Round (Ironbeat HR-1251) 1968
2. It Must Be Love / With Only Me (Ironbeat # unkn) 196?

From Columbus, Ohio. *Love Go Round* starts off hesitantly with a coy intro but gradually builds in confidence from poppy garage to a waspish fuzz solo and a memorable outro - neat, hear it on *Psychedelic Crown Jewels Vol. 2*.

(Max Waller / Roger Maglio)

Count and The Colony

TOP

45s:

1. Can't You See/That's The Way (Pa Go Go 121) 1967
2. Say What You Think/Symptoms Of Love (Pa Go Go 201) 1967
3. Say What You Think/Symptoms Of Love (SSS Int'l 711) 1967

From Flint, Michigan. *Can't You See* has resurfaced on *Basement Walls* and *Glimpses, Vol. 2*.

The Countdown 5 (Five)

TOP

Personnel incl:
JOHN BALZER
MALCOLM HAYES
TOMMY MURPHY

45s:

1	Bamboo Hut/Shout	(Pic 1 123)	1965
2	Do What You Do Well/My Own Style Of Living	(Pic 1 131)	1966
3	Uncle Kirby (From Brazil)/Speculation (PS)	(Toucan TI)	1967
4	Uncle Kirby (From Brazil)/Speculation	(Cinema 010)	1967
5	Time To Spare/Elevator	(Toucan TCI)	1968
6	Time To Spare/Elevator	(Cinema ?)	1968
7	Maybe I'll Love You/Willie And The Hand Jive	(Cinema 026)	1968
8	Uncle Kirby (From Brazil)/We Are All One	(Cinema 031)	1968
9	Shaka Shaka Na Na/ Money Man	(Cobblestone 745)	1969

NB: (9) as **The Countdown Five**.

Hailing from Galveston in Texas this band is best-known for *Uncle Kirkby (From Brazil)* with its interesting rhythms and effective guitar playing. The 45 originally appeared in a picture sleeve.

Compilation coverage has included: *Uncle Kirkby (From Brazil)* on *(Texas) Flashback, Vol. 1*; *Shaka Shaka Na Na* and *Money Man* on *A Journey To Tyme, Vol. 3* ; *Speculation* on *Fuzz, Flaykes and Shakes Vol. 1*; *Elevator* on *Every Groovy Day*; they also have three previously unreleased recordings:- *Willie And The Hand Jive* (the famous

Shuggie Otis number), *Sweet Talk* and *Candy* on *Houston Hallucinations*, although aside from the latter they are not on a par with the best of their released material.

(Vernon Joynson/Max Waller)



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The Countdowns *to* The Couriers

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Countdowns
- The Countdowns
- The Countdowns
- The Count Five
- Country Gentlemen
- Country Joe and The Fish
- Country Weather
- The Counts
- The Counts
- The Counts
- The Counts IV
- The Couriers

The Countdowns

TOP

Personnel incl:

- LARRY BARRETT vcls, gtr

45s:

1. You Know I Do/Strange Are The Shadows (Fiji 691) 1965
2. You Know I Do/Strange Are The Shadows (Bear 1968) 1985

The 45 was the work of a high school band from the Iowa City suburb of Coralville, previously The Friars. Larry Barrett wrote, sang and played guitar on *You Know I Do*, an undistinguished effort which can be found on either *Dirty Water.- The History Of Eastern Iowa Rock, Vol. 2* or on *Monsters Of The Midwest, Vol. 4*. The band later changed their name to Uncle and The Anteaters and Barrett was also later involved in The XL's and Fire and Ice.

The Countdowns

TOP

Personnel incl:

- RON GRAY

45s:

1. No More/Ajax The Tin Knight (N-Joy NJ 1013) 1966
2. Cover Of Night/? (N-Joy NJ 1015) 1966
3. Can't You See?/Cover Of Night (N-Joy NJ 1016) 1966
4. Hold Back The Sunrise/The Shake (HBR) 196?

NB: (1) credited to Ron Gray and The Countdowns.

Hailing from West Monroe, Louisiana, *Cover Of Night*, a raw, bluesy garage punk rendition, can be heard on *Pebbles, Vol. 20*. The band were originally known as Ron Gray and The Countdowns and their first 45, *No More*, was released under this name. *No More* got a further airing on *Louisiana Punk Groups From The Sixties, Vol. 2*. Written by Ron Gray, it has a pretty good beat.

The Countdowns

TOP

45:

1. Skies Will Be Happy To See You/She Works All Night (WG 1) 1967

This 45 was the work of a different act from Holyoke, Massachusetts. *Skies Will Be Happy To See You* has also resurfaced on the *Basement Walls* compilation.

Other bands of this name in this era included one from the Bay area of California who had two 45s on Link and one who had a 45 on Image. (Max Waller/Claus Rosenblad)

The Count Five




TOP

Personnel:

CRAIG ATKINSON	drms	A
SEAN BYRNE	vcls, rhythm gtr	A
ROY CHANEY	bs	A
KENN ELLNER	vcls, tamb, hrmnca	A
JOHN MICHALSKI	ld gtr	A

ALBUM:

1(A)	PSYCHOTIC REACTION	(Double Shot DSM 1001)	1967 122

NB: (1) reissued on vinyl and CD by Performance (PERF 398) and added all the Double Shot non-album singles sides making it a total of 18 tracks. There's also a 14-track 1987 live album on CD entitled *Psychotic Reaction Live* (PERF 396).

45s:

1	Psychotic Reaction/They're Gonna Get You	(Double Shot 104)	1966 5
2/TD>	Peace Of Mind/The Morning After	(Double Shot 106)	1966 125
3	You Must Believe Me/Teeny Booper Teeny Booper	(Double Shot 110)	1967
4	Merry-Go-Round/Contrast	(Double Shot 115)	1967

5	Declaration Of Independence/Revelation In Slow Motion	(Double Shot 125)	1968
6	Mailman/Pretty Big Mouth	(Double Shot 141)	1969

NB: A couple of foreign 45s include:- *Peace Of Mind* / *The Morning After* (Apex 77026) 1966 (Canada) and *Revelation In Slow Motion* / *Declaration Of Independance* (PS) (AZ SG 48) 1967 (France). There's also a rare French EP with PS: *Psychotic Reaction/They're Gonna Get You/Can't Get Your Lovin/The Morning After* (Disc AZ 1058)

This San Jose high school/student band reached the U.S. Top Ten with the title track of their only album, now a collector's item. Their album also made No 122 in the U.S. Album Charts, and the group toured the U.S. performing with the Hollies, Beach Boys, Rascals, Byrds, Dave Clark Five, Sony and Cher, The Doors, Them, and Peter and Gordon to name but a few.

Psychotic Reaction is also included on the *Nuggets* compilation, *We Have Come For Your Children, Highs Of The Sixties, Nuggets, Vol. 1, Wild Thing, Tough Rock* and *Best Of Psychedelic Rock* (CD). Their album was full of driving rock songs, of which *Double Decker Bus* was the next best. A German Line compilation *Dynamite lncidents 1983* contains some of their non-LP 45's. One side plays at 33 r.p.m. and the other at 45 r.p.m. Also Edsel have released a 13-track compilation, *Psychotic Reaction* (Edsel ED 225) 1987. Other compilation appearances have been *You Must Believe Me* on Eva's *Sound Of The Sixties* and *Teeny Bopper, Teeny Bopper* on *Sound Of The Sixties: San Francisco: Part 1*.

Psychotic Reaction has become something of a classic. It was well covered at the time by the like of Fire Escape, Leathercoated Minds, Positively 13 O'Clock and Underground.

(Vernon Joynson/Stephane Rebeschini)

Country Gentlemen

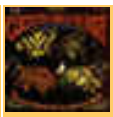
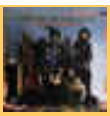
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45:

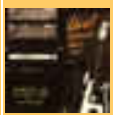
1. Saturday Night/For You (Breni 7058) 1967

A Californian outfit. The 'A' side, written by Bill Alessi, can be found on *Boulders, Vol. 7* and *Mindrocker, Vol. 12*.

Country Joe and The Fish





TOP

Personnel:

MIKE BEARDSLEE	vcls	A
COUNTRY JOE MCDONALD	gtr, vcls, hmnca	A B C D E F
BARRY MELTON	gtr	A B C D E F
CARL SHRAGER	perc	A B
BOB STEELE	bs	A B
RICHARD SAUNDERS	bs, gtr, vcls	B
BRUCE BARTHOL	bs	C
DAVID COHEN	keyb'ds, vcls	C D

CHICKEN HIRSCH	drms	C D
MARK RYAN	bs	D
PETE ALBIN	bs, gtr	E
DAVE GETZ	drms	E
MARK KAPNER	keyb'ds	E F
GREG DEWEY	drms	F
DOUG METZNER	bs	F

ALBUMS:

1(C)	ELECTRIC MUSIC FOR THE MIND AND BODY	(Vanguard VSD 79244)	1967 39
2(C)	I-FEEL-LIKE-I'M-FIXIN'-TO-DIE	(Vanguard VSD 79266)	1967 67
3(C)	TOGETHER	(Vanguard VSD 79277)	1969 23
4(D)	HERE WE ARE AGAIN	(Vanguard VSD 79299)	1969 48
5(-)	GREATEST HITS	(Vanguard VSD 6545)	1969 74
6(-)	C J FISH	(Vanguard VSD 6555)	1970 111
7(-)	THE LIFE AND TIMES OF COUNTRY JOE AND THE FISH FROM HAIGHT-ASHBURY TO WOODSTOCK	(Vanguard VSD 27/28)	1976 197
8(-)	RE-UNION	(Fantasy 9530)	1976 -
9(-)	THE EARLY YEARS (The Rag Baby EP's)	(Rag Baby AMR 3309)	1981
10()	LIVE! FILLMORE WEST 1969	(Vanguard) (CD)	1996

NB: Of recent interest to collectors will be a European double CD *The Vietnam Experience*. LPs (1), (2) and (7) have been reissued. (10) includes cameo appearances by Steve Miller and Jerry Garcia.

EPs:

1(A)	RAG BABY	(Rag 1001)	Oct 1965
2(A)	RAG BABY	(Rag 1001)	June 1966
3(-)	RAG BABY	(Rag 1002)	1966
4(-)	RAG BABY	(Rag 1003)	1971

NB. (1) and (2) are different pressings of the same EP. These EPs were issued on the LP *The Early Years* in 1981 and reissued on Decal LIK 8 (1987), One Way and Sequel (NEX CD 228) 1992. (2) features *Bass Strings*, *Thing Called Love* and *Section 43* and can also be heard, along with The Frumious Bandersnatch, Mad River and Notes From The Underground EPs, on one CD, *The Berkeley EPs* (Big Beat CDWIKD 153) 1995. (4) was actually Grootna with **Country Joe McDonald**.

County Joe McDonald Solo (up to 1972)

1	THINKING OF WOODY GUTHRIE	(Vanguard)	1969
2	TONIGHT I'M SINGING JUST FOR YOU	(Vanguard VSD 6557)	1970
3	QUIET DAYS IN CLICHY (Five tracks on Soundtrack UK)	(Sonet SNTF 622)	1970
4	HOLD ON IT'S COMIN'	(Vanguard VSD 79314)	1971
5	WAR WAR WAR	(Vanguard VSD 79315)	1971 185
6	INCREDIBLE LIVE! COUNTRY JOE	(Vanguard VSD 79316)	1972 179

Country Joe and the Fish 45s:

1	Not So Sweet Martha Lorraine/Masked Marauder	(Vanguard 35052)	1967 95
2	Janis/Janis (Instrumental)	(Vanguard 35059)	1967 -
3	Who Am I?/Thursday (PS)	(Vanguard 35061)	1967 114
4	Rock And Soul Music Pt1 /Pt2	(Vanguard 35068)	1967 -
5	Here I Go Again/You Drive Me Crazy	(Vanguard 35090)	1969 106
6	Janis/I-Feel-Like-I'm-Fixin'-To-Die-Rag	(Vanguard 35112)	1970 -

NB: In the U.K. only the first 45 and *'Here I Go Again/it's So Nice To Have Love'* (Vanguard VA3) were issued. Other European releases included: The Fish Cheer + F.U.C.K/Rock and Soul Music (Vanguard 119023) 1969 - a French single with B&W picture of Country Joe at Woodstock with a big "F.U.C.K." written on the sleeve. The French censors were probably unable to read english! Country Joe also had a solo 45 in France: *Tiger by the Tail* / *Friend Lover Woman Wife* (Vanguard 119028L) 1970, which was housed in a picture sleeve showing a B&W picture of Country Joe

Country Joe and the Fish were the wittiest, most political and most reflective of the San Francisco 'acid' rock bands. The band's radicalism emanated mainly from Country Joe McDonald, who was born of leftish parents in El Monte, Caiifornia in 1942. His Christian name, Joe, was apparently after Joseph Stalin. Musically, his main influences were country and he wrote his first song *I Seen A Rocket* in support of a colleague's campaign for student presidency. In 1964 he made *The Goodbye Blues* (his first recording) with Blair Harriman. His first group was The Berkeley String Quartet. Then, with Barry Melton and Bruce Barthol he played in the 13-strong Instant Action Jug Band. The *Rag Baby* EPs were the first recordings credited to **Country Joe and the Fish**. They were released in 1965 on the Rag Baby label, Rag Baby was a left wing pamphlet magazine. The group, which was based in Berkeley, eventually developed and recorded their superb debut album *Electric Music For The Mind And Body*. Written to trip to, this was one of the classic albums of the period and contained a broad range of material. There was *Not So Sweet Martha Lorraine*, a song of social satire, drug songs like *Flying High, Bass Strings* and *Section 43*, a daring political skit *Superbird* and the closing love song *Grace* (presumably about Grace Slick of The Jefferson Airplane) was full of acid-inspired lyrics.

I Feel Like I'm Fixin' To Die was also excellent including a more polished version of its title track; *Janis*, the beautiful love song McDonald wrote at the end of his romance with Janis Joplin; *Eastem Jam*, an electric instrumental with fine guitar interplay and *Who Am I?* which captures the band in more reflective mood. Also of interest were the drug-induced *Thought Dream*, the *Bomb Song* an anti-nuke anthem and the notorious *Acid Commercial*:-

'Now if you're tired
Or a bit run down
Can't seem to get your feet off the ground
Maybe you oughta try a little bit of LSD
Only if you want to

Shake your head and rattle your brain
Make you act just a bit insane
Give you all the psychic energy you need
Eat flowers and kiss babies
LSD..for you and me....
(from *Acid Commercial*)

Country Joe left **The Fish** after this album, getting married and recording a solo album. Barry Melton kept the band together either as **The Fish** or The Incredible Fish and individual band members wrote their own material. The band reformed a few months later as The Country Joe and The Fish Revue. Although nowhere near as good as their first two albums *Together*, which included the results of their individual enterprise still has some fine moments notably on *An Untitled Protest*- another anti-Vietnam protest song and *The Streets Of Your Town* and *Bright Suburban Mr and Mrs Clean Machine* which were both protests against their own environment. McDonald is still credited as one of the band on the album sleeve and he appeared on some of the tracks. During 1968 these were extensive personnel changes and as a result *Here We Are Again* was disappointing.

They appeared at the Woodstock Festival on 21-24 August 1969, with a modified line-up, and performed their infamous *Fish Cheer*, but only McDonald and Melton now remained from their definitive line-up. They also appeared in Michael Wadleigh's full length movie of the festival in 1970. The same line-up recorded their *CJ Fish* album. After this the band disintegrated. Briefly in the mid-seventies the whole 1967 line-up reformed for a series of live gigs and the disappointing *Reunion* album.

Barry Melton later recorded an album with Melton, Levy and The Dey Brothers.

We're The Crackers and *All I Need* which don't seem to appear elsewhere are on the *Zachariah* soundtrack LP. *Death Sound Blues* from 1968 can be found on *California Christmas, Vol. 1*.

Country Joe and the Fish were one of the best and most interesting of the late sixties San Francisco rock bands. Their first two albums remain classics of the genre.

David Cohen has a website at: http://www.davidbennettcohen.com

(Vernon Joynson/Stephane Rebeschini)

Country Weather

Personnel:

- BILL BARON drms A
- DAVE CARTER bs, vcls A

- STEVE DERR gtr, vcls A
- GREG DOUGLASS ld gtr, vcls A

ALBUMS:

1. (A) LIMITED EDITION (No label) 1968/9 R6

EP:

1. Desperate (Recorded tracks for a compilation on Fillmore Records which was eventually shelved).

This one-sided 12" album was issued in a plain sleeve. Only 50 copies were pressed and it was the rarest record from the San Francisco sixties scene. Four tracks from the album surfaced on the late eighties bootleg compilation *California Acid Folk*. Of these *Time Is Leaving Me Behind*, a pleasant, melodic pop-folk number with good guitar moments and the superb finale *Fly To New York*, a driving number with excellent guitar work, really catch the ear. *New York City Blues* is routine blues but *Carry A Spare* features some pretty good guitar jamming.

Greg Douglas became a well regarded Californian musician first with Terry and The Pirates and later with The Steve Miller Band.

He performed his first gig in June 1964 with The Statics for a P.T.A. sponsored event. Throughout 1965 Greg was with the Vibrants, leaving them in 1966 to replace Paul White in the Virtues. By late 1967, the Virtues changed their name to **Country Weather** and played the Avalon, Fillmore and throughout Northern California and the Pacific Northwest. Their 'almost' record deal never materialized and by 1973 the band broke up.

After the split Greg and Bill Baron formed Mistress with Brian Kilcouse. Their album which was produced by Mallory Earl was again never released and by August 1974 Mistress called it quits. At this time Greg's reputation was growing. Aside from working with Terry and the Pirates, he had played on Link Wray's 1973 album and performed with Van Morrison's back up band and Mario Cipollina's band Soundhole. He later worked with Hot Tuna on their *Yellow Fever* album and joined The Steve Miller Band in 1977.

He is still performing and recording today with two solo albums on the German Taxim label.

(Clark Faville / Vernon Joynson / Stephane Rebeschini)

The Counts

TOP

Personnel:

- CENTER CHARLES CASE keyb'ds A
- HOWARD HORNSBY sax A
- JIM NICHOLS drms A
- DAN OLASON ld gtr A B C D E F G
- PETE RICHES bs A B C D E F G
- AL SCANZON sax A B C D E F
- BILL OLASON organ B C D E F G
- RICH PEARSON tpt B C D
- MIKE LEARY drms B

- PHIL CREORE drms C
- JIM WALTERS tpt E F
- GEORGE O'BRIEN drms E
- DAVE HUMMON drms F G

Line-up: 'A' 1959, 'B' 1962-63, 'C' 1964, 'D' 1965, 'E' 1965-66, 'F' 1966-67, 'G' 1967.

45s:

1. (C) Turn On Song/Enchanted Sea (Sea Crest 6003) Aug 1964
2. Doggin'/Then I Cried (Sea Crest 6004) 1964
3. Chitlins, etc/Clyde, Clyde, The Cow's Outside (Panorama 9) 1965
4. Come Now/Since I Fell For You (Panorama 33) 1966

Formed in Ballard, Washington in 1959, their personnel underwent a number of changes, and in addition to the personnel listed above, Mike Smale, Steve Lervold and Craig Parker provided keyboards in early line-ups, with Dick Gazewood also playing sax. By 1964 they had secured a record deal with Seacrest Records. *Turn On Song* won them a lot of regional recognition and they got to play with many major acts before they evolved into Rubber Band in 1967.

In addition to their four 45s they had one cut, *Trick Bag* on the compilation *Battle Of The Bands* in 1966, on which Billy Burns provided vocals. It's also since resurfaced on *History Of Northwest Rock, Vol. 4* 1983. Other vocalists on their recordings, include Woody Carr on *Then I Cried.*

Early member, Steve Lervold later played with James Henry & The Olympics, whilst Dan Olason was last reported working as a Boeing executive and brother Bill is a dentist in Seattle. (Max Waller/Darryl F. Riffero)

The Counts

TOP

45:

1. Night Of Misery/If I Look Back (Wam 1006) 1965

A different outfit from Warren, Ohio, whose *Night Of Misery* has resurfaced on *Garage Punk Unknowns, Vol. 7.*

(Vernon Joynson / Max Waller / George Gell)

The Counts

TOP

45:

1. Now You're Gone / Old Man River (Teen 900) 196?

Another Ohio **Counts**, from Cincinatti this time. The wimpy garage-ballad *Now You're Gone* is on *Love Is A Sad Song Vol.1* and *No No No.*

(Max Waller / George Gell)

The Counts IV

45s:

1. Listen To Me/Lost Love (PS) (J.C.P. 1006) 1967
2. Spoonful/Where You Are (Date 1526) 1966

This outfit consisted of personnel from the Seymour Johnson Air Force Base in North Carolina. They had a very Anglophile sound which is evidenced by *Listen To Me*. This song has since re-surfaced on the *Tobacco-A-Go-Go* and *Scum Of The Earth, Part 1* compilations. They then signed up to record a 45 on the nationally distributed Date label. The 'A' side *Spoonful* (which is not the Cream classic) is a live recording, more in the 'frat rock' mould. Not really a progression on their first effort, this can be heard on *Highs In The Mid-Sixties, Vol. 22.- The South, Part 2*.

The Couriers

45:

1. Feelings/Stomping Time Again (C.V. 500) 1968

From the Lancaster area of Pennsylvania, this outfit started out as a soul band but became more and more rock orientated and sound very Rascal-ish on their sole 45, *Feelings*, which eventually got a further airing on the *Crude PA* compilation. The band finally split in 1968.



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Coven *to* Creatures Inc.

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Coven
- Joe Covington's Fat Fandango
- The Cowsills
- Danny Cox
- Crabby Appleton
- The Crabs
- The Crackerjack Society
- Crazy Elephant
- The Crazy Teens
- Papa John Creach
- Creation's Disciples
- Creation of Sunlight
- Creatures, Inc.

Coven

TOP

Personnel incl:

JINX DAWSON	vcls	A
JOHN HOBBS	keyb'ds	A
CHRISTOPHER NIELSEN	gtr	A

ALBUMS:

1	WITCHCRAFT - DESTROYS MINDS AND REAPS SOULS	(Mercury 61239)	1969
2	COVEN	(MGM 4801)	1971
3	BLOOD IN THE SNOW	(Buddah BDS 5614)	1974

NB: (3) also released in England (Buddah BDLH 5011).

An heavy rock outfit notable for the screaming female vocals of Jinx Dawson. They released at least three albums. Produced by Bill Traut (Aorta, Shadows of Knight...), their first one attempted to mix psych rock with Black Mass "liturgy" for generally enjoyable results and contained ten tracks: *Black Sabbath*, *Dignitaries Of Hell*, *Pact With Lucifer*, *For Unlawful Carnal Knowledge*... The album came with a nice gatefold cover with lyrics and several pictures of the "ceremony".

Their subsequent releases were in the same style.

(Stephane Rebeschini)

Joe Covington's Fat Fandango

Personnel:

JOE E. COVINGTON	drms, vcls	A
SENATOR PATRICK CRAIG	keyb'ds	A
STEVIE MIDNITE	gtr	A
JACK PRENDERGAST	bs	A

ALBUM:

1(A)	JOE E.COVINGTON'S FAT FANDANGO	(Grunt BLF1-0149)	1973

45s:

1	Boris The Spider / I'll Do Better Next Time	(Original Sound 74)	1967

NB: (1) as **Joey Covington**.

After a Kim Fowley/Michael Lloyd produced 45, **Joe Covington** played drums with Jorma Kaukonen and Jack Cassady for the first live gigs of Hot Tuna. He eventually became the drummer of the Jefferson Airplane for *Bark* but quit the group in 1973 to go solo.

His sole album was released on Grunt, the 'Airplane label, and produced by Pat Ieraci. Musically patchy, it contains seven tracks written by **Covington** and mixes good west-coast guitar solos with loose improvisation and generally weak vocals.

Covington had earlier been in The Fenways and also later played on Peter Kaukonen's *Black Kangaroo* and Papa John Creach's first album. Patrick Craig joined the Tazmanian Devils in 1980.

His version of The Who's *Boris The Spider* has been compiled on *Mindrocker, Vol. 12*.

(Stephane Rebeschini)

The Cowsills

45:

1	All I Wanta Be Is Me/And The Next Day Too	(Joda 103)	1965

A New England family-teen combo. The 'A' side has resurfaced on *Hipsville 29 B.C., Vol. 1*. Precursors to The Osmonds brand of sibling pop, they were an all family band managed by an ex-military father. They had numerous further releases, including the flower-power *The Rain, The Park, And Other Things*, which is reputedly worth a spin.

Danny Cox

Personnel:

DANNY COX	gtr, vcls	A B
JOHN KAHN	bs	A B

STEVE LEFEVER	bs	A
RICHARD RUSHER	gtr	A
MERLE SAUNDERS	keyb'ds	A
PATRICK SHANAHAN	drms	A
BILL VITT	drms	A
JOSE CHEPITO ARIAS	perc	B

ALBUMS:

1(A)	BIRTH ANNOUNCEMENT	(Together ST-1011)	1969
2(B)	DANNY COX	(Dunhill)	1971

From the San Francisco Bay Area, **Danny Cox** was a black singer/songwriter who probably benefited from Richie Havens' success to get a recording deal. His albums are a decent mix of folk, blues and Bay Area rock and are maybe mainly of interest for his accompanist musicians: on his first album, Steve Lefever went on to form Medecine Ball with Dewey Martin and Patrick Shanahan would later work with Rick Nelson. On the Dunhill album, produced by Nick Gravenites, **Cox** played with the ubiquitous jamming companions of Jerry Garcia plus Chepito Arias from Santana.

(Stephane Rebeschini)

Crabby Appleton

TOP

Personnel:

FELIX "FLACO" FALCON	perc	A
MICHAEL FENNELLY	gtr, vcls	A
CASEY FOUTZ	keyb'ds	A
HANK HARVEY	bs	A
PHIL JONES	drms	A

ALBUMS:

1(A)	CRABBY APPLETON	(Elektra AKS 74067)	1970
2(A)	ROTTEN TO THE CORE	(Elektra AKS 74106)	1971

45:

1	My Little Lucy/Some Madness	(Elektra)	1970

NB: (1) also released in France with a PS (Vogue/Elektra INT 80258).

Formed by Michael Fennelly after the end of Millenium and Sagittarius, **Crabby Appleton** was one of the early seventies Californian rock groups signed by Elektra, along with Rhinoceros or the Wackers. Their first album was produced by Don Gallucci (from Don and The Goodtimes and Touch) and enjoyed reasonable success, allowing them to release a second album on which they used some female background vocals. Their music was characterized by Fennelly's vocals (sometimes inspired by Robert Plant) and his good lead guitar work. Their songs combine hard rock and melodic pop/rock.

Fennelly later moved to England and released two solo albums: *Lane Changer* with Rod Argent (Epic KE 32703, 1974) and *Strangers Bed* (Mercury SRM 1-1043, 1975). Felix Falcon became a session musician.

(Stephane Rebeschini)

The Crabs

Personnel:

- JERRY DeJONG ld gtr
- ROBBIE LEFF rhythm gtr, vcls
- ED RUDNICK III bs
- ALEC SMITH drms

45:

1. Chase Yourself/Bye Bye My Little Girl (Universal 30495) 1967

Formed in 1966 by childhood friends Alec Smith and Robbie Leff, **The Crabs** were managed by prominent Houston agent and big-band leader, Buddy Brock, who produced their only record, *Chase Yourself* b/w *Bye Bye My Little Girl* on Brock's own Universal label. Both songs were written by Leff.

Chase Yourself met with no success on Houston radio (many thought that the 'B' side should've been the A-side) but it did chart in Beaumont, Texas and Lake Charles, Louisiana where **The Crabs** also made their one and only TV appearance on a local morning show. There they lip-synched their single and promoted that night's appearance at the opening of a Lake Charles nightclub, The Cave. One embarrassing moment of the live TV show: Someone in the booth mistakenly played the opening 20 seconds of the 45 at 33rpm... no doubt the longest 20 seconds in the brief career of **The Crabs**.

Typical songs from the group's set list included those of the Yardbirds, The Beatles, Gerry and The Pacemakers, Johnny Rivers, Sam The Sham and The Pharaohs, Paul Revere and The Raiders, Wilson Pickett and Roy Head and The Traits.

After playing steadily for almost two years the group broke up when drummer Smith went off to college in El Paso and Leff moved to Los Angeles to pursue songwriting. Although Leff's music never enjoyed great success, his songs were recorded by a diverse group of artists including Nancy Sinatra, Johnny Winter and Alice Cooper.

Leff moved back to Houston in 1982 where he currently performs in the '60s music duet, Speedy Mancini with singer/drummer Dale Marks. Alec Smith is married with two grown children and is in the insurance business. Jerry DeJong was last heard of teaching guitar and Ed Rudnick's whereabouts are currently unknown.

You can also find the 'A' side of their 45 on *Highs In The Mid-Sixties Vol. 12: Texas, Part Two* and *Acid Visions - The Complete Collection, Vol. 1* (3-CD).

The Crackerjack Society

45:

1	Walk In The Sky/ Listen To This Side	(Columbia 44434)	1966

An unknown garage band.

(Stephane Rebeschini)

Crazy Elephant

Personnel:

- LARRY LAUFER keyb'ds, vcls A
- BOB AVERY drms A
- RONNIE BRETONE bs A
- KENNY COHEN keyb'ds, sax, vcls A
- HAL KING vcls A

ALBUM:

1. (A) CRAZY ELEPHANT (Bell 6034) 1968

45s:

1. Gimmie Gimmie Good Lovin'/Dark Part Of My Mind (Sphere Sound 77005) 1968
2. Gimmie Gimmie Good Lovin'/Dark Part Of My Mind (Bell 703) 1968 12
3. Sunshine, Red Wine/Pam (Bell 804) 1969 104
4. Gimmie Some More/My Baby (HoneyPie) (BeII817) 1969 116
5. There's A Befter DayA-Comin' (NaNaNaNa)/Space Buggy (Bell 846) 1969
6. Landrover/There Ain't No Umbopo (Bell 875) 1970

NB: (1) also issued in Spain (EMI J00690096M) 1968, in a PS showing a drawing of... a crazy elephant.

This bubblegum outfit was originally put together in the studio by producers Jerry Kasenetz and Jeff Katz with Robert Spencer, formerly of The Cadillacs, on vocals. The above line-up is for the touring group that was formed later. They are best remembered for *Gimmie Gimmie Good Lovin*, which had the pounding beat and immediate appeal that typified bubblegum music but the flip is superb slice of U.S. psychedelia with a long organ introduction and haunting vocals.

Although the album includes *Gimme Gimme Good Lovin'*, the rest of the material is also different. The opening cut is a long version of *Respect*, featuring heavy organ and flute solos. Apparently the 45 group was a studio creation but the band which recorded the album was formed by New York musicians, who'd earlier recorded as Livin End.

Dark Part Of My Mind also appears to have been released as the flip to Captain Groovy and His Bubblegum Army's sole 45 and can be found on *Buzz Buzz Buzzzzzz Vol. 2* (CD).

(Vernon Joynson/Stephane Rebeschini/Max Waller)

The Crazy Teens

45:

1. Crazy Date/? (Scott 19) 196?

From Tuscaloosa, Alabama, you'll also find *Crazy Date* on *Scum Of The Earth, Part 1*. (Max Waller)

Papa John Creach

Personnel:

JACK BONUS	sax	A
DAVID BROWN	bs	A
JACK CASADY	bs	A B
JOHN CIPOLLINA	gtr	A
JOEY COVINGTON	drms	A
PAPA JOHN CREACH	electric violin, vcls	A B
JERRY GARCIA	gtr	A
PAUL KANTNER	gtr	A
JORMA KAUKONEN	gtr	A B
MIKE LIPSKIN	organ	A
SKIP OLSEN	bs	A
SAMMY PIAZZA	drms	A B
DOUGLAS RAUCH		A
CARLOS SANTANA	gtr	A
PETE SEARS	bs	A
GRACE SLICK	vcls	A
ZULU	backing group	B

ALBUM:

1(A)	PAPA JOHN CREACH	(Grunt FTR-1003)	1971
2(B)	FILTHY	(Grunt FTR-1009)	1972

45:

1(A)	The Janitor Drives A Cadillac/Over The Rainbow	(Grunt 65-0501)	1971

Born in 1917, **Papa John Creach** was a black violin player who joined Hot Tuna in 1970 and the Jefferson Airplane in 1971. His first album for Grunt (the 'Airplane label) can interest the Bay Area fans because of the participation of the whole of 'Airplane, plus Jerry Garcia, John Cipollina, Pete Sears, Carlos Santana...

Musically patchy, it contains some excellent tracks (*The Janitor Drives A Cadillac*, sung by Grace Slick and written

by Covington; *Plunk A Little Funk, Everytime I Hear Your Name* and *String Jet Rock* with Casady, Kaukonen and Piazza in an electric formation). Alas, insipid covers of *Over The Rainbow* and *Danny Boy* reduce the global quality of this surprising album.

In 1972, **Papa John** created his own group, Zulu, and recorded his second album *Filthy* which is not as good, his main highlight being the Kaukonen composition *Walking The Tou-Tou*.

Creach later joined Jefferson Starship and kept on recording under his name during the '70s. He died in the early '90s.

(Stephane Rebeschini)

Creation's Disciples

TOP

45:

1. Psychedelic Retraction/I'll Remember (RED VINYL) (Dawn 309) 196?

From New Jersey, their superb psych/punk effort *Psychedelic Retraction* can be heard on *Psychedelic Unknowns, Vol. 4* and *Destination Frantic!* (CD).

Creation of Sunlight



TOP

Personnel:

- RON CLARK A
- CARL ESTRELLA A
- JERRY GRIFFIN A
- BOB MORGAN A
- STEVE MONTAGUE A
- DON SAIN A
- GARY YOUNG A

ALBUM:

1. CREATION OF SUNLIGHT (Windi ST 1001-1002) 1968 R4

NB: Also issued on CD (Mystic 7) 1997.

A very rare Southern Californian pop/psych album with dual organ, fuzz and sunshine vibes similar to Strawberry Alarm Clock. (Vernon Joynson)

Creatures Inc.

TOP

45s:

1	Letters Of Love / All About Love	(Oxon Hill 1001)	196?
2	Stop Your Sobbing/Letters Of Love	(Jet Set 1004)	1966

Originally from Rome, New York they relocated to Washington D.C. and picked up a couple of new members from Georgetown outfit The Tejuns en route. *Letters Of Love*, rather a nice harmony pop effort in the Zombies mould, can also be heard on *Highs In The Mid-Sixties, Vol. 22: The South - Part 2*.

Confusingly the Jet Set 45 has also been seen listed as by an apparently different group, The Creations. Can anyone confirm this?

(Max Waller)



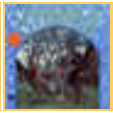
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Creedence Clearwater Revival *to* Cromagnon

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Creedence Clearwater Revival
- Creme Soda
- The Crimson Bridge
- The Critters
- Cromagnon

Creedence Clearwater Revival



TOP

Personnel:

DOUG CLIFFORD	drms	A B
STU COOK	bs	A B
JOHN FOGERTY	vcl, ld gtr	A B
TOM FOGERTY	gtr, vcls	A

ALBUMS:

1(A)	CREEDENCE CLEARWATER REVIVAL	(Fantasy 8382)	1968 52
2(A)	BAYOU COUNTRY	(Fantasy 8387)	1969 8
3(A)	GREEN RIVER	(Fantasy 8393)	1969
4(A)	WILLY AND THE POOR BOYS	(Fantasy 8397)	1969
5(A)	COSMO'S FACTORY	(Fantasy 8402)	1970
6(A)	PENDULUM	(Fantasy 8410)	1970
7(B)	MARDI GRAS	(Fantasy 9404)	1972
8(B)	LIVE IN EUROPE	(Fantasy CCR1)	1974

NB: All these albums have also been released in Germany, England, Italy, France and Holland. Several reissues exists on vinyl and CD. Countless compilations have also been released, without any rarities.

45s:

1	Suzy Q, pt. 1/Suzy Q, pt. 2	(Fantasy 616)	1968 11
2	I Put A Spell On You/Walk On The Water	(Fantasy 617)	1968
3	Proud Mary/Born On The Bayou	(Fantasy 619)	1969 2
4	Bad Moon Rising/Lodi	(Fantasy 622)	1969
5	Green River/Commotion	(Fantasy 625)	1969
6	Down On The Corner/Fortunate Son	(Fantasy 634)	1969 3
7	Travelin' Band/Who'll Stop The Rain	(Fantasy 637)	1970 2
8	Up Around The Bend/Run Trough The Jungle	(Fantasy 641)	1970 4
9	Lookin' Out At My Back Door/Long As I Can See The Light	(Fantasy 645)	1970

10	Have you ever seen the Rain/Hey Tonight	(Fantasy 655)	1971
11	Sweet Hitch Hiker/Door To Door	(Fantasy 665)	1971
12	Someday Never Comes/Tearin' Up The Country	(Fantasy 676)	1972

NB: All these singles are LP tracks and have also been released by Bellaphon on Germany with picture sleeves, by America and Fantasy in France with picture sleeves, by Fantasy in Italy with picture sleeves and by Liberty in the U.K.. France also issued two other singles: *Bootleg/Good Golly Miss Molly* (America 17010) 1968 and *Molina/Sailor's Lament* (Fantasy 17038) 1971.

When they renamed themselves with this strange name, the former Golliwogs were wishing to make a new start, relying on their roots: raw blues-tinged sounds from Memphis and New Orleans. Their first 45, a good cover of Dale Hawkins' *Suzy Q* reached No. 11 in the charts in October 1968. The debut album was greeted with much critical approval and sold surprisingly well, reaching No. 52 in the charts. The following albums established **Creedence** as a very popular act. The prolific songwriting skills of John Fogerty helped the group to release six albums in three years and most of the songs were a powerful mix of blues, rockabilly, rock and R&B with clever lyrics, often expressing the working-class sensibility (*Fortunate Son*, *Lodi*). They were probably the only San Francisco band whose public thought they were from Louisiana or Tennessee.

In February 1971, Tom Fogerty had quit the band to pursue a solo career. John gave in to the demands of the rhythm section for more artistic freedom and their final album, *Mardi Gras*, was an artistic desaster, the singing and songwriting abilities of Cook and Clifford being really limited.

When the group broke up, Doug Clifford recorded a solo album *Cosmo* (Fantasy 9411) 1972, which is better avoided. Clifford and Cook kept on working together, first with Doug Sahm (the excellent *Groover's Paradise* was produced by Clifford) then with the Don Harrison Band and Russell DaShiell. Stu Cook then worked with Roky Erikson (he produced *The Evil One*) and later formed Southern Pacific, a successful country rock act with other San Francisco veterans (John McFee, Keith Knudsen).

In 1996, Clifford and Cook formed Creedence Clearwater Revisited and are still touring, mostly in Northern Europe.

John Fogerty first created the Blue Ridge Rangers, a country/blues/hillbilly act whose album sold quite well (it was in fact Fogerty solo playing all the instruments!) and went "really" solo in 1973, recording some singles and an excellent *John Fogerty* in 1975. Being in a long-term procedure with Fantasy to get his royalties back, he stopped recording for ten years and finally came back in 1985 with *Centerfield* which was very successful. He is still recording and touring.

(Stephane Rebeschini)

Creme Soda



TOP

Personnel:

- JIM WILSON bs, keyb'ds, vcls A
- BILL TANON gtr, bs, harp, mandolin, vcls A
- RON JUNTUNEN ld gtr,bs A
- ART HICKS drms A

ALBUMS:

1. (A) TRICKY ZINGERS (Trinity CST-11-LA) 1975

NB: (1) issued with picture of group on cover, and also in a black & white cover.

45s:

1. Keep It Heavy/And That Is That (Trinity 112) 1975
2. Keep It Heavy/And That Is That (Trinity 45121) 1975
3. (I'm) Chewin' Gum/Roses All Around (Trinity 45122) 1975

Hailed from Milwaukee, Wisconsin, where they first started playing together in 1972. Both 45s are from their album, which contains quite a range of styles. Melodic soft rock predominates as evidenced by *Give It Up, Tonight, Deep In A Dream, Keep It Heavy* and *Daydreamin'*; but there's also a couple of weirder more psychedelic tracks in the early Pink Floyd mould - *Numero Uno* and *The Beat Song*; some rockabilly/punk *(I'm) Chewin' Gum* and *When The Sun Shines* and a bit of punk/blues on *That ls That*. Overall, it's worth investigating. Ron Juntunen, incidentally, later played with Oklahoma.

Keep It Heavy and *Tonight* were later included on *Endless Journey, Phase Two* in 1983. There were rumours of another album entitled *Live Zingers*, but this is now known not to exist.

The Crimson Bridge

TOP

ALBUM:

1	THE CRIMSON BRIDGE	(Myrrh MST-6503)	c1973

Described on the back cover as "rock-jazz-latin-progressive-blues-acid-folk sounds", this album contains lots of lead guitar (but also some horns) and may interest some curious readers. Side one has five originals:- *Better Times, Comin', He's Alive, Easy Ways*, and *Birthright*. Side two is a side long *Suite* broken into three movements *Searching In Reality, Experience* and *Beginning Of Joy*.

Myrrh was a Xian rok/folk label.

(Stephane Rebeschini)

The Critters

TOP

Personnel:

DON CICCONE	rhythm gtr, vcls	A
CHRIS DARWAY	keyb'ds, autoharp, vcls	A B
JACK DECKER	drms	A B
KENNY GORKA	bs, vcls	A B C
BOB PODSTAWSKI	sax, vcls	A
JIM RYAN	gtr, vcls	A B C
BOB SPINELLA	keyb'ds	C
PAUL GLANZ	gtr	C
JEFF PELOSI	drms	C

ALBUMS:

1(A)	YOUNGER GIRL	(Kapp KS-3485)	Aug. 1966 147
2(B)	TOUCH AND GO WITH THE CRITTERS	(Project 3 PB 4001)	1968
3(C)	THE CRITTERS	(Project 3 PB 4002)	1969

45s:

1	Georgianna/I'm Gonna Give	(Musicor MU-1044)	1964
2	I'm Telling Everyone/No One But You	(Prancer PR-6001)	1965
3	Children And Flowers/He'll Make You Cry	(Kapp 727)	Dec. 1965
4	Younger Girl/Gone For A While	(Kapp 752)	Apr. 1966 42
5	Mr Dieingly Sad/It Just Won't Be That Way	(Kapp 769)	Jul. 1966 17
6	Bad Misunderstanding/Forever Or No More	(Kapp 793)	Nov. 1966 55
7	Marryin' Kind Of Love/New York Bound	(Kapp 805)	Jan. 1967 111
8	Don't Let The Rain Fall Down On Me/Walk Like A Man Again	(Kapp 838)	Jun. 1967 39
9	Little Girl/Dancing In The Streets	(Kapp 858)	Oct. 1967 113
10	Good Morning Sunshine/A Moment Of Being With You	(Project 3 1326)	1967
	Touch'n'Go/Younger Generation	(Project 3 1332)	1968
11	Cool Sunday Morning/Lisa But Not The Same	(Project 3 1349)	1968
12	I Just Want To Sit Right Here And Look At You/ She Said She Loved Him	(Project 3 1363)	1969

NB: There are also two French EPs with PS from 1966 (Vogue Kapp KEV 13028 / 13031 respectively).

This New Jersey flower power pop quintet first attracted attention when they recorded *Younger Girl*, a John Sebastian song from the first Lovin' Spoonful album. The 45 gave them the first of their four U.S. hits and their first album was a delightful summery disc.

Originally called The Vibra-Tones, when they signed up to Kama Sutra Records, they were forced to record covers although the band had a large amount of original material ready. After recording the Jackie DeShannon song *Children And Flowers* for their first Kama Sutra single, the band wanted the Don-Ciccone original, *Mr Dieingly Sad* for their second but when the label insisted on *Younger Girl*, four of the members went on strike rather than record the song. Subsequently, only Don and Kenny appeared on the single.

The record company then relented and *Mr Dieingly Sad* became their biggest hit. Soon after Don and Bob left to join the Air Force and a few months later, Jack Decker was drafted. Chris Darway then left to return to college and

Jimmy Ryan and Kenny Gorka were left to carry the name with some hired musicians

In late '67 they signed to Enoch Light's Project 3 label, whose interest lay in making interesting use of cutting edge recording technology rather than music per se. they were subsequently featured on Light's "Popular Science" series of stereo/quad test LP's.

Jim Ryan later worked with Carly Simon and Gumhill Road, Kenny Gorka went on to Steeplechase, an altogether heavier outfit whose LP, *Lady Bright* is quite collectable. He later became the manager of The Bitter End in New York City; Don Ciccone went off to write songs (for the Innocence) and later joined The Four Seasons, whilst Chris Darway became "Inventor in Residence" at Princeton University.

Their most successful 45, *Mr Dieingly Sad* can also be heard on *Nuggets, Vol. 11*, whilst you can find the earlier *For A Long Time* on *Destination Frantic!* (CD); and *Don't Let The Rain...* on *Every Groovy Day*.

(Max Waller / Joe Foster / Vernon Joynson/Lloyd Peasley/Stephane Rebeschini)

Cromagnon



TOP

Personnel:

- BRIAN ELLIOT A
- AUSTIN GRASMERE A

ALBUM:

1. (A) CROMAGNON (ESP 2001) 1969

NB: (1) reissued on CD by ESP as *Cave Rock*.

This duo came from Connecticut. Their album was weird, full of sound effects and improvised music. Originals are still possible to obtain relatively cheaply, although the album has also been reissued on CD. *Caledonia* was also included on an ESP sampler. It previews the rage/angst music represented well by Ministry in the late eighties.



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Crome Syrcus *to* The Cult

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Crome Syrcus
- David Crosby
- Crosscut Saw
- Crow
- Crowfoot
- The Crusade
- The Crusaders
- The Cryan' Shames
- The Crystal Ball
- Crystal Chandelier
- Crystal Garden
- Crystal Mansion
- Crystal Rain
- Cucumber
- Culls
- The Cult

The Crome Syrcus

TOP

Personnel:

- LEE GRAHAM vcls, bs, flte A
- DICK POWELL mouth harp, keyb'ds A
- ROD PILLOUD drms A
- TED SHREFFLER keyb'ds A
- JOHN GARBORIT ld gtr A

ALBUM:

1. (A) LOVE CYCLE (Command RS 925) 1968

45s:

1. White Korte Feather/Blue Morning (Merrilyn 5303) 196?
2. Lord In Black/Long Hard Road (Piccadilly 256) 1968
3. Take It Like A Man/Crystals (Command 4111) 1968

4. Take It Like A Man/Cover Up (Command 4111) 1968
5. Lord In Black/Elevator Operator (Jerden 921) 1969

Originally from Seattle The Crome Syrcus relocated to San Francisco. The title track of their album, a 17 minute composition, commences with religious chanting superimposed upon electric organ, which later gives way to an extended psychedelic suite. *Crystals* on Side 1 is notable for some fine flutework, and the preceding track, *You Made A Change In Me* is a soothing gentle number. The Command 45 was taken from the album. They won a songwriting award in the Bay Area in 1969.

Elevator Operator can also be found on *History Of Northwest Rock, Vol. 6*, and the heavy broody *Lord In Black* reappears on *Psychedelic Unknowns Vol. 3* (CD).

David Crosby

TOP

ALBUM:

1	IF I COULD ONLY REMEMBER MY NAME	(Atlantic SD 7203)	1970

NB: (1) also released in the U.K., France, and Germany.

Recorded shortly after the death of his girlfriend, Christine Gail Hinton, the first solo album by **David Crosby** contains some decent tracks but will not appeal to everyone, and many will find it boring. It's main interest today is probably the stellar backing group: four members of the Dead (Garcia, Lesh, Hart and Kreutzmann), two from Santana (Shrieve and Rolie), four from the 'Airplane (Grace Slick, Kantner, Casady, Kaukonen), one from Quicksilver (Freiberg), plus Graham Nash, Neil Young, Joni Mitchell and Laura Allen.

The music is very laid back and as one may expect, given the personnel, contains some good guitar parts. The material was penned by **Crosby** with some help from Young, Nash, Garcia, Lesh and Shrieve. The strangest track is an accapella version of the French traditional *Orleans, Beaugency*.

The album was enginereed by Stephen Barncard, who also worked with Chet Nicholls and went on to form Oasis (the US one!). **David Crosby** worked throughout the '70s and '80s with Graham Nash and occasionally Steve Stills and Neil Young. He also spent various periods in jail. After some severe health problems, he is now intensively touring and recording, solo or with his two groups, CPR and the reformed CSN&Y.

David Crosby was of course one of The Byrds.

(Stephane Rebeschini)

Crosscut Saw

TOP

ALBUM:

1	MAD, BAD, AND DANGEROUS TO KNOW	(Private Pressing)	1974 SC

A wild Florida acid blues-rock outfit with raw vocals and good guitar leads.

(Stephane Rebeschini)

Crow

Personnel:

DENNY CASSWELL	drms	A
DAVE "KINK" MIDDLEMIST	keyb'ds	A
DAVE WAGGNER	vcls	A
DICK WIEGAND	ld gtr	A
LARRY WIEGAND	bs	A

ALBUMS:

1	CROW MUSIC	(Amaret 5001)	1969
2	CROW BY CROW	(Amaret 5006)	1970
3	MOSAIC	(Amaret 5009)	1971
4	BEST OF	(Amaret 5012)	1972
5	DAVID WAGNER, CROW	(Amaret 5013)	1972

NB: (1) and (2) also released in the U.K. by Stateside.

45s:

1	Something In Your Blood/Yellow Dawg	(Amaret ?)	1971

NB: (1) also released in Spain with a picture sleeve (Exit/Ekipo 2605B) 1971.

Previously known as South 40, **Crow** was a competent rock group with occasional good songs and guitar work. They must have had some success as they released four albums plus a "best of" on a small label. *David Wagner, Crow* is in fact a solo album with session musicians.

(Stephane Rebeschini)

Crowfoot

Personnel:

RUSSELL DaSHIELL	gtr, vcls, keyb'ds, bs	A B
RICK JAEGER	drms	A
DON FRANCISCO	drms, perc, vcls	B
SAM McCUE	gtr, vcls	B
(BILL MEEKER	drms	B)
(BILL SUTTON	bs	B)

ALBUMS:

1(A)	CROWFOOT	(Paramount 265)	1970
2(B)	FIND THE SUN	(ABC ABCS-745)	1971

NB: (2) also released in the U.K. (Probe 1042) 1971.

Originating from the San Francisco area, Russell DaShiell had previously played with Norman Greenbaum, guested on A.B.Shky's debut album and played on Harvey Mandel's *Games Guitar Play*. He formed **Crowfoot** with Rick

Jaeger (ex-A.B.Shky) in 1970.

After a first album for Paramount, they signed with ABC and recruited Sam McCue, a guitarist who was also associated with A.B.Shky. Produced by Russ Gary and DaShiell (who also wrote all their material), their second album is probably better avoided. The lyrics (*Summer's Gone, Travel in Time, Hollywood*) are typical of the Californian groups of that period and the guitar parts are often interesting, but the songs are rather lacklustre and tend to sound very similar.

After **Crowfoot**, Russell DaShiell became a session musician (playing with Portland, Alexander Harvey, William Truckaway amongst others). Teaming up with ex-Creedence members, he also played on Tom Fogerty's solo albums and formed the Don Harrison Band in 1976 with Doug Clifford and Stu Cook. He also released a decent rock album *Elevator* in 1978.

Sam McCue and Don Francisco would do much better with Atlee and Atlee Yeager. Francisco would also be in Highway Robbery.

(Stephane Rebeschini)

The Crusade

TOP

45:

1. Psychedelic Woman/Fade Away (Golden North 103) 196?

Psychedelic Woman, a guitar-driven garage-punker with snarling vocal, figures on *Scum Of The Earth, Part 2*, and is the first uncovered example of "pipeline psych" from Junean, Alaska!. Both sides of the 45 have also recently resurfaced on *A Trip On The Magic Flying Machine* and the flip, *Fade Away*, is a slow number with catchy guitar and sound effects.

The Crusaders

TOP

ALBUM:

1	MAKE A JOYFUL NOISE WITH DRUMS AND GUITARS	(Tower ST50??)	1966

A five piece gospel rock group, quite similar to some Chambers Brothers albums.

(Stephane Rebeschini)

The Cryan Shames

TOP

Personnel:

- DENNIS CONROY drms A B C

- TOM DOODY (TOAD) vcls A B C D
- JIM FAIRS ld gtr A B C
- JIM PILSTER (J.C. HOOKE) drms, tamb, vcls A B C D
- DAVE PURPLE (GRAPE) bs, keyb'ds A
- GERRY STONE (STONEHENGE) gtr A B
- LENNY KERLEY bs, vcls B C D
- ISAAC GUILLORY gtr, vcls C D
- DAVE CARTER ld gtr D
- AL DAWSON drms D

ALBUMS:

1. (A) SUGAR AND SPICE (Columbia CP 2589) 1966 192
2. (C) A SCRATCH IN THE SKY (Columbia CP 2786) 1967 156
3. (D) SYNTHESIS (Columbia CP 9719) 1968 184

NB. (1) reissued with five additional tracks - the 'A' sides of their 3rd - 7th 45s (Decal LIK 37) 1988. There's also a Columbia Legacy eighteen track compilation entitled *Sugar And Spice (A Collection)* 1992.

45s:

1. Sugar And Spice/Ben Franklin's Almanac (Destination 624) June 1966 49
2. I Wanna Meet You/We Could Be Happy (Columbia 4-43836) Nov 1966 85
3. Mr. Unreliable/Georgia (Columbia 4-44037) Feb 1967 127
4. It Could Be We Are In Love/I Was Lonely When (PS) (Columbia 4-44191) June 1967 85
5. Up On The Roof/Sailing Ship (Columbia 4-44457) Mar 1968 85
6. Young Birds Fly/Sunshine Psalm (Columbia 4-44545) May 1968 99
7. Greenberg, Glickstein, Charles, David Smith & Jones/The Warm (Columbia 4-44638) Sept 1968 115
8. FirstTrain To California/A Masters Fool (Columbia 4-44759) Feb 1969
9. Rainrnaker/Bits And Pieces (Columbia 4-45027) Oct 1969

Originally known as The Travelers, this Chicago-based act were clearly influenced by the British music invasion. Indeed it was their cover version of *Sugar And Spice*, which had given The Searchers a big U.K. hit back in 1963, which attracted the attention of Columbia, leading them to take over the distribution of their 45. A latter cover of Lennon-McCanney's *You're Gonna Loose That Girl*, which was probably intended as the follow-up, got lost somewhere in their switch from Destination to Columbia and only got an airing much later when Happy Tiger included it on their *Early Chicago* compilation.

After signing to Columbia they concentrated on putting out their first album which had a considerable Byrds influence and some good original compositions, notably Jim Fair's *Ben Franklin's Almanac*. It also contained some well done cover versions of classics like, *Hey Joe*, *lf l Needed Someone*, *We Gotta Get Out Of This Place*, *We'll Meet Again* and *She Don't Care About Time*. It peaked at No. 192 in the U.S. Album Charts.

Further 45s followed:- another Jim Fair composition from their debut album, *I Wanna Meet You*, which became a minor hit, and *Georgia*, which was even less successful.

Gerry Stone was drafted and further line-up changes took place before they began work on a second album. The result was rather bland but a marked advance in terms of production and harmony. Commercially it was more successful than their first, climbing to No. 156. Meanwhile they enjoyed a minor 45 hit with *It Could Be We Are In*

Love - one of their more inventive singles. Like the follow-up, *Up On The Roof*, it made the No. 85 spot.

Their third album *Synthesis* had strong material and lavish instrumentation but could only manage No 184 in the Album Charts. For this release Dave Carter had joined from the recently disbanded Saturday's Children.

In 1969, Carter, Kerley, and Dawson joined with members of Aorta to do an album of Navy public service spots under the moniker **Aorta/Cryin' Shames Ensemble**. The following year the band called it quits.

They've also resurfaced on some compilations. Their most relevant recording to this archive *Ben Franklin's Almanac* can be heard on *Pebbles, Vol. 7* (CD), *Destination Frantic!* (CD), *Garage Music For Psych Heads* and *A Journey To Tyme, Vol. 2*, whilst *Sugar And Spice* (their biggest hit) resurfaced on Lenny Kaye's *Nuggets* and Rhino's *Nuggets, Vol. 3*.

Isaac Guillory gave it a go solo and issued at least one 45 (*Sidewalks Of America/Steamboat* on Atlantic (UK 10442) (UK #) in 1974) and an LP, *Isaac Guilloly* (Atlantic SD 7307) 1974, in the folky 'singer-songwriter' mould. In the nineties Jim Pilster, who got his nickname because he had a hook instead of a left hand was still singing for a re-formed **The Cryan Shames**, for which Tom Doody also makes occasional appearances.

For more information on the band check their website: http://www.geocities.com/SunsetStrip/Palms/4670

(Vernon Joynson / Max Waller / Lloyd Peasley)

The Crystal Ball

TOP

45:

1. Trans-Love Airways (Fat Angel)/You're A Big Girl Now (Smash S-2092) 1967

Stoned psych one-off cover of Donovan, backed by a Lovin' Spoonful cover in a melodic pop vein. Produced by Roger Karshner (Bhagavad Gita, National Gallery), Richard Toops and Joel Corey (of the Capes Of Good Hope).

You can also find *Trans-Love Airways* on *Sixties Rebellion Vol. 11*. (Max Waller).

Crystal Chandelier

TOP

45s:

1. The Setting Of Despair/It's Only You (United Artists 50284) 1968
2. Suicidal Flowers/Land Of Love (Cobblestone 730) 1969

A psychedelic punk outfit from Providence, Rhode Island. The inclusion of *Suicidal Flowers*, which had a distinctively Eastern flavour, on *Pebbles Vol. 3 - The Acid Gallery*, introduced them to a wider audience. More recently the song has been included on the *Acid Dreams Epitaph* CD, and *Pebbles Box* set. You can also track down *The Setting Of Despair* on *Acid and Flowers* CD, *Son Of Gathering Of The Tribe* and *Punk Ballads From The Sixties*.

(Vernon Joynson / Max Waller / Erik Lindgren)

Crystal Garden

45:

1 Flash/Peach Fuzz Forest (Bay Town) c1968

From Hayward, California, a good psych single with an interesting lead guitar.

(Stephane Rebeschini)

Crystal Mansion

45:

1 If I Live/Goin To Carolina (Colossus) 1968

An unknown folk pop group

(Stephane Rebeschini)

Crystal Rain

45s:

1. Hey Ma Ma/Funeral At Dawn (Vangee 904100) Apr. 1969
2. You And Me/World On Fire (Dynamic Sound 91101) Nov 1969

This band came from Dayton, Ohio. Their first 45, *Hey Ma Ma* has quite a hypnotic quality, with well thought out fuzz, keyboard pulses and inventive drumming. Their follow up *You And Me*, is also a fine tripped-out, echo-soaked mind-blast. Check it out!

Both 'A' sides have also appeared on comps. You can find *Hey Ma Ma* and *You And Me* on *Sixties Rebellion, Vol. 11* (CD); *Hey Ma Ma* on *A Lethal Dose Of Hard Psych*; *You and Me* on *An Overdose of Heavy Psych* (CD), *Turds On A Bum Trip Vol's 1 & 2* CD and *Echoes In Time, Vol. 2*.

(Max Waller)

Cucumber

45:

1. Don't Make Me Cry/Under (Cobblestone CB 715) 1968

An obscure outfit which recorded just this one 45. The flip, a heavy fuzz instrumental number, is on *Psychedelic Unknowns, Vol. 6* and *Everything You've Always Wanted To Know....* CD, whilst the top-side, also composed by a

Robert Esposito, is a heavy mid-tempo fuzzy thriller.

Culls

45:

1	Midnight To Six Man / Walk On By	(MY 2918)	1967

The *Midnight To Sixty-Six* compilation revisits the **Culls**' rather conservative cover of the Pretties' classic on their sole 45. Based in Little Rock, Arkansas, the MY label seems to have had a monopoly on the area's burgeoning mid-60s scene and released fine 45s by the likes of the Dutch Masters, Egyptians, Romans and Spires Of Oxford.

(Max Waller)

The Cult

45s:

1	Fire And Flood/I Don't Know	(20th Century Fox 621)	1965
2	Here I Stand/You Know, You Really Hurt Me Girl	(20th Century Fox 6636)	1966

From New York City, *Here I Stand* can be heard on *Vile Vinyl, Vol. 1* and *Fire And Flood* on . A mystery outfit from Riverside, Long Island. They released two moody pop-punk 45s that are proving popular now with compilers: *Fire And Flood* is on *Every Groovy Day*, *I Don't Know* is on Leaving It All Behind, and *Here I Stand* on *Vile Vinyl Vol. 1*.

(Vernon Joynson/Max Waller/Mike Markesich)



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Curfew *to* The Cyrkle

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Curfew
- Current Event
- Don Curry and The Instigators
- Rick Curtis Affair
- Jimmy Curtiss
- Custer and The Survivors
- Customs Five
- Cutty Sark
- Cyclones
- Cykle
- Cynara
- The Cynics
- The Cyrkle

Curfew

TOP

ALBUM:

1. LET THERE BE DARK: AND THERE WAS DARK (United Artists UAS 6746) 1970

45:

1. Photogenic Jenny/Wait For The Moment (United Artists 50651) 1970

A faceless outfit, who get no credits or pictures on this minor-league U.A. album. However, they do produce the odd bit of vibrant heavy keyboard pop-rock with strong fuzzy guitar. *Photogenic Jenny* kicks off nicely in that vein, but the album quickly disappoints, slipping into insipid easy-pop. Whilst a couple of other tracks return to form - the Cream-inspired *Something Inside Of Me* for example, overall it's a patchy effort with no real identity. (MW).

Current Event

TOP

ALBUM:

1 WHAT IS TRUTH? (Ambassador) c1968

An obscure exploito album.

(Stephane Rebeschini)

Don Curry and The Instigators

Personnel incl:

- DON CURRY

45:

1. Bony Moronie Revisited/A Million Years Or So (Texas Record Co 2086) 196?

A garage band out of Waco, Texas. The 'A' side of their 45 can be found on *Straight From The Garage, Vol. 4.*

Rick Curtis Affair

ALBUM:

1 RICK CURTIS AFFAIR (Avco Embassy AVE 330??) c1970

A lounge act with some heavy organ and psychy bits.

(Stephane Rebeschini)

Jimmy Curtiss

Personnel:

- JIMMY CURTISS (A)
- BILLY ELMIGER (A)
- JOHN TRIVERS (A)
- JAN WILLIAMS (A)
- HOWIE WYETH (A)

ALBUM:

1. (A) LIFE (Perception PLP-1) 1970

45s:

1. The Girl From The Land Of 1000 Dances/Let's Dance Close (Laurie 3315) 1965
2. Psychedelic Situation/Gone But Not Forgotten (Laurie 3383) 1967
3. For What I Am/Johnny Get Your Gun (Perception P-2) 1970

NB: (3) features a non-LP track on the 'A' side.

This guy was involved in several different musical ventures between 1961 and 1973. Throughout he was a

phenomenal songwriter. In the early days he sold songs to Bobby Darin and Ellie Greenwich. In 1963 he went into advertising but still continued writing in the evenings. He had records out on UA and Warner Brothers which aren't shown above because they fall outside the remit of this book. In 1967 he turned full-time to singing/songwriting forming an association with Ernie Maresca at Laurie Records. *Psychedelic Situation*, which really falls into the short-lived but successful bubblegum phenomenon, can be heard on *Pebbles, Vol. 16*. He met with more success as a songwriter, most notably writing *Child Of Clay*, a hit for Jimmie Rodgers.

He later formed his own Perception label, releasing an album on it, before going into TV and commercials in 1973. His solo LP is quite interesting, with various styles covering folk and pop, with some strings arrangements. It's best tracks include *You Can't Tell A Man By The Songs He Sings* for its wah wah guitar and bass work, whilst *Lack O' Testicle Blues* is about a soldier ready to be sent to Vietnam but willing to burn his draft card.

His most interesting period was with Decca from 1967 to 1969 where he was a member of The Hobbits, who released one LP of soft psychy sounds and another of folk plus a couple of 45s. He also produced and wrote for The Bag who had an LP and 2 45s of 'psychedelic soul' (sic).

Baubles, Vol. 1 features The Hobbits *'Down To Middle Earth*.

(Vernon Joynson/Stephane Rebeschini)

Custer and The Survivors

TOP

45:

1. I Saw Her Walking/Flapjacks (Golden State 657) 1965

NB: 45 later issued on Ascot (2207) 1966.

The legend of Golden State Recorders in San Francisco has been revitalised of late, notably by Jud Cost and Alec Palao's excellent zine 'Cream Puff War' and their various collections on Big Beat's *Nuggets From The Golden State* series and Sundazed compilations.

Though most stuff was leased out to local and national labels, Leo De Gar Kulka's studio also had its own label which put out a few 45s including efforts by Poor Souls, Gold, Donnybrookes, Astros, Zorba and The Greeks, Hyde St IV and Seventh Dawn.

Custer is sadly not one of the more memorable - solid pop with horns, backed by an instrumental. (Max Waller)

Customs Five

TOP

Personnel incl:

- S.CARTER

45:

1. Let's Go In '69/Little Louie (Task 45-108) 1965

Let's Go In '69, a good teen punk effort, can be heard on *Pebbles, Vol. 14*.

Cutty Sark

45s:

1. Gloria/Cutty Sark Theme (Zuma 448) 196?
2. Dusty/The Night Of The Phantom (Zuma 652) 196?

This garage band were based in Fort Worth in Texas in the mid-sixties. They also recorded the Larry and The Blue Notes' song, *Night Of The Phantom* as Zuma.

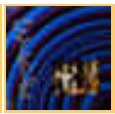
Cyclones

45:

1. She's No Good/? (Lee 5467) 196?

This obscure outfit are thought to have been based somewhere in Pennsylvania. *She's No Good* is a strongly Stones - influenced garage punker which was later included on *Back From The Grave, Vol. 4.*

Cykle



Personnel:

KEN ALLEN	A
JEFF HARDIN	A
RICKEY WILSON	A
GRADY POPE	A
RALPH STEPHENS	A
JIMMY SOSSAMON	A

ALBUM:

1(A)	CYKLE	(Label 9-261)	1969

NB: (1) has been bootlegged on vinyl and CD, and is also available officially on CD (Gear Fab FG 106) with many bonus tracks, and on vinyl (Gear Fab LP-GF203).

45s:

1	If You Can/In Love My Friend (PS)	(Label 101)	1969
2	Too Much Lovin'/Harbor Melon	(Super Cool 7337)	1967

NB: (2) as by The Young Ones.

Hailing from Fayetteville, North Carolina, this group were originally known as The Young Ones and issued one 45 under this name. The A and B sides figure on *Tobacco-A-Go-Go, 1 and 2* respectively. They turned psychedelic around 1969, and *If You Can* is to be heard on *Tobacco-A-Go-Go, Vol. 1.*

Endless Joumey, Phase 3 features two of their songs, *Lesson To Learn* and *Do My Thing*. The former's notable for catchy drumming and guitar work and an original ending, the latter starts with a slower 'intro' and gradually works up momentum. Their album is very rare and highly rated. All the material on it was originals written by Jimmy Sossamon and it was recently repressed. Jimmy currently lives in Lumberton, North Carolina (where 'Blue Velvet' was filmed).

More recently Gear Fab have reissued the album officially on CD, with many bonus tracks. Two of the best - the epic *Walkout (Of My Mind)* and *It's Her* also feature on their top-drawer *Psychedelic Crown Jewels Vol. 1* CD comp.

Cynara

TOP

Personnel:

- CAL HILL bs A
- LES LUMLEY perc A
- MICHAEL TSCHUDIN keyb'ds A
- JEFFREY WATSON vcls, perc A
- CHIP WHITE drms A

ALBUM:

1. CYNARA (Capitol ST 547) 1970

Cynara is a keyboard dominated jazz-rock group that issued one LP in 1970. The LP features exceptional keyboard playing from Michael Tschudin (ex-Listening) and fine expressive vocals from Jeffrey Watson. Almost every track features multi-tracked piano, organ, harpsichord and vibes, all played by Michael Tschudin. The LP consists of five songs and one extended melodic jazz piece featuring veteran jazz drummer Elvin Jones. The songs are quite unusual, often with a middle eastern flavour. The multiple keyboards and percussion give them a sound not really comparable to anything else I've heard. The LP was recorded in New York and produced by Ken Cooper.

There isn't a weak track on this LP. Recommended.

In the late '70s, Michael White went on to play with Tom Waits and Michael Tschudin with Tim Curry.

(Tony Allen / Stephane Rebeschini)

The Cynics

TOP

Personnel:

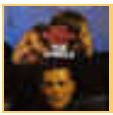
- JOHN RODRIGUEZ vcls A B
- BOB RODRIGUEZ bs A
- PAUL CHRISTENSEN gtr A B
- SANDY GREGORSON drms A B
- RONNIE RAMBO ld gtr A
- RILEY MORRRIS bs B

45:

1. You're A Better Man Than I/Train Kept A Rollin' (Bear 001) 196?

This Fort Worth garage band formed at Paschal High School. Strongly influenced by the British invasion their sole 45 comprised two superb Yardbirds cover versions. Both can be heard on Eva's *Texas Punk Groups From The Sixties* compilation. The 45 was also featured on an unreleased acetate *Texas Psychedelic Punk, Vol. 11* and the flip which includes lots of fuzztone and feedback can be found on *Flashback, Vol. 5*. When Ronnie left the band and Bob Rodriguez was drafted to the marines another old Paschal High School mate Riley Morris came in on bass. The new line-up recorded *I'll Go*, which was written and engineered by Terry 'T-Bone' Burnette. On the flip was a strange cover of Ray Davies' *Don't You Fret* which included lots of sound effects culminating in what was meant to be a nuclear explosion to mark the end of the band. These recordings remain unissued but an acetate does exist.

The Cyrkle



TOP

Personnel:

DON DANNEMANN (AKA'The Sheet Metal Prince')	vcls	A B
TOM DAWES	gtr, sitar, harmonica, vcls	A B
MARTY FRIED (AKA'Troy Honda')	perc, drms	A B
EARL PICKENS	keyb'ds	A
MICHAEL LOSEKAMP	keyb'ds	B

ALBUMS:

1(A)	RED RUBBER BALL	(Columbia CS 9344)	1966 47
2(B)	NEON	(Columbia GS 9432)	1967 164
3()	THE MINX (Soundtrack LP)	(Flying Dutchman/Amsterdam AMS 12007)	1970

NB: (3) reissued on vinyl 2000.

45s:

1	Red Rubber Ball/Red Rubber Ball (Promo Issue on Red Vinyl)	(Columbia 43589)	1966 -
2	Red Rubber Ball/How Can I Leave Her (PS)	(Columbia 43589)	1966 2
3	Turn-Down Day/Big Little Woman (PS)	(Columbia 43729)	1966 16
4	Please Don't Ever Leave Me/Money To Burn	(Columbia 43871)	1966 59
5	Camaro/SS 396 (flip by Paul Revere and the Raiders)	(Columbia Special Products 466)	1966
6	I Wish You Could Be Here/The Visit (She Was Here) (PS)	(Columbia 43965)	1967 70
7	We Had A Good Thing Goin'/Two Rooms	(Columbia 44108)	1967 72

8	Penny Arcade/The Words	(Columbia 44224)	1967 95
9	Don't Cry, No Fears, No Tears Comin' Your Way/Red Chair Fade Away (Mislabel, track is 'Turn Of..')	(Columbia 44366)	1967 -
10	Don't Cry No Fears, No Tears Comin' Your Way/Turn Of The Century	(Columbia 44366)	1967 112
11	Reading Her Paper/Friends	(Columbia 44426)	1968
12	Where Are You Going?/Red Chair Fade Away	(Columbia 44490)	1968
13	It's A Lovely Game, Louise/Squeeze Game	(Film Score 1170)	1970

NB: (5) was "created exclusively for Chevrolet dealers".

Originally known as The Rhondells, the group were formed at Lafayette College in Easton, Pennsylvania with Jim Maiella on drums. They were apparently spotted by Nat Weiss, who introduced them to Brian Epstein, who became their manager. When they changed their name to **The Cyrkle** - that name was suggested to Brian Epstein by John Lennon.

Their debut single for Columbia in 1966, *Red Rubber Ball* written by Paul Simon and Bruce Woodley (of The Seekers), was a U.S. hit. Follow-up *Turn-Down Day* 1966 also charted and the group was part of The Beatles 1966 U.S. tour. After this, Earl Pickens left the band to concentrate full-time on medical school and was replaced by Michael Losekamp on keyboards.

The interesting harmony pop outfit was by now based in New York City and *Turn-Down Day* was a good example of their dabbling with Eastern raga/sitar sounds. It can also be heard on *Nuggets, Vol. 3* along with Red Rubber Ball. They enjoyed further minor hits including another Paul Simon and Bruce Woodley composition, *I Wish You Could Be Here* and a Neil Sedaka song *We Had A Good Thing Goin'*. Their Byrdsy raga composition *The Words* can be heard on *Psychedelic Archives, Vol. 6*. They also had some commercial success with their albums which reached No's 47 and 164 respectively.

The *It's A Lovely Game, Louise* 45 coupled two tracks from the film 'The Minx', which are on the film soundtrack album issued on the Amsterdam label in 1970. The album features only **The Cyrkle**'s contributions (penned by Dawes and Dannemann) - dreamy or swingin' harmony-pop, mainly instrumentals with 'oooos' or 'ba-ba-bas', ala Association or Harpers Bizarre. The film's almost-obligatory "opium-den" number, *Nicole*, is the standout track - a hypnotic 4-minute sitar and flute number which builds into a screaming raga freakout.

Another collectable oddity from this group is a cardboard interview 45 from Teen Scoop magazine.

After their demise, Dawes and Dannemann went on to make commercials, Fried became a lawyer and Losekamp went on to play with Green Lyte Sunday. However, later in 1981 Dannemann and his wife Eileen recorded *I Did It For You/Mother and Lover* (Mother GD 2), which Eileen had written as a tribute to John Lennon.

(Vernon Joynson / Max Waller)



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Charley D. and Milo *to* Danny's Reasons

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Charley D. and Milo
- The "D" Men
- Tommy Dae
- The Dagenites
- The Daggs
- The Daily Flash
- Daisy Chain
- Floyd Dakil Combo
- Floyd Dakil Four
- Dakila
- Dalek/Engham: The Blackstones
- Damnation of Adam Blessing
- Damon
- Sterling Damon
- Dan and Dale
- Dancing, Food and Entertainment
- Dan-Dees
- Danes
- Raul (Rabindra) Danks
- Danny and Linda
- Danny and The Counts
- Danny and The Other Guys
- Danny and The Sessions
- Danny's Reasons

Charley D. and Milo

ALBUM:

1 CHARLEY D> AND MILO (Epic) c1970

On this major label, a soft rural rock duo that went totally unnoticed at the time.

(Stephane Rebeschini)

The "D" Men

Personnel:

DON ASKEW	(lyrics only)	A B
RICK ENGLER	gtr	A B
DOUG FERRARA	bs	A B
BILL SHUTE	gtr	A B
WAYNE WADHAMS	keyboards, lead vcls	A B
CHUCK LEGROS	lead vcls	B
(KEVIN GAVIN	vcls	)

NB: Kevin Gavin was the bands manager, but helped out recording some of the groups vocals.

45s:

1	Don't You Know/No Hope For Me	(Veep V 1206)	Nov. 1964
2	I Just Don't Care/Mousin' Around	(Veep V 1209)	Mar. 1965
3	So Little Time/Every Minute Of Every Day	(Kapp 691)	Sep. 1965

A Stamford, Connecticut combo originally known as The Demen. Their name was truncated by a Veep publicist who also insisted that each member have a D-name (Dwayne, Don, D'Arcy, Duke, D.Wm)...

Their debut single, a garagey beat/pop affair in the style of The Searchers, was picked as a hit by Billboard, Cashbox, and Record World, but when the parent label, UA, decided to promote Shirley Bassey's *Theme From Goldfinger* heavily instead, it failed to make the charts.

For their second effort, they got to perform *I Just Don't Care* on Hullabaloo on March 30th, 1965, but again it failed to ignite the public opinion. The flip, *Mousin' Around* was a surf-style instrumental.

Their final 45, *So Little Time* is teen pop-punk, influenced by The Beau Brummels with some nicely reverberating guitar chops.

Askew and Wadhams went on to become The Fifth Estate who released several 45s on Jubilee and one on Red Bird. You can find much of the **D-Men** and Fifth Estate material on the *Ding Dong: The Witch Is Back* CD retrospective.

Compilation appearances has also included *So Little Time* on *Psychedelic Unknowns Vol. 8.*

(Max Waller/Lloyd Peasley)

Tommy Dae

ALBUM:

1	TOMMY DAE	(Hitt 7001)	1970

45s:

1	Destiny / I'm In Love	(M-Z 100)	196?
2	Janie / It Was A Lie	(Goldisc G-12)	196?

3	Twinkle Dello / Please Don't Treat Me This Way	(Glo 5227)	196?
4	You Made Me Cry / It Was A Lie	(Hitt 101/2)	196?
5	Tampico Rage / Lost Horizon	(Hitt 591/2)	196?
6	I'll Be Coming Home / It's Gonna Be Alright	(Hitt 6403/4)	1964
7	You've Got It Made / Looking For A Summertime Girl	(Hitt 6601/2)	1966
8	Poor Man / ?	(Hitt 6605/6)	1966
9	Itsy Bitsy Teenie Weenie Yellow Polka-Dot Bikini/Summertime Girl	(Diamond D-226)	1967
10	I Shall Walk / It Could Be So Nice	(Hitt 7002)	1970
11	Just As Long As You Are Mine / It's Time We Got Together	(Hitt Prod 7201)	1972

NB: (3) as Tom Dae Trio, (4) as Tommy Dae's Tensionettes, (6) as Tommy Dae and The Tensionettes, (7) and (8) as High Tensions, (9) as Tom Dae and The High Tensions, (10) as Tom Dae Turned On, (11) as Tom Dae "Love 70". Another possibly related 45 was released as by The Cirkyt:- *Six Page Letter* / *That's The Way Life Is* (PS) (Jody 6703/4) 1967

From Rockville, Connecticut, **Tom Dae** cut a large and varied selection of discs under numerous names. Aram Heller reveals in his New England bible, 'Till The Stroke Of Dawn', that Tommy's real name was Draus and that father Frank provided help and connections via his job at a big record label. Much of his material falls well outside the boundaries of our interest - the album is apparently in lounge mode - but he did dabble in garage and psych. *You Made Me Cry* is said to be a decent garage effort, *I Shall Walk* is a psychy phase-filled opus and is compiled on *A Lethal Dose Of Hard Psych* and *Exploding Plastic Inevitable Vol. II*. The final 45 is in hard-rock mode.

Erik Lindgren notes in the *Lethal Dose* liners that the Cirkyt 45 is thought to be the High Tensions minus one member, though this remains unconfirmed.

(Max Waller/Aram Heller/Erik Lindgren)

The Dagenites

TOP

Personnel:

JOHN BARDI	ld gtr	A B
ROGER FALLIN	drms	A B
BRUCE KENNETT	gtr	A
GEOFF ROBINSON	bs	A
JULIAN BARDI	bs	B
JIMMY MUSGROVE	vcls	B
JON ROWZIE	gtr	B

45s:

1	I Don't Want To Try It Again/Now That Summer's Gone	(Pixie 204)	1965
2(B)	I'm Gonna Slide/Now That Summer's Gone	(Heigh-Ho 619)	Sept. 1965

Oxon Hill, Maryland was home to these garage punkers, although they're compiled on *Highs In The Mid-Sixties, Vol. 9: Ohio* which features *I Don't Want To Try It Again*. They got together in 1964 and got a manager who also

happened to manage Link Wray, so they played shows with Wray every week at the 1023 Club. Their first 45 was recorded in the spring of 1965 at a Dayton, Ohio, studio and released on the local Pixie label. The band lasted until June 1966.

Two more tracks - *Fugitive* and *Poison Ivy* - were recorded at the NYC session that produced the second 45 but were never released.

I'm Gonna Slide has also resurfaced on *Psychedelic Unknowns, Vol. 3*. *I Don't Want To Try It Again* can be found on *Back From The Grave, Vol. 8*.

Thanks to Bob Embrey for the personnel details (DC Monuments zine #7).

(Max Waller/Vernon Joynson/Kip Brown)

The Daggs

45:

1. You Don't Know Like I Know/Tales Of Brave Ulysses (Decade 5992) 1967/8

Unknown garage band from Illinois. The 'A' side, is a slow punker with some simple but tasty fuzz guitar. The track has resurfaced on *Sixties Rebellion, Vol. 9*.

The Daily Flash

Personnel:

DON MacALLISTER	bs	A B C D
DOUG HASTINGS	ld gtr	A
JOHN KELIEHOR	drms	A B
STEVE LALOR	gtr	A B C D
CRAIG TARWATER	gtr	B C D
TONY DEY	drms	C
RON WOODS	drms	D

ALBUM:

1(-)	I FLASH DAILY	(Psycho 32)	1984

NB: (1) reissued on CD with two additional tracks: *Grizzly Bear* and *When I Was A Cowboy* (Flash 60) 199?.

EPs:

1	Jack Of Diamonds/Queen Jane/Green Rocky Road/The French Girl	(Moxie 1014)	1983
2	Jack Of Diamonds/The Girl From North Alberta/Grizzly Bear/When I Was A Cowboy	(Sundazed SEP 120)	1996

NB: (2) consists of previously unreleased tracks from 1966.

45s:

1	Queen Jane Approximately/Birdses	(Parrot 305)	1966

2	Queen Jane Approximately/Jack Of Diamonds	(Parrot 305)	1966
3	The French Girl/Green Rocky Road	(UNI 55001)	1967

NB: (1) and (2) feature different recordings of *Queen Jane Approximately*.

Formed in the Summer 1965, **The Daily Flash** became Seattle's first alternative psychedelic band. The band members were from very diverse backgrounds. MacAllister had previously played with a bluegrass trio, The Willow Creek Ramblers, which he had founded. Hastings was a red hot guitarist who'd briefly played in The Dynamics, Keliehor was a classical percussionist and jazz drummer and Lalor, a New York folk musician who had been a member of the San Francisco folk group, The Driftwood Singers.

They were discovered performing at the Door, a down town Seattle club, by a local record distributor, who released their first single. The 'A' side was a fine self-penned composition, the flip a Dino Valenti composition *Birdses*. However, the single was poorly recored and received little promotion outside of the Northwest. It did not sell.

Buffalo Springfield's manager Charlie Greene saw the potential of the band and invited them to L.A to re-record *Queen Jane Approximately* with *Jack of Diamonds* on the flip. A much superior version, it sold quite well in the Northwest.

In the Spring of 1966, **The Daily Flash** headed for San Francisco and played at the Avalon Ballroom before heading on to Los Angeles, where they played numerous shows at the Whiskey A Go Go with bands such as The Byrds, Sons Of Adam and Love. A second single was issued but gained insufficient airplay to launch the band nationally. After this they began to disintegrate with Hastings leaving in late May '67 for a brief spell with Buffalo Springfield.

Craig Tarwater (gtr), was living near Jon Keliehor at the time, and whilst with Sons Of Adam had gigged with **'Flash** at the Whisky in '66. He was recruited, but in July, Keliehor too left to be replaced by Toney Dey. Keliehor later auditioned for Project Supergroup, Elektra Records attempt at forming a supergroup.

The group finally disbanded in 1968.

After Buffalo Springfield, Hastings auditioned for Clear Light but this didn't work out and he joined Keliehor in Project Supergroup. They both appeared on David Ackles's debut album, although Keliehor was subsequently dropped in favour of Billy Mundi and the band became Rhinoceros.

During 1968 Keliehor and Lalor put together the five-piece outfit Popcorn with ex-Kingsmen bass player Kerry Magness, who had failed the Project Supergroup audition. The band recorded as Bodine in October 1969.

Lalor joined Danny O'Keefe's support band in late 1969 and Keliehor later moved to London to perform at the London School of Contemporary Dance. MacAllister played with Barry Goldberg and then joined Hastings in Dr John's autumn 1969 tour band. He subsequently died of a heroin overdose.

Craig Tarwater, had also previously played with The Other Half and went on to play with Buddy Miles, Frank Zappa as well as playing on Arthur Lee's *Vindicator* album.

The Psycho/Flash retrospective, which is recommended, includes both sides of their two singles and a live recording of *Cantaloupe Island* at the Eagles Auditorium, Seattle in October 1967 and of *Queen Jane Approximately* at the Whiskey A Go Go in November 1966. An important psychedelic folk-rock band, **The Dally Flash** deserved greater recognition.

Hastings, Lalor and Keliehor had a re-union in 1994. Steve Lalor is still active on the local Seattle music scene, whilst Craig Tarwater now lives in Walla Walla, Washington and operates a mail order business called Video School of Guitar as well as his local music store, Blue Mt. Music Inc. For more information on the Video School of Guitar check his website: http://www.videoguitar.com.

Compilation coverage has included: *Green Rocky Road* on *Sound Of The Sixties: San Francisco Part 1*; *French Girl* on *Baubles, Vol. 1*; and both *Jack Of Diamonds* and *Violets Of Dawn* on *Nuggets, Vol. 8.*. The latter track is a superb period flower power piece.

(Vernon Joynson/Nick Warburton)

Daisy Chain

ALBUM:

1	STRAIGHT OR LAME	(United International)	c1968 R2

On the same label as the Dick Watson 5, probably from New Jersey, an extremely rare flower power/garage all-girl group. Their album is now sought-after but the quality of the pressing is not for audiophile lovers.

(Stephane Rebeschini)

Floyd Dakil Combo

ALBUM:

1. LIVE (Ashley 101) 1967

45s:

1. Dance Franny Dance/Look What You've Gone And Done (Jetstar 103) 1964
2. Dance Franny Dance/Look What You've Gone And Done (Guyden 2111) 1965

This Texas outfit enjoyed a regional hit with this 45, which was subsequently included on *Pebbles, Vol. 1*. They later became the Floyd Dakil Four.

Recently Collectables have issued a compilation CD entitled *Dance Franny Dance*.

Floyd Dakil Four

45s:

1. Bad Boy/Stoppin (Earth 402) 196?
2. Kitty Kitty/It Takes A Lot Of Hurt (Earth 403) 196?
3. You're The Kind Of Girl/Stronger Than Dirt (Earth 404) 196?

Based in Dallas they are best known for *Bad Boy* a strong rocker which was later included - on *(Texas) Flashback, Vol. 1* and the unreleased metal acetate *Texas Psychedelic Punk, Vol. 11*. Dakil later recorded a solo 45, *Merry Christmas Baby/One Girl* (Atco Pompeii 66687).

Dakila

ALBUM:

1	DAKILA	(Epic)	1972

From the Bay Area, a Santana soundalike: latin influences with searing guitar, strong organ and loads of percussions.

(Stephane Rebeschini)

Dalek/Engham: The Blackstones

Personnel:

- GEOFF BRYAN
- DAVE KELL
- JERRY McGEORGE
- TOM OSBORNE

45:

1. Never Feel The Pain/Could It Be Love (Invictus 3751) 197?
2. You Don't Know Better/She Tells Me With Her Eyes (Invictus 3755) 197?

Also known as **Engam: The Blackstones**. The band also included Jerry McGeorge and were basically the same band as Saturday's Children. Strangely enough, *You Don't Know Better*, on the **Dalek: The Blackstones'** 45, was credited to Bryan-McGeorge and to Bryan-Holder on the Saturday's Children Dunwich 45. Some doubt has been expressed as to whether Bun E. Carlos was in this band as McGeorge and Bryan were from Indiana and Carlos at the time was in The Paegens (probably from Rockford). They also released a third 45 on Invictus, *Never Feel The Pain*, which had a catchy beat but suffered from indistinctive vocals. You can hear it on *Pebbles, Vol. 6* (CD) and *Highs In The Mid-Sixties, Vol. 4*. For the full lowdown on the band from Jerry McGeorge himself, check out Jeff Jarema's essential 'zine Here 'Tis # 6 - Jerry later went on to Shadows of Knight, and H.P. Lovecraft.

The 45's listed on Invictus were recordings made in 1965 and issued in the seventies as a 'Collector Series'. (Max Waller/Vernon Joynson/Kip Brown)

Damnation of Adam Blessing

Personnel:

RAY BENICK	bs	A B
ADAM BLESSING	vcls	A B
BOB KALAMASZ	gtr, vcls	A B
JIM QUINN	gtr, vcls, perc	A B
BILL SCHWARK	drms	A B
KEN CONSTABLE		B

ALBUMS:

1(A)	THE DAMNATION OF ADAM BLESSING	(United Artists UAS 6738)	1969 181
2(A)	SECOND DAMNATION	(United Artists UAS 6773)	1970
3(B)	WHICH IS THE JUSTICE	(United Artists UAS 5533)	1971

NB: (1) reissued (Akarma AK 100) 2000. (2) reissued (Akarma AK 101) 2000. (3) reissued (Akarma AK 102) 2000. (1)-(3) reissued as a 3-CD box set (Akarma AK 102/3) 2000.

45s:

1	Morning Dew/Cookbook	(United Artists 50609)	1969
2	Last Train To Clarksville/Lonely	(United Artists 50666)	1970 -
3	Back To The River/Driver	(United Artists 50726)	1970 102
4	Fingers On A Windmill/Leaving It Up To You	(United Artists 50819)	1971 -
5	Cookbook/Leaving It Up To You	(United Artists 50912)	1972 -

From Cleveland, Ohio, a good psyche hard rock outfit which did achieve some modest commercial success. Their first album is excellent, with surprising covers of *Last Train To Clarksville*, *Morning Dew* and *You Don't Love Me*, plus a good original penned by William "Bill" Constable. The *Second Damnation* is also interesting, with *Back To The River*, *Money Tree* and *In The Morning*. There's already a Southern rock feel in some songs.

After three albums, they renamed themselves Glory and released an LP on Avalanche in 1973.

Eric Stevens, who later worked with Brownsville Station, produced their albums and Bill Schwark had previously played with The Alarm Clocks.

(Vernon Joynson/Stephane Rebeschini/Max Waller)

Damon




Personnel:

- RICHARD BARHAM durbeki A
- CHARLIE CAREY ld gtr A
- DAVID DEL CONTE (DAMON) vcls, gtr A
- LEE PASTORA perc A
- MIKE PASTORA perc A
- HELENA VLAHOS finger cymbals A
- ATLEY (ATLEE) YEAGER bs, vcls A
- CARL ZARCONE drms A

ALBUM:

1. SONG OF A GYPSY (Ankh no #) 1970

NB: (1) issued in two covers - a more common single B&W one and a rarer black embossed gatefold. Later bootlegged in Belgium in

1993 and on CD by Afterglow (013). More recently there has been another CD reissue, with the original inner gatefold used as a cover, and an official limited vinyl repress, by Ten Little Indians in an exact replica embossed gatefold cover with bonus 7".

45s:

1. Song Of A Gypsy/Oh, What A Good Boy Am I (Ankh 1) 1969
2. Don't You Feel Me/Poor Poor Genie (Ankh 2) 1969

This is an excellent psychedelic album, which was issued simultaneously in a gatefold and non-gatefold covers. Both versions are monster rarities. It was recorded in Hollywood and just onehundred copies were pressed. There's lots of fuzz guitar and a mystical feel about tracks like *Do You?* and *The Night, I Feel Your Love* has a sleepy, stoned atmosphere sounding rather similar to The Deep and *Birds They Fly High* has spoken lyrics and 'snake charming' music, again creating a sort of Eastern mystical feel.

The *Song Of A Gypsy* 45 cut features the same music as on the album, but with a different lead vocal, whilst the flip is non-album. The second 45 comprises album cuts remixed for 45 issue.

Damon was in fact Californian based David Del Conte, who wrote the music, played guitar, sang and also produced the record. He's recently released a new album entitled *Gypsy Eyes*, which is well worth checking out if you liked his earlier album.

You can also find the LP version of *Song Of A Gypsy* on *Love Peace & Poetry Vol. 1*.

For more information on **Damon**, see the following website: http://www.damonthegypsy.com.

Dan and Dale



Personnel incl:

DANNY KALB	gtr	A
SUN RA	keyb'ds	A

ALBUM:

1	THE SENSATION GUITARS OF DAN AND DALE PLAY BATMAN	(Tifton)	1966 R2

Dan and Dale were in fact a studio group with Sun Ra and his Arkestra and Danny Kalb (of Blues Project fame). Apart from *Batman* and *Robin's Theme*, all the other tracks are instrumental, with the excellent acid guitar sound of Kalb backed by the organ and horns of Sun Ra and his Arkestra.

A rare and expensive curiosity.

(Stephane Rebeschini)

Dancing Food and Entertainment



Personnel:

- TOM GLASS bs

- MARK PIERCE keyb'ds
- DENNIS REED gtr
- NAOMI RUTH-EISENBERG violin, vcls
- WAYNE THIBAULT drms

An obscure psychedelic band from Berkeley, California who were founded ex-Jazz Mice member Tom Glass. Picked up by Bill Graham's booking agency (Millard) in mid 1968, they opened for Ten Years After at the Fillmore West the weekend of November 16th, 1968 (where they replaced Country Weather who cancelled because of illness); played the Avalon Ballroom with Santana and did several gigs opening for the Grateful Dead. The band never got an album or single pressed, but recorded three songs at the infamous Sierra Sound Labs in Berkeley that were destined for the never-pressed EP.

Needless to say their name has been a big hindrence with regard to archival research... Thus, **Dancing, Food and Entertainment** have been largely overlooked by '60s psychedelic historians.

Naomi Ruth-Eisenberg went on to join ex-Charlatan Dan Hick's band as one of the "Hot Licks".

(Ivor Trueman, with thanks to Dennis Reed)

Sterling Damon

TOP

45:

1. Rejected/My Last Lefter (Int. Artists 108) 1966

Damon was probably based in Houston, Texas. The 'A' side of his 45, which has a strange backing, has subsequently surfaced on *Highs In The Mid-Sixties Vol: 23 Texas, Part Five* and *The International Artists Singles Collection*.

Dan-Dees

TOP

45s:

1. Think About It/Take A Look At Yourself (Jorel 108) 196?
2. Dandy/Memphis (Vest 8002) 196?

A late sixties Chicago outfit. *Think About It* features some nice fuzzy folk-rock guitar augmented by a pounding beat and thought ul lyrics. It's also on *Pebbles, Vol. 21*.

Danes

TOP

Personnel incl:
W.R. ("DUB") LYNCH A

45s:

1	Come On Baby / Most Of All	(Le Cam 718)	c1961
2	Hey Hey Baby / High On A Hill	(Smash S-1962)	1965
3	To Make Me A Man / Lost Love	(Tower 247)	1966
4	Just A Dream /	(Charay 303)	196?
5	Don't Need No Cadillac /	(Charay 33)	196?

NB: (4) and (5) are dubious and unconfirmed - they may be one 45.

This group included Dub Lynch who went on to The Gnats, and Texas Valley group Foamy Brine.

(Max Waller/Andrew Brown)

Raul (Rabindra) Danks

Personnel:

RALPH CASSEL (CASALE)	gtr	A
STEFANIANNA CHRISTOPHERSON	vcls	A
RAUL DANKS	vcls, gtr	A B
RICHARD LANDIS	keyb'ds	A
JOHN MILLER	bs	A
JAMES STROUD	drms	A

ALBUMS:

1(A)	DANKS	(Colossus CS-1005)	1970
2(B)	ALL I SEE IS YOU	(Takoma/Devi D 1036)	1973

NB: (2) as Rabindra Danks.

Produced by Richard Landis and Jerry Ross, the first album was recorded in New York and Los Angeles. Although it contains some decent guitar parts by Ralph Casale and Donald McDonald (ex Jeremy and The Satyrs) guested on one track, the LP is ruined by the pretentious horn arrangements and universally weak songwriting. Only the folk rock *Matthew Mouse* and two or three other cuts are listenable, the second side being a total disaster.

Three years after, Raul (now named Rabindra) had moved to California and having turned mystic, managed to release a second album on Takoma. Produced by John Fahey and dedicated to his guru, *All I See Is You* benefited from the presence of Don Preston (Mothers Of Invention) and Jim Hobson (Love, Morning) but the material was once again too undistinct to retain attention.

Colossus was a small label which also released an album by Maypole.

James Stroud later became a studio musician.

(Stephane Rebeschini)

Danny and Linda

Personnel:

DANNY	A
LINDA	A

ALBUMS:

1	DANNY AND LINDA	()	c1972 SC
2	GOSPEL	(Revelation)	1975 R2

From New York, a Christian folk/rock duet with guitar and organ, who would also record as First Revelation.

(Stephane Rebeschini)

Danny and The Counts

Personnel incl:

- ERIC HUREQUE bs
- JOE HUREQUE drms
- DANNY PARRA ld vcls, gtr
- IRENE PORRAS vcls
- KEN PRICHARD ld gtr
- JAVIER VENISULA organ
- JOE ?? vcls

45s:

1. For Your Love/It's All All Over (Frog Death 4) 196?
2. You Need Love/Ode To The Wind (Coronado 136) 1966

The band was formed around 1960 and maintained a popular following into the late 60's. They played Tejano music and soul in the early days later switching to a rock-Texas garage band sound influenced by Beatles, Stones, Bobby Fuller etc..., but without abandoning their Tejano beginings. **Danny and The Counts** recorded on the same lable as Bobby Fuller (Coronado) did in his early years. A staple of El Paso rock scene, they were ahead of themselves in the punk evolution and showmanship played as much part in the **Count's** act as did the music...

Their second 45 can be heard on *Texas Punk From The Sixties, Vol. 2* and the 'A' side had earlier appeared on *Pebbles, Vol. 5* erroneously credited to Danny and The Escorts (corrected on the CD version). *You Need Love* was typical Texas punk, but the flip was a smoother, more psychedelic track.

Danny and The Other Guys

45:

1. Hard Times/ 5 for $14.50 (C.P. 101) 196?

Chicago punkers. The 'A' side can be heard on *Garage Punk Unknowns, Vol. 2*.

Danny and The Sessions



45s:

1. Big Boss Man/I Knew You Would (Saligo 6501) 1965
2. Grand Time and Gay Nights/Mojo (Cobra 11 14) 196?
3. My Angel Diane/Hey Babe (Cobra 1253) 196?

From San Antonio in Texas. *Mojo* got a second airing on *Garage Punk Unknowns, Vol. 7*.

Danny's Reasons



Personnel:

- DANNY STEVENS vcls A
- LEE DAHLIN A
- FRANK MARENOS A
- CEDRIC VAN DEUSEN A
- BOB GONYEA A
- STEVE MAURER drms

45s:

1. Little Diane/Believe Me (IRC 6935) 1966
2. Under My Thumb/Triangles (Carnaby 101) 1967
3. With One Eye Closed/Think Of You (Hand 9-420) 1969
4. Young Emotion/Hard Old Times (Uncle Sam 19361) 1972
5. Vision Of Love/Time (Great Hall 30297) 197?

This mob operated out of Minneapolis in Minnesota from 1965 until at least 1972. Danny Stevens was otherwise known as Danny Capri. Their early recordings were the best. You'll find their cover of Dion's *Little Diane* on *Hipsville 29 B.C.*. Better still was *Triangles*, a punk screamer which has resurfaced on *Pebbles, Vol. 22* and *Changes*. They also figured on the now rare compilation, *Gathering At The Depot*, back in 1970.



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Nick D'Angelo and The Farmers *to* Tim Davis

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Nick D'Angelo and The Farmers
- The Dantes
- The Dantes
- Darius
- The Dark Horsemen
- The Dark Knights
- Darkseid
- Dark Shadows
- Daughters Of Albion
- Daughters of Eve
- Dave and The Customs
- Dave and The Shadows
- Dave and The Squires
- Mogan David and His Winos
- The David
- David and The Boys Next Door
- Jeff Davis
- Tim Davis

Nick D'Angelo and The Farmers

Personnel incl:

- NICK D'ANGELO vcls

45:

1. Mr. Zeppelin Man/Time To Be A Woman (Chime 109) 19??

Long Islanders **Nick D'Angelo and The Farmers** cut a demented track called *Mr. Zeppelin Man*, which has resurfaced on *Hipsville 29 B.C., Vol. 1*, solely for their own private use. Except for the drummer, the rest of the band were all D'Angelo's brothers, and you'll be pleased to know that today Nick lends his considerable talent to the Hare Krishna movement.

The Dantes

Personnel incl:

BARRY HAYDEN	ld vcls	A

JOE HINTON	perc	A
CARTER HOLLIDAY	bs	A
LYNN WEHR	gtr	A
DAVE WORKMAN	ld gtr	A

45s:

1	Can't Get Enough Of Your Love/80-96	(Jamie 1314)	1966
2	Under My Thumb/Can I Get A Witness?	(Cameo 431)	1966
3	Connection/Satisfied	(Main Line 1366)	196?

Columbus, Ohio was home to this outfit. Some of their recordings were reasonable Stones covers but *Can't Get Enough Of Your Love*, is a fast moving soul- rocker, which you'll find on *Highs In The Mid-Sixties, Vol. 9: Ohio. Mindrockers, Vol. 11* also included *Can I Get A Witness?* and the instrumental *80-96* can be found on *Everything You Always Wanted To Know....* CD, *Garage Monsters, The Garage Zone Vol. 4*, and Sick And Tired.

The Dantes performed with many top name groups such as Jimi Hendrix, Byrds, Roy Orbison, Bobby Goldsboro, Strawberry Alarmclock, The Outsiders, Neil Diamond, Them and J. Frank Wilson to name a few.

(Max Waller/George Gell/Ben Knepper)

The Dantes

TOP

45s:

1. Top Down Time/How Many Times? (Rotate 5008) 1964
2. Dragon Walk/Zebra Shoot (Courtney 713) 1964

A different act from Carnegie, Pennsylvania, their *Top Down Time* resurfaced on *Pebbles Vol. 4*, whilst both sides of the Courtney 45 are included on *Strummin' Mental, Vol. 4*. (Max Waller)

Darius



TOP

ALBUM:

1. DARIUS (Chartmaker CSG 1102) 1968

N.B. Reissued on Breeder (005-C2-565) 1986 and on CD (Flashback 009) 199?.

45:

1. Hello Stranger/I Don't Mind (Chartmaker 419) 1968

Darius was possibly based in California due to Ben Benay and Butch Parker's involvement in his album on which he is backed by Goldenrod. The album is all originals and the music very melodic with upfront vocals and a style veering towards progressivism. Particularly stunning are *Mist-Veiled Garden* and *I Feel The Need To Carry On*. Funk and blues influences are more evident on Side 2 of the album.

The 45 was taken from a projected second album on Chartmaker, *Hello Stranger*, which was never released. You can also

find *Shades Of Blue* on *Love Peace And Poetry Vol. 1*.

The Dark Horsemen

Personnel:

MACK BENTLY	A
MACK LANE	A
DAVE ROOF	A
TOM ROOF	A

45:

1	You Lied / Girl, Stand By Me	(The Dark Horsemen 3720)	March 1966

A rare private-press 45, mastered in Miami, Florida. However this quartet is thought to have emanated from the Jacksonville area. *You Lied*, an uptempo punker, is to be found on *Back From The Grave Vol. 8* and Psychedelic States: Florida Vol. 1 (CD).

(Vernon Joynson/Max Waller/Jeff Lemlich/Roger Maglio)

The Dark Knights

45:

1. Send Her To Me/Dark Knight (IGL 111) 1966

The work of a garage quintet from Storm Lake, Iowa.

Darkseid

45:

1. Ground Zero/Land Of The Darker Sun (Brooks RSR-6) 1973

Awesome heavy psychedelic fuzz-rocker on a label out of Hampton, Virginia, that could just as easily be from 1968 or 1969. Both sides are excellent. *Ground Zero* is the more upbeat with female-male vocals, tribal drumming and searing breaks. *Darker Sun* has a backing track reminiscent of Uriah Heep's *Gypsy*, some scorching leads and a doom-laden feel. Quite superb in fact, for the genre. If you see it, grab it.

There's a **Darkseid**, noted in Mike Kuzmin's excellent discography on Pennsylvania ('Sounds From The Wood'), who released one 45 in 1971 on their own name label - *Space Bass/Shamokin' Woman*. Noted as a possible Pennsylvania outfit presumably due to the Shamokin' in the title - is it the same group as this lot? (Max Waller)

Dark Shadows

ALBUM:

1	COLD SUN	(Rockadelic)	198?

NB: (1) limited to 300 numbered copies came with insert and photo. (1) reissued 2000.

From Texas, recorded in 1969 but only issued in the late eighties. Strongly influenced by the 13th Floor Elevators, with fuzz guitar and filtered vocals.

(Stephane Rebeschini)

Daughters Of Albion

Personnel:

GREG DEMPSEY	vcls, gtr	A
KATHY YESSE	vcls	A

ALBUM:

1(A)	DAUGHTERS OF ALBION	(Fontana SRF 67586)	1968

NB: (1) also released by Fontana in U.K. (STL5486) and Holland (887806).

A hippie psyche pop duo who were produced and arranged by Leon Russell. All the songs were written by Greg Dempsey (sometimes helped by Dave Luff) and some arrangements are obviously influenced by the Beatles's *Sergent Pepper* album. Quite pleasant but nothing essential.

Graced with a really good voice, Kathy Yesse recorded in 1974 a disappointing solo album produced by Greg Dempsey as Kathy Dalton, *Boogie Bands And One Night Stands* on Frank Zappa's Discreet label.

(Stephane Rebeschini)

Daughters of Eve

45s:

1. He Cried/Don't Waste My Time (Spectra Sound 920) 1966
2. Symphony Of My Soul/Help Me Baby (USA 891) 1967
3. Stand By Me/Hey Lover (USA 1779) 1967/8
4. Social Tragedy/1000 Stars (Cadet5600) 1968

N.B. Also an unknown 45 on Destination.

One of Chicago's top late sixties all girl groups. *Girls In The Garage, Vol. 4* features *Help Me Baby* and *Don't Waste My Time* figured on *Vol. 2* of the same series.

Dave and The Customs

45s:

1. Ali Baba/Shortenin' Bread (DAC 500) 1963
2. The Local/You Should Be Glad (DAC 501) 196?
3. Mizerlou/Bony Morony (DAC 502) 196?
4. I Ask You Why/He Was A Friend Of Mine (DAC 503) 1966

Decent garage-folk-rock on the last 45 shown here. From Pomona, California. *I Ask You Why* is also on *From The New World, Vol. 1*; *Ali Baba* is also on *Diggin' Out*. (Max Waller)

Dave and The Shadows

Personnel incl:

DAVE KALMBACH	A
DAVE NOWLEN	A

ALBUM:

1(A)	TWOS SIDES OF CHRISTMAS	(Fenton)	1964

Some 45s:

1	Here After/Blue Down	(Check-Mate 1011)	1962
2	Dancing Cheek To Cheek/At The Fair	(Check-Mate 1016)	1962
3	Playboy/Faith 7	(Fenton 942)	1964

From Sparta, Michigan. Leader Dave Kalmbach was the owner and engineer of the Fenton label. *Playboy* was later included on the cassette compilation *Best Of Michigan Rock Groups, Vol. 1*.

(Max Waller/Frank Uhle)

Dave and The Squires

45:

1. The Girl Of My Dreams/Ferry Cross The Mersey (Radex R 65121) 1965

Out of Freeport, Illinois. This fairly routine punk ballad can also be heard on *Punk Ballads From The Slxtles*.

Mogan David and His Winos

ALBUM:

1	SAVAGE YOUNG WINOS	(Kosher)	1973

45:

1	Nose Job / The Big War	(Kosher KMW-1)	1971/2

From somewhere in California. *Nose Job* was originally included with an issue of 'Mad' magazine and has subsequently resurfaced on *Sixties Rebellion 12: Demented* and the *Mad Music* CD. The Kosher 45 may also have been issued as by **Mogan David and The Grapes Of Wrath** who released the following:

1	Little Girl Gone / Hot Blood	(Cha Cha)	1971? unconfirmed
2	Street Baby / Party Games	(Kosher KMW-2)	1972

(Max Waller)

The David



TOP

Personnel:

- WARREN HANSEN A
- TIM HARRISON A
- CHUCK SPIETH A
- MARK BIRD A

ALBUM:

1. (A) ANOTHER DAY, ANOTHER LIFETIME (VMC V 124) 1967

NB: (1) also reissued on vinyl and CD.

45s:

1. 40 Miles/Bus Token (20th Century Fox 6663) 1966
2. People Saying - People Seeing/40 Miles (20th Century Fox 6675) 1967
3. I'm Not Alone/Sweet December (PS) (VMC 716) 1967

The David, who came from Los Angeles, made an interesting album which has now become a collectors' item. The title track blends Eastern, chantlike overtones with Western orchestrational motifs. Other tracks are often characterised by driving rhythms played alongside oddly spaced melody lines. Much of the material - which was all written and composed by Warren Hansen - is heavily orchestrated. Hansen also invented an instrument, which he called the Plasmatar, to provide the vibrant rasp on one track *Mirrors of Wood*, which also contains some fine fuzztone. The final track *Of Our Other Days* had considerable commercial potential with a calypso- style melody and hypnotic beat.

The second 45 includes a fabulous non-LP scuzzy-sitar-punker: *People Saying, People Seeing*.

The David have also been compiled, including:- *40 Miles* and *I'm Not Alone* on *Pebbles, Vol. 9* (CD) and *Boulders, Vol. 6*; *Forty Miles* on *Gone, Vol. 1*; *I'm Not Alone* and *Sweet December* on *Acid Trip From The Psychedelic Sixties*; and *People Saying, People Seeing* on *Seeds Turn To Flowers Turn To Dust*.

(Vernon Joynson / Max Waller)

David and The Boys Next Door

Personnel incl:

- DAVID KERSHENBAUM

45:

1. Land O'Love/If I Was King (Skipper 828 R-1240) 1965
2. Spring Fever/It Ain't No Use (Del-Ray 3059) 196?

Springfield, Missouri was home to his band. David Kershenbaum composed both sides of the Del-Ray 45 and *Land O'Love* can also be found on *The Garage Zone, Vol. 1*.

Jeff Davis

ALBUM:

1	DEAR JEFF	(Tap LP-0030)	c1970 SC

An acid folk singer and guitarist, from Houston. The album was recorded at Dale Mullins Studios in Houston, produced by Dale Mullins and Randy Callaway. Very introspective lyrics, some with a Christian bend. Mostly acoustic, with a bit of electric guitar on tracks like *Clouds*, *Sorrows Come Too Fast* and *Leavin' Sea*.

(Stephane Rebeschini)

Tim Davis

Personnel:

JAMES CURLY COOKE	gtr	A B
TIM DAVIS	vcls, drms	A B
MIKE FINNIGAN		A
DOUG KILLMER		A
SONNY LEWIS		A
JOHN MCFEE	gtr	A
HART MCNEE		A
BILL MEEKER		A
STEPHEN MILLER	keyb'ds	A B
PETER MINTON	keyb'ds	A
TRACY NELSON	vcls	A
RICHARD OLSON		A
DONNA THATCHER	vcls	A
LINDA TILLARY	vcls	A
LONNIE TURNER	bs	A
JOHN WILMETH		A

KEN ADAMANY	piano	B
MIKE BLOOMFIELD	gtr	B
JOHN KAHN	bs	B
BOZ SCAGGS	gtr	B
BEN SIDRAN	piano	B

ALBUM:

1(A)	PIPEDREAM	(Metromedia KMD 1054)	1972
2(B)	TAKE ME AS I AM	(Metromedia BLM 1-1075)	1972

Tim Davis was the drummer in the Steve Miller Band for their first five albums. He went solo, recording two albums for Metromedia with several Californian musicians: Turner, Sidran, Scaggs and Cooke (Steve Miller Band), Linda Tillary (Loading Zone), Richard Olson (Charlatans), John McFee (Clover), Tracy Nelson (Mother Earth), Stephen Miller (Linn County)... *Take Me As I Am* is the better of the two, being in the Steve Miller Band mould.

Davis came from the Children's Service Society, an orphanage in Milwaukee where he was with Ken Adamany. In 1964, he formed "Tim Davis and the Chordairres" with Curley Cooke in Madison, Wisconsin, where the other local groups included Tracy Nelson and the Imitations and Steve Miller and the Ardells. In 1965, Davis, Adamany, and Cooke got together with Miller and Scaggs and played occasionnaly as the Knight Trains before Miller drifted south to Chicago to form the Goldberg-Miller Blues Band. The Chordairres reformed and played the affluent resort town of Lake Geneva every week for at least a year. In late 1966, Miller, back from Texas after the failure of his Chicago band, called from San Francisco to ask **Davis** and Cooke to join him in his new band.

(Stephane Rebeschini)



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Tim Dawe *to* The Dearly Beloved

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Tim Dawe
- The Dawgs
- The Dawks
- The Dawnbreakers
- The Day After
- Day Blindness
- Daybreak
- The Daybreakers
- Daze of The Week
- The Deacons
- The Dead Beats
- Deadend
- Deadlys
- Ritchie Dean
- Christopher Deane
- The Dearly Beloved

Tim Dawe

Personnel:

TIM DAWE	vcls, acoustic gtr	A B
ARNIE GOODMAN	keyb'ds	A B
CHRIS KEBECK	gtr	A
CLAUDE MATHIS	drms	A
DON PARRISH	bs	A
RALPH BENKUS	perc	B
MITCHELL HOLMAN	bs, hrmnca	B
PATRICIA PICKENS	vcls	B
JERRY ROSS	gtr	B
HAL WAGENET	ld gtr	B

ALBUMS:

1(A)	PENROD	(Straight/Warner STS 1058)	1969
2(B)	TIMOTHY AND MS PICKENS WITH NATURAL ACT	(Half Moon Bay Records HMB 01)	1976

NB: (1) also released in France.

Tim Dawe appeared on the scene in 1969 with an album on Frank Zappa's Straight label. *Penrod* was a superb debut, full of psychedelic folk rock with lots of organ, harpsichord and brilliant acid guitar. Four masterpieces are included:- *Nite Train Home, Junkie John, Sometimes Alone* (with strong percussion) and *Didn't We Love*. The result stands comparison to another more well known Straight artist, Tim Buckley. Quite surprisingly, however, the backing group doesn't seem to have played on other albums (unless they were using pseudonyms).

Dawe then wrote songs for Rod Taylor and It's A Beautiful Day (*Places Of Dreams* and *Bitter Wine*, on *Choice Quality Stuff/Anytime*).

In 1976 he returned with an interesting west-coast album produced by the ex-It's A Beautiful Day member Mitchell Holman, who also played bass on it. Another ex-It's A Beautiful Day, member Hal Wagenet, also played guitar, whilst Patricia Pickens, was an excellent vocalist. On this album **Dawe** included versions of *Bitter Wine* and *Junkie John* together with nine new songs. It was recorded in Coos Bay, Oregon.

In 1978, he produced *A Night On The Wine Cellar* (Cabernet GWC 101), a live folk/blues album on which he sang three new songs, along with Billy Roberts and other Californian local artists.

(Stephane Rebeschini)

The Dawgs

TOP

Personnel incl:

- GAYLON LATIMORE
- BOB SHARP

45:

1. Shy/Won't You Cry For Me (Pic 1119) 196?

Operated out of Texas. Beatlesque harmonies are to the fore on the Invasion beat sounds of *Shy*, whilst *Won't You Cry For Me* looks towards Jay and The Americans for a yearning teenbeat-ballad.

Latimore went on to record a 45 with Sharp under the name Bob and Gaylon before playing with The Silverlones, Eastside Transfer and Heather Black. After The Silvertones he recorded three 45s under the pseudonym Gaylon Ladd.

(Max Waller)

The Dawks

TOP

Personnel:

JIM	A
TERRY LAWSON	A
LOU	A
MIKE	A
STEVE	A

45:

1(A) A Good Thing / Poison Ivy (Prism) 1966

In 1966 a three day battle of the bands was sponsored by WONE of Dayton, Ohio to highlight the local talent. Twelve bands were selected by the judges to record at Mega-Sound studios and each had on cut on the resultant *WONE, The Dayton Scene* LP (Prism PR-1966). **The Dawks**' selection, *A Good Thing*, is driving teenbeat with a big sound and strong Mersey influence. It appeared again on their own 45 on Prism.

(Max Waller)

The Dawnbreakers

TOP

45:

- Alligator / The Bounce (Trophy Int. 1504) 1966

From Kentucky, their cover of Soul Inc.'s frat punker, *The Alligator*, has resurfaced on *It's Finkin' Time*. It's an uptempo tune with nice fuzz guitar.

The Day After

TOP

This outfit recorded a song called *The Graduate*, which can be heard on *Oil Stains, Vol. 2* or *Relics, Vol. 2*. It's a soft, haunting number but has little special to differentiate it from the crowd.

Day Blindness



TOP

Personnel:

- DAVE MITCHELL vcls, drms A
- GARY PIHL vcls, gtr A
- FELIX BRIA vcls, bs, organ A

ALBUM:

1. (A) DAY BLINDNESS (Studio 10 DBX 101) 1969

NB: Reissued on CD (Flash 42) 1997.

45:

1. House And A Dog/Middle Class Lament (Studio 10 2494) 1969

The above is an unexceptional San Francisco studio album, with some competent organ work, but little else to

distinguish it, save possibly the final and longest track *Holy Land* - an attempt to sound like The Doors', *The End*.

Daybreak

ALBUM:

1	Daybreak	(Dome)	1974 R3

Presumably a High School Project, this album came with two posters and a lyric sheet. Musically it's a mixture of psych with fuzz guitars and Christian folk rock a la Holy Ghost Reception Committee.

(Stephane Rebeschini)

The Daybreakers

Personnel:

- MAX COLLINS ld vcls, keyb'ds
- TERRY BECKLEY bs, vcls
- BRUCE PETERS vcls
- PAUL THOMAS bs
- DENNY MAXWELL gtr
- MIKE BRIDGES gtr
- BUDDY BUSCH keyb'ds

45:

1. Psychedelic Siren/Afterthoughts (Dial 4066) 1967

Hailing from Iowa City this band underwent frequent personnel changes but featured the personnel listed above at various times. They recorded just the one 45 at the time. The 'A' side can be heard on *Psychedelic Unknowns, Vol. 1* as well as on the *Psychedelic Unknowns EP* and a screeching siren intro, and backing distinguishes what was other-wise a routine psychedelic/punk single. An LP of their material has subsequently been put out on Unlimited Productions Rock 'n' Roll label (RRRLP-0002). The group later became Rox in 1969 but folded in 1971. After a five year lay- off they re-emerged as Cruisin'(1976-79). The *Dirty Water* compilation (RRRLP-0003) included alive 1988 version of *Respect* by the band.

Daze of The Week

45:

1. One Night Stand/? (Piece 1003) 1966

Their sole vinyl offering, the Piece label operated out of Tacoma, Washington and the band may also have come from this area. *One Night Stand* is an aggressive garage punker with snotty vocals. Strangely enough the track also appears on Piece 1002, backed by *You Gotta Give, Baby* and credited to the Grotesque Mommies. The same group?

You can find *One Night Stand* on *Highs In The Mid-Sixties, Vol. 22*.

(Max Waller/George Gell)

The Deacons

TOP

Personnel:

- JOHN CHINCHILLA drms
- EARL PRITCHARD ld vcls
- GARY STARZECKI bs
- DICK WEEKS sax
- RICH YOUNGBERG ld gtr

45s:

1. Donna/Baldie Beat (Re-Car 9001) 1964
2. The Baldie Stomp/Baldie Beat (Re-Car 9004) 1964
3. Candy Man/Think It Over (Re-Car 9012) 1965
4. Empty Heart/Problems About Baby (Soma 1452) 1965
5. Empty Heart / Bring It On Home To Me PS (Sundazed S 140) 1998

Not a garage band at all, but a popular Minneapolis-based dance group who seemed to make songs about 'The Baldies', a sixties Minneapolis gang. Their finest moment, *Empty Heart* has recently been reissued with the bonus of an unreleased Bring It On Home To Me from the same sessions, and rounded off with a brief history from Minnesota mastermind Jim Oldsberg.

The band have also apeared on a number of comps including: *Empty Heart* on *Hipsville, Vol. 3*; *The Baldie Stomp* on *Ho-Dad Hootenanny* and *Victims Of Circumstance*; and *The Baldie Beat* on the *The Big Itch*. They were also featured on the 1965 compilation series *Top Teen Bands, Vol's 1/2/3* with *The Baldie Stomp, Baldie Beat* and *Candy Man* respectively.

(Max Waller, with kudos to Sundazed)

The Dead Beats

TOP

45:

1	Can't Go On This Way / Trust Me	(Coe West 002)	Oct 1967

An unknown band who recorded their sole 45 at Robert Quimby's home studio in Deland, Florida. Daytona Beach

has been suggested as their home-turf. *Can't Go On This Way* on Psychedelic States: Florida Vol. 1 (CD).

(Max Waller/Jeff Lemlich)

Deadend

45:

1. Just Like A Season/I Ain't Got Nobody (Voice Of The Junkyard 24425) 197?

A hippie rock 45 which came in a picture sleeve. The band were from Grand Forks in North Dakota, although the disc was recorded in Minneapolis.

Deadlys

Out of Columbus, Ohio, they featured with one track *On The Road Again* on a sampler of Columbus bands issued on Hillside (166). The track has resurfaced on *Highs In The Mid-Sixties, Vol. 9:Ohio*. It's a raw and poorly produced version of a Lovin' Spoonful song.

Ritchie Dean

45:

1	Goodbye Girl!/I'd Do Anything	(Capitol CL 15374)	1966

NB: (1) is a U.K. pressing. A german language version also exists.

A mid '60s pop/rock 45. It's in fact Warren Schatz in disguise.

(Stephane Rebeschini)

Christopher Deane

45:

1	Angel's Last Trip/Purgatorio	(Sidewalk 906)	1966

Probably a garage psyche single.

(Stephane Rebeschini)

The Dearly Beloved (Beloved Ones)

Personnel:

- LARRY COX vcls A B
- TOM WALKER gtr A B
- TERRY LEE gtr A B
- PETE SCHUYLER drms A
- SHEP COOKE bs A B
- RICK MELLINGER drms B
- LENNY LOPES drms
- VAL VALINTO bs
- TOM RIPLY vcls

ALBUM:

1. (A/B) ROUGH DIAMONDS: HISTORY OF GARAGE BAND MUSIC VOL 6 - DEARLY BELOVED (Voxx 200.018) 1984

45s:

1. Peep Peep Pop Pop/It Is Better (Boyd 157) 1966
2. Peep Peep Pop Pop/It Is Better (Columbia 4-43797) 1966
3. Wait Till Mornin'/You Ain't Gonna Do What You Did With Him To Me (Columbia 4-43959) 1966
4. Merry Go Round/Flight Thirteen (Splitsound SSDG-5) 1967

NB: (1) credited to The Beloved Ones.

Forming in 1963 as The Intruders and later known as The Quinstrells they became known as **The Dearly Beloved** in late'65 and were Tucson's most popular'60s band. Shortly after their name change Dan Gates, a DJ from a local radio station KTKT came along with the tape of a song called *Peep Peep Pop Pop*. The group were not at all keen at first but eventually he persuaded them to record it at the Audio Sound Recorders Studio in Phoenix and a record deal was negotiated with the New Mexico-based Boyd label. They got the band's name wrong on the label and the 45 was released in 1966 and credited to The Beloved Ones. It was a No. 1 hit in Tucson that year and held the No. 1 position for many weeks on KTKT radio. Consequent upon its success the 45 was leased to Columbia, who at least got the band's name right. With national distribution the 45 almost made Billboard's Top 100.

Fuelled by their success the band headed to LA to record an album for Columbia. They recorded twenty songs in all in just three half day sessions! These sessions spawned their next 45. Tom Walker wrote the 'A' side, the flip was the work of The Grodes' leader Manny Freiser. The posthumous Voxx compilation includes some tracks from this session, but Columbia didn't promote the band or release the LP. Around this time Pete Schuyler left the band and was replaced on drums by Rick Mellinger from The Grodes.

On a further trip to LA the band were spotted playing with The Leaves by a White Whale rep. and this led to them signing a new record contract (having sued Columbia to get out of their previous one). Larry Cox had to return to Tucson the next day to get married so they left LA at 3am taking turns with the driving. Eventually they all fell asleep including the driver. Inevitably they crashed and Larry Cox was killed instantly. The rest of the band sustained injuries. To make matters worse Larry's death negated their White Whale contract because it contained a clause stating that the band would have to stay intact.

The band tried to keep going but never successfully replaced Larry. The 'A' side of their final 45 was a haunting song written by Larry about death ironically shortly before his own tragic demise. The flip, a punker with a ripping

bass line, was a regional hit. Vocalist Jim Perry sang on the 'A' side and Terry Lee took the vocal role on the flip. Arguably this 45 was their finest moment, Both sides can be heard on the Voxx compilation. The flip also appears on *Acid Dreams Epitaph* (CD) and *Boulders, Vol. 6*.

The band disintegrated when Shep Cooke left to join Linda Ronstadt's backing band, The Stone Poneys. Although he soon returned to Tucson to rejoin **The Dearly Beloved** he got into a motorbike accident shortly after his return and couldn't play for six weeks. This led to the final break-up.

Tom Walker and Shep Cooke have remained active in the music scene. Walker going on to play for Arizonian outfit Butterscotch and later composing songs used on the Chuck Wagon and The Wheels album. Cooke started The Floating House Band in Tucson in 1976 and later made two solo LPs as well as playing on albums by Jackson Browne, Tom Waits and Linda Ronstadt. Pete Schuyler joined the marines and now works in electronics, Terry Lee is a successful Tucson architect and Mellinger is an inhalation therapist. Tom and Shep still continue to gig together.

The Voxx compilation is an excellent guide to their career with full liner notes by Lee Joseph which have been summarised here. It contains all the band's better 45s and some of their unreleased recordings for Columbia.

(Vernon Joynson)



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The Debonaires *to* Dee Jay and The Runaways

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Debonaires
- The Debonairs
- Debris
- The Debs
- The Decades
- The Decades
- The Decades
- The Decades
- December's Children
- December's Children Ltd
- The Decisions
- Declaration Of Independence
- Terry Dee and The Road Runners
- Dee Jay and The Runaways

The Debonaires

TOP

45:

1. Never Mistaken/Summertime (Rite 0785) 1966

A Chicago-based mid-sixties garage band. The 'A' side can be heard on *The Chosen Few, Vol. 1* and the *Pebbles Box Set*.

The Debonairs

TOP

Instrumentalists from San Antonio in Texas. They didn't make it on to vinyl back in the 1960s but they have a cut *Lonely Is The Summer* on *Texas Punk, 1966: Vol. 9*.

Debris



Personnel:

- CHARLES (POISON) IVEY syn A
- JOHNNY GREGG drms, vcls A
- O. POWERS (RECTOMO) vibraharp
- (RICHARD DAVIS sax, organ) A
- (DIRK E. ROWNTREE perc) A

ALBUM:

1. (A) STATIC DISPOSAL (Static Disposal PIG 0000) 1976

The band were apparently high on acid when they recorded this, so unsurprisingly the result is prefly demented psychedelia. Modulators and synthesizers, a vibraharp and more are utilised to good effect. Indeed the album is full of sound effects and echoes.

All the material is written and arranged by Ivey and Powers. The album was pressed in Oklahoma and many psych heads will want it in their collection.

A CD reissue is currently being put together, with bonus tracks and a detailed history - touchdown is expected in mid '99.

The Debs

This girl-group made two 45s for Mercury. They're sometimes thought to have come from England, since *Sloopy's Gonna Hang On*, which has resurfaced on *Girls In The Garage, Vol. 4*, was issued there shortly after it came out in America, but it's pretty clear they originated somewhere on the East Coast, and were probably a studio group.

The Decades

45:

1. I'm Lovin' You/Thinking Of You (Sully 121) 196?

Probably the sole stab for stardom for this band, who recorded for this West Texas label but are thought to have come from Oklahoma.

The Decades

45s:

1. I'm Gonna Dance/On Sunset (Lady Luck 001) 1967
2. I'm Gonna Dance/On Sunset (Era 3174) 1967

This was a different Californian outfit whose *I'm Gonna Dance* has subsequently resurfaced on *Off The Wall, Vol. 2*. *On Sunset* also got a further airing on *Psychedelic Unknowns, Vol. 8.*

The Decades

45:

1. C'mon Pretty Baby/Strange Worlds (Janie JL 10645/6) 1964

More **Decades**, this time from Akron, Ohio. This particular bunch were also known as The Rats but only for the *Rats Revenge* 45, immortalised on *Back From The Grave Vol's 1* and *2*. *C'mon Pretty Baby*, a rather repetitive early sixties rock'n'roller, has been compiled recently on the *Follow That Monster* compilation. Its flip, *Strange Worlds*, is a pretty decent Tornadoes/Ventures type instrumental surprisingly not featured on the *Strummin' Mental* series.

(Max Waller,George Gell)

The Decades

45:

1. There Ain't No Way / Pledging My Love (Great Scott 1002/3)c1967

A horn-garage-rock 45 from yet another **Decades**. Possibly from Ohio, as the 45 is on a Cincinnati label, but not the Akron (Rats) bunch.

(Max Waller,George Gell)

December's Children



Personnel:

- CRAIG BALZER gtr, keyb'ds, vcls A
- BRUCE BALZER gtr A
- BILL PETTI bs, vcls A
- ALICE POPOVIC vcls A
- RON PAPALED drms, perc A

ALBUM:

1. (A) DECEMBER'S CHILDREN (Mainstream 6128) 1970

45:

1. Sweet Talkin'Woman/Back Road Rider (Mainstream 728) 1970

NB: (1) "double-headed" promo copies also exist.

From Cleveland, Ohio and based around the Balzar brothers. The above album, which was recorded in Miami, is not outstanding. The band's sound was characterised by the vocal harmonies of Craig Balzer, Petti and Popovic and some competent guitar work. *Living (Way Too Fast)*, which captures Alice Popovic's vocals at their most poignant, and the opener *Trilogy*, which displays the band's harmonies to best effect are arguably the best tracks.

Bruce Balze later played with Ambleside (also spelt Amblesyde, after a street on which the band rented a house), whilst both brothers played in Circus, an early seventies power pop band who had an album on Metromedia, and Windfall. They later went on to form a band called 747 which was signed to Planet Records in late 79 and had it's named changed to American Noise due to some protests from Boeing or the record company.

American Noise's eponymous album (Planet P-8) 1980 topped the Charts in Cleveland and few other areas.

Craig and Bruce Balzer are now both married and run a specialty advertising firm out of Greater Cleveland, Ohio, USA.

There was also another band of this name from Chicago, which recorded 45s for Twin, Capitol, Liberty and three for World Pacific. *Backwards And Forewards* / *Kissin' Time* (World Pacific 77887) actually made No 123 in the charts in 1968, but this was a different outfit so far as we know, whose style was brash brassy pop with harmonies. This 45 was produced, arranged and written by Ray Whitley.

Another **December's Children**, likely Californian, released a 45 (*Somethin' Fresh/Mitch's High* produced by Jerry Riopell), on Corio later leased to Columbia - fresh faced pop a la Monkees with good fuzz.

Another D.C. 45 exists on the Balance label. If you can work out which one is which, well done!

(Vernon Joynson / Max Waller / George Gell / Arthur St. James / Stephane Rebeschini)

December's Children Ltd

45:

1. Signed D.C./So Long Ago (Domestic Sound DS 123) 196?

A different band from Washington D.C. who recorded a fine version of Arthur Lee's classic ode to a junkie *Signed D.C.* in true ballad punk style. It's included on the *Signed D.C.* compilation, which was named after it and on *Sixties Rebellion Vol. 8* (CD).

The Decisions

45:

1. Tears, Tears/Don't You Know It's Love (Topper 1013) 196?

The above was this band's sole release and one of just five releases on this label, The 'A' side is a prefly lame effort. In fact they took *Just Like Me* (The Paul Revere and The Raiders and Wild Knights classic) altered the lyrics and added a new guitar lead. If you want to hear the result it's on *Highs In The Mid-Sixties, Vol. 19: Michigan, Part 3*. They came from Kalamazoo, Michigan. (Vernon Joynson/Kip Brown)

Declaration of Independence

45s:

1. Morning Glory Man/Letter To Ruth (Mr. G. 804) 1967
2. House/Next Stop - Dead End Street (Mr. G. 805) 1968

Not garage or psych, but polished flower-power pop, produced by Johnny Cymbal. (Max Waller)

Terry Dee and The Road Runners

45:

1. Feel No Pain/Some Other Guy (Ventura 502) 1966

A Beatlesque ballad backed by a swaggering fifties-inspired garage-rocker from University City,

Missouri.

Some copies came with labels reversed. (Max Waller)

Dee Jay and The Runaways

Personnel:

- CHUCK COLEGROVE rhythm gtr A
- BOB GODFREDSON gtr, bs, vcls A B C D
- GARY LIND vcls A B C D
- JOHNNY SENN (JAY) bs, gtr, vcls A B C
- DENNY STOREY (DEE) drms, vcls A B C D
- TOM VALLIE organ, vcls A B C D
- DERRY KINTZI keyb'ds C D
- JIM WIENER
- RUSTY DAVIS
- TERRY KLEIN
- SAM FRENCH
- GRANT GILMORE
- JIM JOHAN
- JIM GROTH
- ROGER WHITMORE
- ROGER HUGHES

CD:

1. Peter Rabbit (Arf!Arf! AA-067) 1997

45s:

1. Jenny Jenny/Boney Moronie (IGL 100) 1965
2. Love Bug CrawI/The Pickup (Coulee 109) 1965
3. (C) Peter Rabbit/Three Steps To Heaven (IGL 103) 1966
4. (C) Peter Rabbit/Are You Ready? (Smash S-2034) 1966
5. (C) Peter Rabbit/Three Steps To Heaven (Smash S-2034) 1966 45
6. She's A Big Girl Now/He's Not Your Friend (Smash S-2049) 1966
7. * Keep On Running/Don't You Ever (Sonic 132) 1966
8. * Keep On Running/Don't You Ever (Stone 45) 1967

9. My Gal/Doesn't Matter Anymore (Sonic 148) 1967
10. Sunshine Morning/And I Know (Sonic 158) 1967
11. Love Tender, Love/While You Were Sleeping (Dee Jay 101) 1982

Hailing from Spirit Lake / Dickens / Estherville and Armstrong, this band played an important slice in the history of Iowa rock. Johnny Senn (Jay) was instrumental along with Cliff Plagman and Roger Blunt in setting up the IGL Studios and *Jenny Jenny* became the label's first recording. As only 100 copies were pressed it's understandably now extremely rare. *Peter Rabbit* a rather popish song was picked up by the Chicago-based Smash label and earned the band an appearance on Dick Clark's 'Where The Action Is' show as well as a place in the charts. However, when the big breakthrough never came they reverted to Sonic for three further 45s, including a cover of the Spencer Davis hit *Keep On Running*, on which they were joined by local vocalist Terry Klein.

The core of the group were former members of the Chevelles and the VanDels who joined forces in 1964 due to draft and other member depletion. Line-up "C" recorded *Peter Rabbit*. From 1966 John Senn 'retired' to concentrate on the IGL studio work, though he continued to be involved and record with the group. After line-up "D", personnel was very fluid to cover departures and touring. The band officially split in 1968 but IGL continued well into the '70s becoming a cult collector's label since its demise and the label has been well compiled in recent times on LP and CD by Arf!Arf! and Get Hip.

These details and a comprehensive story of the band are to be found on Erik Lindgren's retrospective CD, which contains 32 tracks including 4 by the Chevelles. It confirms that the band was an adept outfit covering rockin', instrumental and frat genres in a pop vein, and ballads in an accomplished Four Seasons style. Their appeal will lie with connoisseurs of '60s midwest pop - you'll find neither fuzz nor psych here. In 1981 Storey and Senn got together to revive the name and laid down four more tracks. Two were put out on a 45, and three are featured on the CD.

Kintzi, Storey and Powell all went on to record solo 45s for IGL/Sonic along with *Peter Rabbit* song writer Tim Smith, Johnny Senn latter recorded an album for IGL with a new band, The Fortunes. The retrospective 45 release in 1982 also comes with a photo and history of the band.

Also briefly in the band was a guy called Roger Hughes, who later formed Bands Of Gold who recorded one 45, *You Won't Change Me/lt's Over* (Smash 2058) in the late sixties. Prior to his spell with the band he'd produced one 45, *In A Thousand Cities/ls It Really Love?* (Sultan 1002), with a Sioux City- based project called Denny and The Dukes.

(Max Waller, with thanks to Erik Lindgren)



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The Deep *to* Depot Rains

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Deep
- The Deepest Blue
- Deep Soul Cole
- Deerfield
- The Defiant 4
- The Defiants
- The Del Counts
- Delaney & Bonnie and Friends
- The Delights
- Del-Rays
- The Del-tinos
- The Del-vetts
- Demian
- The Demons of Negativity
- The Denims
- Denise & Co
- Denis and The Times
- Dennis The Fox
- Depot Rains

The Deep



TOP

Personnel:

- MARK BARKAN A
- RUSTY EVANS A
- DAVID BROMBERG A
- (D. BLACKHURST A)
- (C. BLUE A)
- (L. POGAN A)
- (A. GELLER A)

ALBUM:

1. (A) PSYCHEDELIC MOODS OF THE DEEP (Cameo Parkway 7051) 1966

N.B. (1) reissued on Cicadelic (977) 1987, and also on CD (Collectables).

This was a Philadelphia-based studio-only project. The album, which is an extremely rare and quite costly collectors' item, has until recently been shrouded in total mystery. It was produced by Mark Barkan and Rusty Evans. Both were also involved in Freak Scene whose album *Psychedelic Psoul* (CBS 9456) 1968 is virtually a second **Deep** L.P. We also know thal David Bromberg was involved in the project. The other personnel listed above have been deduced from songwriting credits and may also have been involved.

Deep tracks are also featured on three compilation albums - *Color Dreams* on *Gone, Vol. 1* and on *Gathering of The Tribe* and *Trip 76* on *Echoes In Time*. Their album is very strange, full of weird sound effects, haunting vocals and acid-soaked lyrics. It is based on a psychedelic folk format. Some, such as *Color Dreams* and *Your Choice To Choose*, sound very Seeds-like. Others, like *Shadows On The Wall* and *Wake Up and Find Me* are haunting acid ballads.

> 'Wake up and find me
> With dreams of liquid nights
> And never ending lights'
> (f rom *Wake Up and Find Me*).

Arguably the best two tracks are *Turned On* and *Psychedelic Moon* - which are both very odd. The latter has also resurfaced on the vinyl version of *The Psychedelic Experience, Vol. 1*. The album is recommended listening. Fans of the band will also be interested in a series of outtakes released on CD by Collectables, *Part 2* and *Part 3* contains alternate takes and unreleased tracks which were recorded in 1966), whilst *Part 4* (which also features tracks by Hydro-Pyro) and *Part 5* are now also available on CD through Collectables.

Barkan went on to a group called Hydro Pyro. In the seventies Rusty was involved in a band called Marcus, who issued a self-titled LP on Kinetic (Z-30207) in 1970.

The Deepest Blue

TOP

Personnel:

ALEX "EARL" SHACKELFORD	ld vcls	A
RUSSELL JOHNSON	ld gtr, vcls	A
KEN ZABEL	organ	A
RICK EDWARDS	gtr, backing vcls	A
BRUCE LAVOIE	bs, backing vcls	A
RUSS "SOUPY" MORROW	drms	A

45:

1(A)	Pretty Little Thing/Somebody's Girl	(Blue-Fin BL-FI-102)	Aug. 1966

Fine Stones-influenced garage punkers from Pomona, California. Starting out as a surf/grease combo in the early 60s, The Doves had stabilized as the above line-up by 1965. Soupy Morrow and Ken Zabel were Pomona locals, Earl Shackelford and Bruce Lavoie hailed from Ontario, Russ Johnson was from England, and Rick Edwards was from Montclair.

Earl Shackelford recalls: "We played mostly in the teen clubs - the Oasis, Hilltop, Pace Setter, Discoteen - what's known today as The Inland Empire. And some beer bars - no-one cared the how old you were then. College

fraternity parties were always the best unless some drunken jocks decided you were dead meat and you had to fight off the sweaty block heads as you tore down your equipment and threw it into your trusty band mobile. Oh yeah.. those were the days alright."

"We went out of state once to a little bar in Pocatello, Idaho. I was sick with strep throat so we played instrumentals mostly and lived on bar food for several days, (slim jims, jerky, and beer). That was our tour. We did work in Hollywood a couple of times on the Strip, but we all hated Hollywood. We played with The Leaves once, and The Seeds ... although I don't remember playing with them - Ken Zabel says we did. High Schools were a good gig except that we were banned from all of them after one gig at each, for various reasons (hee hee hee)!"

In the summer of 1966 they released their sole 45 as **The Deepest Blue**. "Our main influences were The Stones, Animals, Them, early Moody Blues. We changed our name during the time of our recording - we thought it was more commercial."

Sadly the 45 bombed and the band split soon after, leaving a few tracks recorded for an album in the can. Tragedy struck soon after: Soupy Morrow died in a motorcycle accident; one year later Rick and three members of a band, with whom he was doing a car tour, went off the road in the middle of the night, to join Soupy.

Thereafter Earl "bummed around for several years doing what most people were doing in the late 60's, singing in coffee houses until I returned to Los Angeles and began to perform with various bands again in the early 70's, experimenting with all the jumbled forms of psych/country/rock/acid that was affecting musicians at the time".

"Eventually I teamed up with Walter Egan, thanks to mutual friend and musician Chris Darrow of Kaleidoscope fame, whom I'd known for years after The Kaleidoscope had recorded one of my songs *I Found Out* (on the *Beacon From Mars* album). We formed a band called Wheels and played the Los Angeles circuit until Walter got a solo record contract.

"I worked with him in some capacity on most of his records. He had a top ten hit (*Magnet And Steel*) and recorded two or three of my songs for his string of albums on CBS and MCA/Backstreet labels. During this time, 1978 to be exact, I worked with James Williamson on Iggy Pop's LP *New Values* arranging and singing backup vocals. From that time on I've been involved at various levels with friends putting out CD's, playing the guitar and writing."

And what of the others? "Ken Zabel lives in Boise, and was recently playing with a bluesband, The Ramblers; Bruce Lavoie just retired from the union after having been in road construction for 30 years; Russ Johnson disappeared somewhere - Australia we believe - and hasn't been heard from since 1969."

Compilation appearances have included:- *Pretty Little Thing* and *Somebody's Girl* on *Boulders Vol. 6* and *Ya Gotta Have Moxie Vol. 1* (Dble CD); *Pretty Little Thing* on *Off The Wall Vol. II*, *Mayhem & Psychosis Vol. 3* (LP), *Mayhem & Psychosis Vol. 2* (CD) and *Teenage Shutdown Vol. 10*; and *Somebody's Girl* is also on *The 60's Choice Vol. 1* and *Fuzz, Flaykes & Shakes Vol. 2*.

(Vernon Joynson/Max Waller, with thanks to Earl Shackelford)

Deep Soul Cole

TOP

Poverty Shack was recorded by non other than Fred Cole, who recorded this 45 in 1963, at the age of 15, at the El Dorado studios in Los Angeles. Cole sings lead and plays bass, Larry Williams plays guitar and is the producer and The Blossoms are the back-up singers. Fred was managed at the time by Mike Tell, son of a Las Vegas newspaper owner. Mike took Fred to L.A. where he stayed for a couple of weeks with Larry Williams, met Stevie Wonder and lots of other black acts. For the cover of the record they dumped a bucket of water over Fred's head, to make him look like he had sweated his guts out. It's the very first recording by this outrageous person and it has resurfaced on

Sixties Rebellion, Vol. 9. Later Cole would turn up in The Lords, The Weeds, Lollipop Shoppe, Zipper, King Bee, Torpedos, Rats, Desperate Edge, Western Front and, finally, Dead Moon.

Deerfield

Personnel:

CHARLIE BRICKLEY	bs, vcls, mandolin	A
STEVE COLEMAN	lead pedal steel gtr, vcls	A
JOHN GUERRY	piano, organ, bs	A
DENNIS HANSON	drms	A
MICHAEL HICKMAN	gtr, piano	A

ALBUM:

1() NIL DESPERANDUM (Flat Rock FRS 1) 1971

NB: (1) reissued on CD (Gear Fab GF-148) 2000.

Formed in Houston, Texas in 1968, they were originally known as The Dream Machine. Their album, a mixture of country rock and psychedelia, has attracted increasing interest from collectors. It was issued with a letter (in envelope) stuck inside the cover.

Charles Bickley is now the owner of a small Austin Texas based label named Buttermilk Records which released several vinyl LP's and 45's in the '70s. in fact he's stiill releasing 25 year old masters on new vinyl and CD of Texas Blues, Rock, Jazz, Cajun, and more. For details (including two **Deerfield** albums, check his website: http://www.meridianis.com/buttermilk

(Clark Faville/Max Waller)

The Defiant 4

45:

1. Away From My Home/My Time Is Now (Delta 2195) 196?

This band hailed from New Mexico. The'A'side resurfaced on *Boulders, Vol. 10*.

The Defiants

45:

1. What I'd Say/? (Defiant?) 1966

A different New Mexico band.

The Del Counts

Personnel incl:

- KELLY VINCENT

ALBUM:

1. THE DEL COUNTS (Dove acetate no number) 1964/5

45s:
(up to 1972)

1. Let The Good Times Roll/Bird Dog (Soma 1430) 1966
2. What Is The Reason?/With Another Guy (Soma 1465) 1967
3. What Is The Reason?/With Another Guy (Apex 77058) 1967
4. Ain't Got The Time/Don't Ever Leave (Mar-Bil 109) 1968
5. Who Cares/Don't Let The Green Grass (Hand 2173) 1972

A long standing Minneapolis band who were still rehearsing 45s as late as 1974. The album was never released, but BirdDog has resurfaced on the Riot City compilation.

Delaney & Bonnie and Friends

Personnel incl:

BONNIE BRAMLETT	vcls	A
DELANEY BRAMLETT	vcls, gtr	A

ALBUMS:

1	HOME	(Stax 2026)	1969
2	ACCEPT NO SUBSTITUTE	(Elektra EKS 74039)	1969
3	ON TOUR	(Atco SD 33-326)	1970
4	TO BONNIE FROM DELANEY	(Atco SD 33-341)	1970
5	MOTEL SHOT	(Atco SD 33-358)	1971
6	GENESIS	(GNP Cresendo 2054)	1971
7	D & B TOGETHER	(CBS KC 31377)	1972

NB: All these albums were also released in the U.K. and France. The rare U.K. test pressings of (2) on Apple are extremely valuable.

Delaney Bramlett began his career in 1964 with two unsuccessful 45s recorded in Los Angeles. He became acquainted with Leon Russell and his "Oklahama Mafia", and became a "Shindog", the group appearing on the TV show "Shindig". In 1967 he met and married Bonnie Lynn, a former Ikette. The duo signed with Stax and in 1969 supported the first part of the Blind Faith's U.S. tour. Subsequently, Eric Clapton, George Harrison and Dave Mason declared that they were the "best group in the world".

Backed by an excellent group with their "Friends":- Russell, Carl Radle (ex Colours), Jim Gordon, Bobby Whitlock, Jim Price, Bobby Keys, Sandy Konikoff, Jim Keltner, etc. **Delaney & Bonnie** were suddenly very popular and

toured constantly. Their records mix rock, white gospel, soul and blues with a solid rhythm section. *On Tour*, with Eric Clapton and Dave Mason is one of their best efforts, while the "Friends" in *Motel Shot* included Gram Parsons, Duane Allman and Ben Benay (ex Goldenrod).

The duo's demise was no doubt due to an erratic management (they moved from Stax to Elektra to Atlantic and then to CBS in three years) together with the fact that when Leon Russell left he took their backing group for Joe Cocker's "Mad Dogs and Englishmen" tour. In 1972, the Bramletts split up and both went solo. The records of Delaney are out of this books scope, while Bonnie went on to work with Southern rock groups and released several albums on Capricorn Records with members of Allman Brothers Band.

Jim Price and Bobby Keys later became the horn section for the Rolling Stones and Whitlock, Radle and Jim Gordon formed Derek and the Dominos with Eric Clapton and Duane Allman.

(Stephane Rebeschini)

The Delights

45s:

1. Long Green/Find Me A Woman (Delaware 1712) 1965
2. Every Minute, Moment, Hour/Just Out Of Reach (Smash S-2072) 1966

Based in Chicago this band's grungy cover of The Kingsmen's *Long Green* can be heard on *Highs In The Mid-Sixties, Vol. 4* and *Pebbles, Vol. 6* (CD).

Del-Rays

Personnel:

BILLY COFIELD	sax	A B
JOHN DANIELS	drms	A B
JIMMY RAY HUNTER	vcls	A B
JIMMY JOHNSON	gtr	A B
BILLY SCOTT	keyb'ds	A B
LARRY YORK	bs	A B
JIM CRONEY	bs	B
JIMMY EVANS	drms	B
LOUIE ROBERTSON	keyb'ds	B

45s:

1	Hot Toddy / ?	(Fame #unkn)	1962
2	Night Prowl / Windy And Warm	(R and H 1002)	1964
3	Dimples / Fortune Teller	(R And H 1005)	1965
4	Like I Do / Fortune Teller	(Atco 6348)	1965

Formed in 1959 in Muscle Shoals, Alabama this band's style predates the British Invasion and garage waves but

they're a fine example of the more rockin' sounds around in Deep South in the early-to-mid-60s. Their debut was a brassy instrumental *Hot Toddy*. Later efforts were in an accomplished frat-pop style, notably garage-band fave *Fortune Teller* (reportedly from 1963 and re-released in 1965).

An expanded line-up reunited for the 1992 Muscle Shoals Bands Of The '60s Reunion concert. The CD of the event (Alabama Music Hall Of Fame 1993-01) captures them swingin' through *Hot Toddy*, *Love Potion No. 9*, *Fortune Teller* and *Ya-Ya*.

Fortune Teller had already reappeared on the *Lost Gems From The 60's Vol. 1* EP and *Like I Do* is on *Searching For Love*.

(Max Waller)

The Del-tinos

TOP

Personnel incl:

MICHAEL "CUB" KODA	gtr	A

ALBUM:

1	GO! GO! GO!	(Sounds Interesting 013)	1985

45s:

1	Go! Go! Go!/Ramrod	(Del-Tino 100)	1963
2	Nightlife/Pa Pa Ooh Mau Mau	(Sonic 1451)	1965
3	Ramblin'On My Mind/I Got My Mojo Workin'	(Del-Tino 200)	1966

From Michigan, Detroit, **The Del-tinos** were an early band of Cub Koda. The LP is a collection of their goodies on noted collector Erik Lindgren's Sounds Interesting label. In 1969 Koda formed Brownsville Station whose success peaked in 1974 with Smokin' In the Boys Room, a massive hit which sold over 2 million copies. He continued to write and release solo works as well as recording and performing in numerous bands and travelling Oldies road shows. He also wrote about music, via a monthly "Vinyl Junkie" column and as co-author of the 1998 book "Blues For Dummies". Highly regarded as a purveyor of blues and rockabilly styles, he was dubbed "America's Greatest Houserocker". On the 1st July 2000, at the age of 51, he died of complications arising from kidney dialysis.

Nightlife also got another airing on the *Basement Wall* compilation.

(Vernon Joynson/Kip Brown/Max Waller/Doug Sheppard)

The Del-vetts

TOP

Personnel:

- JIM LAUER ld vcls, ld gtr A B C
- LESTER GOLDBOSS gtr A
- BOB GOOD bs A C

- PAULWADE drms A B
- JEFF WEINSTEIN gtr B
- JACK BURCHALL bs B C
- ROGER DEATHERAGE drms, vcls C

45s:

1. Little Latin Lupe Lu/Ram Charger (Seeburg Jukebox 1018)1965
2. Last Time Around/Everytime (Dunwich 125) 1966
3. I Call My Baby STP/That's The Way It Is (PS) (Dunwich 142) 1966

Formed in Chicago back in 1964 playing Chuck Berry covers for kids in the well-to-do Highland Park Suburb of the city. They soon became a popular live attraction and cut a 45, produced by Bill Traut for Seeburg back in 1965 before signing to Traut's Dunwich label to record their magnum opus, *Last Time Around*. This was a superb 45 with some really rousing guitar work and great vocals. Indeed it sold very well locally and, for a while, the group all owned Corvettes. *Last Time Around* has since been featured on *Mindrocker, Vol. 2, Mayhem And Psychosis, 2, Nuggets, Vol. 2* and *Off The Wall, Vol. 1. Every Time* also got an airing on *Boulders, Vol. .7*

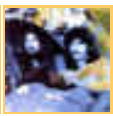
The follow-up, *I Call My Baby STP*, became something of a hot rod anthem and is now very rare. Picture sleeve copies also included a free STP sticker!

Perhaps the best source for their finer moments is the recent Dunwich Records Story compilation which features three tracks by the band:- *Every Time, Last Time Around* and *That's The Way It Is*. Both sides of their Dunwich singles have also resurfaced on *Oh Yeah! The Best Of Dunwich Records*.

When it didn't happen for **The Del-vetts** they changed their name to the Pride and Joy. Their bassist/singer, Jack Burchall, later played with Bloodrock (not the Texas one). He was later in The Jump 'n' The Saddle Band who had a U.S. hit with The Curly Shuffle. Jim Lauer is, reportedly, locked away in a mental institution.

You can also find *Ram Charger* - the flip to their first 45 on *Pebbles, Vol. 4* (CD).

D e m i a n



TOP

Personnel:

- ROD PRINCE gtr, vcls A
- ROY COX bs, vcls A
- TODD POTTER gtr, vcls A
- DAVID FORE drms A

ALBUM:

1. (A) DEMIAN (ABC 5718) 1971

NB: (1) has been reissued on CD by TRC (048) 1994.

45:

1. Face The World/Love People (ABC 11297) 1971

Formed from the ashes of Bubble Puppy (in which all four had previously played) and signed to ABC on the advice of Steppenwolf's Nick St Nicholas, they took their new name from the title of a Hermann Hesse novel and headed back to Houston after a spell in California. *Face The World* was the gem on an impressive hard rock album. Later in 1977 Prince and Potter played together in Sirius.

The Demons of Negativity

TOP

Personnel:

- URSULA DRABIK voice
- ARAM HELLER bs
- G. ANDREWMANESS gtr
- RIC HADDAD drms
- ERIC LINDGREN keyb'ds

An eighties combo whose classic slice of modern psychedelia, *Ressurrection*, which appeared originally on a 1988 Boston compilation called *These Dogs Live In The Garage/The Arf Arf Sampler, Vol. 2*, can now be heard on *Beyond The Calico Wall*, a compilation which Eric Lindgren actually compiled! Modelled on Dave Diamond's sixties acid trip narrative, *The Diamond Mine*, this nugget is every bit as good. Recommended listening.

The Denims

TOP

45s:

1. The Adler Sock/The Adler Sock (ADl) 1965
2. Ya Ya/I'm Your Man (Columbia 4-43312) 1966
3. Sad Girl/Everybody Let's Dance (Columbia 4-43367) 1965
4. Salty Dog/Salty Dog Man (Cavort 122333) 1966
5. The Ghost In Your House Is Me/I Do Love You Baby (Mercury 72572) 1966
6. White Ship/Salty Dog Man (Mercury 72613) Oct. 1967

This outfit came from New York City. Their vinyl debut extolled the virtues of *Adler Socks!*. *I'm Your Man*, was a high energy punker with an effective drum beat and some fine guitar runs. By the time of their final 45, *White Ship*, they were experimenting with LSD:-

'Let me take you on a trip,
A voyage upon a pure white ship,
Of pretty maids, set the costs
Informed me that the ship was boss,
When the waves destroyed the sea
The ship went down with all our sanity
Ride baby ride - so deep in my mind
Ride baby ride - leave reality behind
Oh No!'
(from *White Ship*)

The liner notes to *A Fistful Of Fuzz* state that, contrary to previous belief Adrian Belew was not in this band, but rather a similarly named group from Kentucky. Belew became a renowned guitar player in the '70s and went on to play with King Crimson (*Discipline*) and Frank Zappa (*Sheik Yerbouti*) as well as releasing several solo albums.

Salty Dog was apparently another advert record promoting some new denim brand.

Compilation appearances have included:- *White Ship* on *Pebbles, Vol. 7, 60s Punk Ep Vol.1 Boulder Punk EP Box*; and *A Fistful Of Fuzz*; *Salty Dog Man* on *Fuzz, Flaykes and Shakes Vol. 2*; *I'm Your Man* on *The Essential Pebbles Collection Vol.2*; *The Adler Sock* on *Highs ln The Mid-Sixties, Vol. 9*; *I'm Your Man* on *Mindrocker, Vol. 7* and *Psychedelic Patchwork, Vol. 1*

(Vernon Joynson / Max Waller / Lloyd Peasley / Stephane Rebeschini)

Denise & Co

A really obscure girl garage group about whom nothing is known. They have *Take Me As l Am*, an R&B influenced punker with cool lyrics, included on *Girls From The Garage, Vol. 1*.

Denis and The Times

Personnel:

PARIS AIKEN	drms	A
DEAN BURLAGE	gtr	A
DENIS BURLAGE	vcls	A
GUY BURLAGE	ld gtr	A
SKIP WATTS	bs	A

45:

1	Flight Patterns/Just If She's There	(Trend 1036)	1967
2	Whenever You Want Me/Denis Dupree From Danville	(Trend 1051)	1969

Denis and The Times were formed by the three Burlage brothers and two friends in Norfolk, Virginia. With promotional help from their father they released their debut 45 in the fall of 1967 - and Dad should've been proud, cos his boys produced a classic that's revered to this day.

From the opening ringing chords to the final flourish of spacey effects, *Flight Patterns* is a wondrous piece of *8 Miles High*-inspired psychedelic folk-rock complete with freakout guitar break. Good enough indeed to have graced The Byrds' *Younger Than Yesterday* or *Fifth Dimension* platters. Compilers seem to agree - you'll find it on *30 Seconds Before The Calico Wall* (CD), *Sixties Rebellion Vol. 9* and *Aliens, Psychos And Wild Things* (CD). The flip ain't half bad either - check it out on *Ear-Piercing Punk* (CD) and *Killer Cuts*.

Their second 45 was released in the spring of '69. *Whenever...* is a heavy pop ballad with strident vocals and punctuated by fuzz attacks. The flip is a faithful cover of the Cryan' Shames (on their *Scratch In The Sky* album) - but with a harder edge and burnin' guitar.

(Vernon Joynson/Max Waller/Brent Hosier/Dr.Simon Trent D.S.U.)

Dennis The Fox

ALBUM:

1 MOTHERTRUCKER (Private Pressing) 1975

A rare private pressing, with *Like A Stone Man* and the title track.

(Stephane Rebeschini)

Depot Rains

Personnel incl:

- DENNY FRY vcls
- NICK HADCLIFF drms
- LENNY SLOAT gtr

From Muscatine, Iowa, this folk-rock outfit emerged out of two of the town's early garage bands:- The Rogues and The Coachmen. The *Dirty Water* compilation features two of the fruits of a 1968 recording session at RCA's studio in Chicago:- *7-1 1 Hour (Whiskey Hollow)*, a Denny Fry folk-rocker and *l Am Lost*, another folk number written by Lenny Sloat with Lenny performing on vocals.

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Derby-Hatville *to* Dialogue

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Derby-Hatville
- The Descendants
- Destiny's Children
- Destiny's Children
- Detroit
- Detroit Riots
- Deuces Wild
- Deviled Ham
- Devilles
- The Devilles
- Devils
- Devil's Anvil
- Devil's Brigade
- Dialogue

Derby-Hatville

45s:

1. Turn Into Earth/You'll Forget Me (Sea-Ell 102) 1967
2. Scorched Sand/Instant Replay (Sea-Ell 104) 1968

Hailed from Lubbock in West Texas and made nil impression. Their different treatment of The Yardbirds' *Turn Into Earth* can be found on *Highs In The Mid-Sixties, Vol. 12, Texas, Part Two*, whilst *The History of Texas Garage Bands Vol.1* double-CD (Collectables COL-8819) features four 1967 tracks - *You'll Forget Me*, *Instant Replay*, *Scorched Sand* and the unreleased *This Girl* (an early version of *Instant Replay*). (Max Waller)

The Descendants

45:

1. Lela/Garden Of Eden (MTA 112) 1966

This was the work of a mid-sixties San Francisco-based outfit. You'll find the 'A' side on *Pebbles, Vol. 7* and on *Sounds Of The Sixties: San Francisco, Part 1*. It's a harmonious punker, with a Bo Diddley shuffle beat - instantly catchy.

Destiny's Children

45:

1. Your First Time/The Fall Of The Queen (Ventural 730) c1966

A Houston, Texas outfit. The flip to their sole 45, *The Fall Of The Queen*, has resurfaced on *Sixties Rebellion, Vol. 2*.

Destiny's Children

Personnel:

MARK COURTER	drms	A

45:

1	For Me/The Collectors	(Pyro 52)	1966

From Phoenix, Arizona, both sides of this 45 contain excellent punk, and have re-appeared on *The Garage Zone, Vol. 1*.

Detroit

Personnel:

JOHN "THE BEE" BADANJEK	drms, vcls	A
W.R. COOKE	bs, vcls	A
DIRTY ED	congas, tambourine	A
STEVE "DECATOR GATOR" HUNTER	ld gtr	A
HARRY PHILLIPS	keyb'ds	A
MITCH RYDER	ld vcls	A
BRETT TUGGLE	gtr	A
(BOOT HILL	keyb'ds, hrmnca	A)
(MARK MANKO	gtr	A)
(JOHN SAUTER	bs	A)

ALBUM:

1(A)	DETROIT	(Paramount PAS 6010)	1971

Produced by Bob Ezrin and recorded in Toronto, **Detroit** was a fine example of the "High Energy" bands coming out of Michigan, like MC5, the Stooges or Frost. Formed by Mitch Ryder and his stalwart drummer John

Badanjek, with Phillips and Cook (both ex Catfish), Steve Hunter and Dirty Ed, their music was a powerful mix of hard rock and Rhythm and Blues. Their material ranged from original cuts penned by Ryder and Badanjek, to covers of *Let It Rock*, Lou Reed's *Rock 'n' Roll* and Wilson Pickett's *I Found A Love*. Erzin and Steve Hunter would later work with Lou Reed and Alice Cooper.

You can also find *Rock 'n' Roll* on *Michigan Rocks Vol. 1*.

(Stephane Rebeschini)

Detroit Riots

45:

1. Pebble Stone/A Fast Way To Die (Dearborn D-582) 1967/8

Minor league garage from a label named after the Southwest surburb of Detroit which had an active garage scene, highlighted by Cicadelic's *Psychedelic Sixties, Vol. 3* which compiles the area's other garage label Wheels 4. (M.W.)

Deuces Wild

45:

1. Hey Little One/Come Easy Go (Deuce 101/2) 1966

Both sides of the Amarillo outfit's psychedelic 45 can be found on *Texas Punk, 1966, Vol. 10*. The 'A' side was a haunting song and the flip made interesting use of reverb and echo. The Deuces Wild on Faro and Vault were a different outfit from California.

Deviled Ham

ALBUM:

1. I HAD TOO MUCH TO DREAM LAST NIGHT (Super K 6003) 1968

The album, produced by Big Al Pavlow, contains many cover versions, including *Come On In* and *Alligator Wlne* (which is awful), as well as a medley comprising the title track (given slower and tedious treatment compared to the original) and *Rosemary's Baby*. They were previously known as The Ascots, from Rhode Island, who had issued four soulish 45s on the local Super label.

Generally the album is best avoided.

Devilles

Personnel incl:

- WAYNE GUST ld gtr
- ?? HILL bs
- J.H. "SKIP" PRATT, Jr. vcls
- GARY TOBIN drms

45:

1. Searching For Love/Mary Lou (Jerden 107) 1961

From Vancouver, Washington, except for Gary Tobin, who hailed from Seattle, this act were previously known as Skip & The Flames. The 'A' side to their sole 45 later resurfaced on *The History Of Northwest Rock, Vol. 7.*

(Max Waller/Darryl F. Riffero)

The Devilles

45s:

1. You've Made Up My Mind/Baby Blue (Kerry 1109) 1 966
2. Ma Ma's Baby/Denise (Kerry 1110) 1966
3. Cry Baby/High Blood Pressure (Studio City 1045) 1966

A teen rather than garage band from Duluth, Minnesota. All three discs are reputedly good and now quite sought-after, You'll find *You've Made Up My Mind* on *Root 66, Vol. 1* and *Ma Ma's Baby* has resurfaced on *Hipsville, Vol. 3*. The band later became Second Thought and recorded three 45s on the Gloria label.

Devils

See the Bentleys entry.

Devil's Anvil

Personnel:

- ELIEZER ADORAM accordion A
- JERRY SAPPIR ld gtr, vcls A
- KAREEM ISSAY oud, vcls A

- STEVE KNIGHT gtr, bs, bouzouki A
- (FELIX PAPPALARDI bs, gtr, tamboura, perc, vcls A)
- (BOBBY GREGG drms A)
- (HERB LOVELLE drms A)
- (MIKE MOGEL durbeki A)

ALBUM:

1. (A) HARD ROCK FROM THE MIDDLE EAST (Columbia CS 9464) 1967

NB: (1) reissued on CD together with the Freak Scene album. Also reissued on vinyl by Fantasia in 1999 (Shaitun DVA 1031).

45:

1. Karkadon / Hala Laya (PS) (Columbia 4-43817) 1966

This New York band were heavily influenced by Oriental and Greek music. Seven songs are sung in Arabic, two in Greek and one in Turkish. *Misirlou* is sung in English by Pappalardi. All of their songs were covers of traditional or popular numbers. Musically the album is in a similar vein to Orient Express, Kaleidoscope and John Berberian. Steve Knight and Felix Pappalardi went on to play for Mountain. Bobby Gregg played with Eric Anderson, John Cale and Bob Dylan among others.

(Vernon Joynson / Max Waller)

Devil's Brigade

TOP

45:

1. Dreaming Is/Hey Mister Man (United Artists UA 50291) 1968

Harmonious orchestrated pop-psych with baroque touches. Might appeal to Left Banke fans. (Max Waller)

Dialogue

TOP

ALBUM:

1. DIALOGUE (No label) 1973 R3

NB: This was repressed in 1974 on Cold Studio. R2. The first pressing had no mention of Cold Studio anywhere. Both came with inserts.

This obscure psychedelic album, from Pennsylvania, is a significant collectors' item.



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Dave Diamond and The Higher Elevation *to* Dirty Wurds

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Dave Diamond and The Higher Elevation
- Johnny Diamond and The Royal Five
- Dick Rabbit
- Dick Watson 5
- The Different Parts
- The Dimensions
- The Dimensions (Five)
- The Dinks
- Dino Desi and Billy
- Dirty Blues Band
- Dirty Filthy Mud
- Dirty John's Hot Dog Stand
- Dirty Martha
- Dirty Shames
- Dirty Shames
- Dirty Wurds

Dave Diamond and The Higher Elevation

TOP

45:

1	The Diamond Mine/Crazy Bicycle	(Chicory 408)	1967

Dave Diamond was a Los Angeles disc jockey and on this 45 he was backed by the Higher Elevation from Greeley, Colorado. Previously known as The Monocle's, *Diamond Mine* was actually a reworking of one of their earlier tracks *The Spider And The Fly*.

A classic 'weirdo' song, *Diamond Mine* has been featured on *Sixties Rebellion Vol. 12* (CD), *Pebbles, Vol. 3* and *The Pebbles Box* set.

In 1979, the track was also covered by The Wicked and their version can be heard on Arf Arf's *Only in America* CD.

(Vernon Joynson/Max Waller)

Johnny Diamond and The Royal Five

TOP

45:

1. Thanks A Lot Baby / Pretty Little Girl (Soft 981) 1966

From Fort Worth, Texas, they later evolved into The Bards.

Dick Rabbit

TOP

45:

1. Take Me To L.A./You Come On Like A Train (Deltron 895) 196?
2. Trip/Love (Great Lakes) 196?

A heavy rock three-piece from the Saginaw/Flint area of Michigan. They have two tracks on *Michigan Mixture, Vol. 1*. *You Come On Like A Train* is a hard rocker with some good guitar work. *Take Me To L.A.* isn't quite as heavy and has quite a commercial slant to it. *Vol. 2* of the same series features two further cuts:- *Love*, which captures the band at their most psychedelic and demented, and the rather disappointing *Trip*. (Vernon Joynson/Kip Brown)

Dick Watson 5

TOP

ALBUMS:

1. BAKER STREET (United International 1001) 19??
2. THE WORLD OF DICK WATSON (United International) 196?

45s:

1. I'd Do It Again/A Married Man (United International UI 1014) 19??
2. I'll Make It Up Some Other Way/? (United Int'l) 1965/6

This band recorded a rare local New Jersey album. One track, *Cold Clear World*, has resurfaced on *Highs In The Mid-Sixties, Vol. 22*.

The Different Parts

TOP

Personnel incl:

STEVE BROUSSARD	A
RON VICE	A

45:

1	Why / I	(AMS AMS-001)	Feb 1967

An Abbeville, Louisiana aggregation whose sole 45 was released on manager Allen Schriefer's vanity label. *Why* is five-star moody folk-punk with a sinuous blending of jangle and fuzz; *I* is a lightweight beat ballad. Both sides reappeared on *Follow That Munster*, *Why* has resurfaced on Psychedelic Crown Jewels Vol. 3.

(Max Waller/Roger Maglio)

The Dimensions



TOP

Personnel:

- BARRE PROBST ld gtr, vcls A
- STEVE PURNELL gtr, keyb'ds A
- JACK BRUNSFIELD drms A
- JIM SEBASTIAN vcls A
- TOM? bs A

ALBUMS:

1. (A) FROM ALL DIMENSIONS (No label 1666) 1966

NB: (1) bootlegged by Eva (12018) 198?.

From Park Ridge, Illinios. The album is a classic of the 'prep-rock' garage genre, rather like the Rising Storm album, only this supposedly had a pressing of just 100 making it a mega-buck rarity. The Eva reissue has an extra track and costs a lot less! (Vernon Joynson / Max Waller)

The Dimensions (Five)

TOP

Personnel:

- LEE DARK ld vcls
- CLYDE HEATON keyb'ds
- BILL HOAK drms
- JOE VILLA gtr
- RON VILLA bs

45s:

1. She's Boss/Penny (Panorama 25) 1966
2. She's Boss/Penny (HBR 477) 1966
3. Baby What Do You Say/Knock You Flat (Panorama 41) 1966

A garage outfit from the Rainier Beach area of South Seattle, whose finest moment, *She's Boss* was captured on *Battle Of The Bands, Vol. 1* in 1966 and more recently on *History Of Northwest Rock, Vol. 2* in 1977. It's a stark garage punker which although a regional hit, deserved to do better.

Clyde Heaton later played with Calliope. (Max Waller/Darryl F. Riffero)

The Dinks

TOP

45s:

1. Nina-Kocha-Nina/Penny A Tear Drop (Sully 914) 1965
2. Ugly Girl/Kocka-Mow-Mow (Sully 925) 1966

A mid-sixties garage band from West Texas. *Nina-Kocha-Nina* can be found on *Boulders, Vol. 6*. The flip, a folk-rocker, is to be heard on *Texas Punk: 1966, Vol. 9* (Cicadelic 971) 1987. *Kocka-Mow-Mow* is featured on *Monsters Of The Midwest, Vol. IV* and like *Nina-Kocha-Nina* is more frat-rock / 'trash' than garage with slightly demented nonsensical lyrics. This odd bunch originally hailed from Beloit in Kansas.

Dino, Desi and Billy

TOP

Personnel:

- DINO MARTIN A
- DEZI ARNAZ JR. A
- BILL HINSCHE A

ALBUMS:
(selective)

1. I'M A FOOL (Reprise R(S)-6176) 1965
2. OUR TIMES ARE COMING (Reprise R(S)-6194) 1966
3. MEMORIES ARE MADE OF THIS (Reprise R(S)-6198) 1966
4. SOUVENIR (Reprise R(S)-6224) 1966

There's also an album called *The Rebel Kind! The Best Of* (Sundazed SC 11034) 1996 which was issued on CD only. It contains 20 tracks (all their single 'A' sides plus many non-album sides).

Dirty Blues Band

TOP

Personnel incl:

ROD GINGERMAN PIAZZA	vcls, hrmnca	A B
PAT MALONEY	keyb'ds	A B

ALBUMS:

1	DIRTY BLUES BAND	(ABC Bluesway BLS 6010)	1967
2	STONE DIRT	(ABC Bluesway BLS 6020)	1968

NB: (1) and (2) also issued in the U.K. by Stateside.

A white blues band with an harmonica, a swirling organ and two guitars. Rod Piazza would later form Bacon Fat.

(Stephane Rebeschini)

Dirty Filthy Mud

TOP

EP:

1. DIRTY FILTHY MUD (PS) (Worex 2340) 196?

45:

1. The Forest Of Black/Morning Sunflower (Worex 2340) 1968

From Oakland, California, this band has an amazin' track on the *Endless Journey, Vol. 3* compilation entitled *The Forest Of Black* which was originally issued on the above 45, It opens with a haunting psychedelic haze and is literally endowed with weird sound effects. The EP release has not been verified.

'I'm goin'to the sea shore to wash my brain
I'm goin'to the sea shore to wash my brain
I'll never come back here the same now
I'll never come back here the same now
What do I see in the sea
What do I see in the sea
There's me looking inside of me.
There's me looking inside of me.
(from *The Forest of Black*)

Dirty John's Hot Dog Stand

TOP

Personnel:

P.J. COLT	A
CAREY MANN JR	A
STANLEY MELILLO	A
A. MERCURIE	A
KENNY PAULSON	A

ALBUM:

1(A)	RETURN FROM THE DEAD	(Amsterdam 12004)	1970

45:

1	Hard Driving Man/Growing Old	(Amsterdam AM 85014)	1970

Produced by Charlie Dreyer and Bobby Hern, this quintet released their only album in 1970. Carey Mann and

P.J.Colt wrote four of the nine tracks (*Hard Driving Man*, *Growing Old*, *Living In A Cloud*, *River*). Some excellent tracks, especially *Growing Old* which contains, slowly rotating, grinding fuzz-filled psych, with an ethereal trumpet and a heart-felt solo guitar. A cover of Irving Berlin's *Blue Skies* (7'10" of guitar and thunder noises) has its moments, but alas there's also some very regrettable soul-blues crossover with horns (*Hard Driving Man*). The album comes in a great gatefold cover with a hearse, mushrooms and a forest made of musicians' heads.

According to Aram Heller's New England bible, *'Til The Stroke Of Dawn*, they came from the New England area.

(Marcel Koopman / Aram Heller / Max Waller / Stephane Rebeschini)

Dirty Martha

TOP

45:

1	She's Not There/Why Can't I	(Castle 110)	196?

Recorded at MSI Studios in Camden in the late '60s - *She's Not There* is the Zombies song with some overwrought male vocals, the flip by Murray Goodman and Terry Wade is a laid-back lounge-ballad with piano, and brassy crescendos. Just a coincidence? or is there some connection between this group and another New Jersey bunch called Victoria, given that the latter's music was published in 1971 by Dirty Martha Music Co.? (Max Waller)

Dirty Shames

TOP

Personnel incl:

BOB LARSEN?	A
MARTY WONS?	A

45:

1	I Don't Care/Makin' Love	(Impression 112)	Sep 1966

Los Angeles area punkers whose one excellent 45 has been well compiled. *I Don't Care* is on *Moxie's 60's Punk Ep Vol.1* (later repackaged as the *Boulders Punk EP Box*), *Highs In The Mid-Sixties, Vol. 2*, *Pebbles Vol. 8* CD and *Teenage Shutdown Vol.14:('Howlin' For My Darling')*. *Makin' Love* made it onto *Garage Punk Unknowns Vol. 4* and *Vile Vinyl Vol. 1* - and a version by the Sloths (from their sole 45, also on Impression) is on *Back From The Grave Vol. 4.*

(Vernon Joynson/Max Waller/Mike Markesich)

Dirty Shames

TOP

45s:

1	Coconut Grove/Walk Away	(Philips 40436)	1967
2	Blow Your Mind/Would You Like To Take A Ride	(Philips 40474)	1967

Two lads and a lass from Montana who delivered two platters of breezy harmony-pop and folk-rock. *Blow Your Mind* has reappeared on *I'm Trippin' Alone*. *Coconut Grove* was a cover of a Lovin' Spoonful song.

(Mike Markesich/Max Waller)

Dirty Wurds

45s:

1. Why/Takin'My Blues Away (Marina 502) 1965
2. Born In Chicago/Midnight Hour (Chess 1983) 1967
3. Not This One / Mellow Down Easy (PS) (Caped Crusader CC-76) 1996

This band operated from Chicago. Their screetching punk single *Why* can be found on *Pebbles, Vol. 5* and *Mayhem And Psychosis, Vol. 1*. In 1996 Mark Prellberg's Caped Crusader label released a 45 of unreleased nuggets from 1966. (Max Waller)



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Disciple *to* Dick Dodd

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Disciple
- The Disciples
- The Disciples of Shaftesbury
- Disraeli
- Distant Cousins
- The Distant Sounds
- Distortions
- DMZ
- The Do's and The Don'ts
- Doctor Feelgood
- Dr. John, The Night Tripper
- Dr Spec's Optical Illusion
- Dr. T. and The Undertakers
- Dr. West's Medicine Show and Junk Band
- Dick Dodd

Disciple

TOP

ALBUM:

1	COME AND SEE US AS WE ARE	(Avco Embassy AVE 330??)	1970

An obscure psych rock group, nothing is known about them.

(Stephane Rebeschini)

The Disciples

TOP

45:

1. It's Over/Respect (Feature Records SS-9427) 196?

This killer punk 45 was recorded in Minneapolis, but the band came from Norman on the Southern perimeters of Oklahoma City.

The Disciples of Shaftesbury

45:

1. My Cup Is Full/Times Gone By (Int. Artists 109) 1966

Essentially a pop outfit from Houston, Texas judging by *Times Gone By* which can now be heard on *The International Artists Singles Collection*. Nonetheless, the 45 is one of the more sought- after on the label.

Disraeli

Personnel:

AL	vcls	A
MATHE MATHRE	vcls	A
TOM STANGLAND	ld gtr	A
ROGER		A
STEVE		A
GENO		A

45s:

1. What Will The New Day Bring/Spinnin' Round (PS) (Mantra 113) Jul. 1968
2. Say You Love Me/I've Seen Her One Time (PS) (Mantra 114) Jan. 1969
3. The Lonely One/You Can't Do That (Mantra 115) 1969
4. Tomorrow's Day/Humidity (Mantra #?) 196?

From Astoria, Oregon. Their first 45 kicks off with a wistful folk-rocker backed by a more up-tempo soft-rocker. Their other 45s remain elusive but based on this one, worth searching out. (Max Waller)

Distant Cousins

Personnel:

- LARRY BROWN
- RAYMOND BLOODWORTH

45s:

1. Let It Ring/To Have And To Hold (Dynovox 203) 1965
2. Slipper Your Mind/Empty House (Dynovoice 208) 1965
3. Gently Goodbye/No More You (PS) (Date 1501) 1966
4. Here Today, Gone Tomorrow/She Ain't Lovin' You (Date 1514) 1966
5. Stop Runnin' Round Baby/ Take This Woman Will You (Date 1542) 1966
6. Empty House/Mr. Sebastian (Write Me A Song) (Date 1560) 1967

The Big Apple's answer to Peter & Gordon? This New York duo's 45s should appeal to fans of crisp'n'classy beat, pop and folk-rock with a garagey edge. They wrote (and co-wrote, mainly with N. Nader or producer Bob Crewe) nearly all of their material. If their names seem familiar, it's because their songwriting talents were appreciated by others, including: - Richard & The Young Lions - the classic *Open Up Yer Door, You Can Make It, Nasty, Lost And Found* and a cover of **Distant Cousins**' *To Have And To Hold* and Missing Links - *Behind Locked Doors* and *You Don't Love Me Anymore*.

She Ain't Lovin' You, which was a big hit in Ohio, is on *Boulders Vol. 10. Let It Ring* - a vibrant Beatlesque raver - also adorns *Psychotic Reactions*. (Max Waller,George Gell)

The Distant Sounds

TOP

45:

1. It Reminds Me/Dreamin' (Citation 17371/2) 1966

Cool swingin' garage-beat from Worcester, Massachusetts. The flip is a slow guitar instrumental in the Shadows' mould. (Max Waller)

Distortions

TOP

45s:

1. Hound Dog / Can You Tell (Sea 100) 196?
2. Take This Ring / You Know I'm On My Way (Sea 101) 196?
3. Smokestack Lightning / Hot Cha (Sea 102) 196?
4. I Ain't Gonna Eat Out My Heart Anymore /Thank ... (Malcolm Z.Dirge 45000) 196?
5. Smokestack Lightning / Behind My Wall (Malcolm Z.Dirge 45002) 1966
6. A Love That Loves You / Behind My Wall (Smash S-2068) 1966
7. I Don't Really Like You / I Found A Girl (Casino 501) June 1967
8. Let's Spend Some Time Together / Gimme Some Lovin' (Malcolm Z.Dirge 45008) 1968

NB: (8) also released on Capitol (2223) 1968.

From the Southern shores of Louisiana. Embracing beat, folk-rock and garage styles but with a strong soul/R&B flavour, they're generally labelled as 'soul-garage', if that's your bag. But don't write them off if it isn't - the Casino 45 is a fine example of low-key garage-ballads. *I Don't Really Like You* in particular is in a muted Searchers/Beau Brummels folk-rocker style and is a cover of Baton Rouge's Canebreak (aka Canebreak Singers) who would later be known as Love-Michael, with one 45 on Columbia.

(Max Waller / Mike Markesich)

DMZ

45:

1. Somewhere In Between/Somewhere In Between - Part 2 (MTA 135) 1967

Echoey harmony-pop with baroque flourishes, effects and some orchestration. The flip is an instrumental take and would be ideal as a soundtrack for one of those 'swinging sixties' movies. (Max Waller)

The Do's and The Don'ts

45s:

1	I Wonder If She Loves Me / Our Love May Not Live Again	(Red Bird 10-072)	1966
2	Be Sure / Still Remember The Past	(Zorch 103)	196?
3	Cherry Lane / Girl In The Corner	(Zorch 104)	1967
4	The Scrogg / Loving You The Way I Do	(Zorch 105)	196?
5	Woman / No One To Talk My Troubles To	(Zorch 106)	196?
6	Let The Sun Shine Free / She's Walking Out Of Life	(Zorch 107)	196?
7	Hot Rock & Roll To Go / Being With You Girl	(Zorch 108)	196?

This clean-cut act from Ely, just south of Cedar Rapids in Eastern Iowa, later became Rog and The Escorts.

Doctor Feelgood

ALBUM:

1	SOMETHING TO TAKE UP TIME	(Number One)	1971 SC

A bluesy underground rock outfit, unrelated to the more well-known UK bunch, but presumably named after the same R&B standard. The album with a flute played in the early Jethro Tull style, contains originals with track titles like *Nasal Greens And Toe Jam*, *The Roach Did It* and *Smoke Dream*.

(Stephane Rebeschini)

Dr. John, The Night Tripper

Personnel incl:

DIDIMUS	perc	A B C D
RONNY BARRON	keyb'ds	A
HAROLD BATTISTE	bs	A B
BUDDY BOLDEN	flute	A

JOHN BOUDREAUX	drms	A
DAVE "GONCY O'LEARY" DIXON	perc	A B
SHIRLEY GOODMAN	vcls	A B
JESSIE HILL	vcls, perc	A B
DR JOHN	vcls, gtr, keyb'ds	A B C D
PLAS JOHNSON	sax	A
JOANIE JONES	vcls	A B
TAMI LYNN	vcls	A B
STEVE MANN	gtr	A
ERNEST MC LEAN	gtr, mandolin	A
BOB WEST	bs	A
AL FRAZIER	bs	B
CHARLIE MADUELL	sax	B
JOHN McALLISTER	tablas, keyb'ds, transceleste	B
ALVIN ROBINSON	gtr, vcls	B C
RAY DRAPER		D

ALBUMS:
(up to 1971)

1(A)	GRIS-GRIS	(Atco SD-33324)	1967
2(B)	BABYLON	(Atco SD-33270)	1968
3(C)	REMEDIES	(Atco SD-33316)	1969
4(D)	THE SUN, MOON AND HERBS	(Atco SD-33362)	1971

NB: (1) to (4) also released in the U.K. by Atlantic. Also reissued on CD by Atco.

Malcolm "Mac" Rebennack, also known as **Dr. John**, Mac Rabinac or Dr. John Creaux, is an extraordinary singer, guitar player, pianist, producer and songwriter who took a very active part in the Hollywood scene between 1965 and 1972.

Born in New Orleans in 1940, Mac Rebennack began playing professionally in the Crescent City Studios in 1954, when he was only 14 and his first album was released in 1957. Working with Specialty and Ace Records, he started songwriting and producing for local singers and in 1960 he was already President and A&R man of Ric & Ron Records, a local label. After a long stay at the Fort Worth federal prison in 1964 due to a drug bust, Mac Rebennack had to leave New Orleans for Los Angeles where he teamed up with exiled New Orleans musicians: Harold Battiste, Earl Palmer, Red Tyler, Melvin Lastie and Plas Johnson, who were at the time in demand as studio musicians.

Battiste (who was Sonny & Cher's musical director) introduced Rebennack to both Sonny Bono and Phil Spector as a keyboard and guitar player. After a while, he began playing piano for the Mothers of Invention but had to leave as Zappa refused to work with musicians who used drugs. (Rebennack later explained that he began taking narcotics of all kinds since he was 12 and only got 'clean' in the '80s. His career was subsequently marred by drug busts, debts, bad contracts, problem with managers etc.) He was also very active in the Los Angeles studios, playing keyboards and/or guitar, often uncredited, on recordings by Oxford Circle, Iron Butterfly, Buffalo Springfield, Hourglass, Future, John Sebastian, Sonny & Cher and dozens of other rock, psych, soul, blues and pop acts. He also was a producer for Mercury Records and their short-lived Pulsar subsidiary (where he worked with Wayne Talbert and produced two Graham Bond albums among many others).

In 1967, he thought up the concept of forming a musical group around the personality of Dr. John, a 19th century New Orleans root doctor and, through Harold Battiste (together with his Sonny & Cher job), managed to cut a few tunes on "free" studio time at the Gold Star Studios. Ahmet Ertegun was at first very surprised to be asked to release an album that had been recorded "on the sly" but finally agreed to release it on Atco. The album, *Gris-Gris*, fell right into the "hippie" groove of the time and soon became a kind of underground hit, being supported by the free form radio stations and receiving good reviews. It's quite easy to understand why when reading the lyrics of *Gris Gris Gumbo Ya Ya*:

> They call me Dr. John
> Known as the Night Tripper
> Got my satchel of gris gris in my hand
> Tripping up, back down the bayou
> I'm the last of the best
> I'm known as a gris-gris man
> Got many clients come from miles around
> Running down my prescriptions
> Got medecine cure all y'all's ills
> Got remedies of every description

Other tracks include *Walk On Gilded Splinters* and *Croker Courtbullion* whilst the music can best be described as "voodoo rock". The **Dr. John** live shows were also totally unusual for the Californian scene, Rebennack and his group using the old minstrel shows and New Orleans carnival outfits:- smoke, feathered clothes, snakes, make-up, candles, limbo sticks and burning incense. Rebennack and his group also began hanging out with Emmett Grogan's Diggers, the local Hell's Angels and were often in trouble with all sorts of authorities.

In 1968, Atlantic asked them to do a second album. Rebennack and Battiste wrote songs about the end of the world, using unusual rhythms and named it *Babylon*. The title track had these lyrics, just before the sound of an atomic explosion :

> No politicians, no high religions to guide you from the dark
> No more love-ins, no more human be-in's will light up Griffith Park

A true psych gem, *Babylon* is a strange album, with the croaking voice of **Dr. John** mixed with lots of percussion, guitars and female vocals. The final track, *The Lonesome Guitar Strangler* is about a character "smoking psychedelic guitar picks and strangling guitar players", every day he gets one more and the lyrics cite Gabor Szabo, Jimi Hendrix, Wes Montgomery and Ravi Shankar, with a short example of their style every time. Scary!

After that, Rebennack got busted once more, this time in St Louis, Missouri, and had to spend time in the UCLA Neuropsychiatric Center for a detox attempt. He finally escaped from there and went to Miami. In the meantime, the third **Dr. John** album, *Remedies*, had come out and was in fact "finished" by **Dr. John**'s new managers, Brian Stone and Charlie Greene (who also worked with Buffalo Springfield, Iron Butterfly and Sonny & Cher). The side long *Angola* was about the Louisiana prison farm although the critics thought it was about the African country.

The group then went to Europe for a long and chaotic tour, with many drug and visa problems. Rebennack wanted to record a triple concept album: *The Sun, Moon and Herbs* and recorded it in London, with many guests including Mick Jagger, Eric Clapton and his Dominoes, Doris Troy, Graham Bond, Ray Draper and Chris Mercer. During the sessions, Stone and Greene tried unsuccessfully to sign **Dr. John** to the Blue Thumb label and somehow most of the original tapes were lost. Rebennack then signed a new management contract with Albert Grossman and finally a single album was rescued from the project and released on Atco. Housed in a superb gatefold sleeve, the result is not surprisingly, not very convincing although it still has its moments.

After this album, Mac Rebennack and his singers worked with the Rolling Stones on *Exile On Main Street* and with The Band. He later returned to New Orleans and his following albums are out of the scope of this book (although many of them are excellent). Deeply involved with the New Orleans beliefs, Rebennack even fronted the 'Dr. John's

Temple Of Voodoo', a local "church" in the early '70s.

His songs have often been covered including:- *United States Of Mind* by Great Jones, *Walk On Gilded Splinters* by both Humble Pie and Marsha Hunt, *Headin Closer To Home* by Great Bear and *Glowin'* by several different groups.

For further readinging, check out "Under A Hoodoo Moon, The Life Of The Night Tripper", his very sincere memories published in 1994.

Dr. John is still recording and touring extensively.

(Stephane Rebeschini)

Dr Spec's Optical Illusion

TOP

Personnel:

- KRIS SHERMAN rythym gtr,vcls
- SCOTT SHERMAN drms,vcls
- MARSHALL CLYBURN ld gtr
- RICK STELMA keyb'ds
- BRYCE "PINKY" HATCHETT bs

45:

1. Tryin' To Mess My Mind / She's The One (Flambeau 103) 1967

Thanks to Andrew Brown's "Brown Paper Sack #1" for the line-up and informing us that this New Orleans band were originally known as the Illusions and would later be known as Flavor from 1969 through to about 1973. Their **Dr.Spec's** 45 can be heard on *Louisiana Punk Groups From The Sixties Vol. 1*. Both sides are hard edged punk veering towards psychedelia with confident vocals and lots of organ. (Andrew Brown / Max Waller)

Dr. T. and The Undertakers

TOP

Personnel:

TONY ASCI	ld vcls, keyb'ds	A
BOB BARBARA	gtr	A
BOBBY JABO	ld gtr	A
JERRY JOHNSON	drms, vcls	A
BOB USHERSON	bs	A

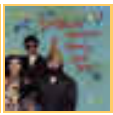
45s:

1(A)	Times Have Changed / Deceased	(Epitaph 1001)	Jan 1966
2(A)	Blue Blue Feeling /Undertaker's Theme	(Target 101)	Aug 1966
3(A)	It's Easy Child / Times Have Changed	(Target 4610)	Apr 1967

From the Miami area, this band featured Bobby Jabo, who went on to The Kollektion and Katmandu. The *Undertaker's Theme*, a cool'n'cheesy club-a-go-go instrumental, is re-aired on Psychedelic States: Florida Vol. 1 (CD). It was previously released on their debut 45 as *Deceased*, also compiled on *The Boss Instrumentals* EP.

(Max Waller/Jeff Lemlich)

Dr. West's Medicine Show and Junk Band



TOP

Personnel:

JACK CARRINGTON	junk instruments	A
EVAN ENGBER		A
NORMAN GREENBAUM	vcls	A
BONNIE ZEE WALLACH		A

ALBUMS:

1(A)	THE EGGPLANT THAT ATE CHICAGO	(Go Go 22-17-002)	1967
2(A)	NORMAN GREENBAUM	(Gregar GG-101)	1970

NB: (2) is a repackaging of (1) with two single tracks ("Gondoliers" and "Daddy-I-Know") but without "The Eggplant" and "Nora". (1) was also released in the U.K. (Page One POLS 017) in 1969. There's also an excellent CD retrospective, *Euphoria!! The Best Of* (Sundazed SC 11070) 1998, which contains twenty-five tracks including many previously unreleased cuts.

45s:
(US Releases)

1	The Eggplant That Ate Chicago / You Can't Fight City Hall Blues	(Go Go 00100)	1966
2	Gondoliers, Shakespeares, Overseers, Playboys And Bums / Daddy I Know	(Go Go 00102)	1967
3	You Can Fly / The Circus Left Town Today	(Go Go 00104)	1967
4	Bullets La Verne / Jigsaw	(Gregar 00106)	1968

NB: (1) flip is non LP. (2) also on Gregar LP. (3) and (4) non LP. (4) as by **Dr.West's Medicine Band**.

45s:
(UK Releases)

1	Gondoliers, Shakespeares, Overseers, Playboys And Bums/Daddy I Know	(CBS 202658)	1967
2	The Eggplant That Ate Chicago/You Can't Fight City Hall Blues	(CBS 202492)	1967
3	Bullets La Verne/Jigsaw	(Page One POF 061)	196?

This band had a minor hit with one of the all-time greatest novelty songs, *The Eggplant That Ate Chicago*, in 1967. Their album, produced by Tony Marer, was released by a small Californian company, Go-Go Record and distributed by Epic.

Anyone wishing to check their blend of Spike Jones and Bonzo Dog Band should look out for Sundazed's CD retrospective *Euphoria! The Best Of...*, which contains 25 tracks including all their 45s and plenty of unreleased cuts... completely zany, off the wall, deliciously goofy stuff!!

Singer Norman Greenbaum hit the big time with *Spirit In The Sky* in 1970. He came from Boston originally.

Jigsaw has also resurfaced on *Exploding Plastic Inevitable* and you can also hear a radio commercial as the bonus track on *Psychedelic Unknowns Vol. 3* (CD).

(Vernon Joynson / Max Waller / Stephane Rebschini)

Dick Dodd

ALBUM:

1. FIRST EVOLUTION OF DICK DODD (Tower ST-5142) 1968

45s:

1. Little Star/Lonely \Neekends (Tower 447) 1968
2. Fanny/Don't Be Ashamed To Call My Name (Tower 490) 1969
3. Guifty/Requiem: 820 (Attarack 102) c1969

These solo efforts by The Standells' drummer may interest readers. The album is now a minor collectable.



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The Dogs *to* Donnybrooks

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Dogs
- Dogwood
- Denny Doherty
- Dolphin
- Domestic Help
- The Dominions
- The Dominos
- Don and Jerry with The Fugitives
- Don and The Agitators
- Don and The Goodtimes
- Donnybrook
- Donnybrookes

The Dogs

TOP

45:

1. Don't Try To Help Me/Soul Step (Treasure 007) c1967

An Obscure Philadelphia Outfit who have a cut, *Don't Try To Help Me* on *Return Of The Young Pennsylvanians*, *Tougher Than Stains* and *Back From The Grave, Vol. 8*. It's a typical garage-punker which has a very catchy guitar riff.

(Max Waller)

Dogwood

TOP

ALBUM:

1	AFTER THE FLOOD	(Private Pressing)	c1974 R2

A rare Christian folk trio with female vocals.

(Stephane Rebeschini)

Denny Doherty

ALBUM:

1	WHATCHA GONNA DO	(Dunhill DS-50096)	1971

Produced by Bill Szymczyk, this solo album by the former Mamas and Papas member, backed by Barry McGuire, Eric Hord, Brian Garofalo, Russ Kunkel and Buddy Emmons. It has yet to attract much attention.

(Stephane Rebeschini)

Dolphin

Personnel:

- BOB BERBERICH drms A B
- GEORGE DALY gtr A B
- PAUL DOWELL bs,vcls A
- NILS LOFGREN gtr A B

45s:

1. (A) Let's Get Together / Grubb's Blues (Phoenix PH 3) 1968
2. (A) It's Better To Know You / The last Time I Saw You (Sire 45-SI-4107) 1969

NB: (2) released as **Paul Dowell and The Dolphin**.

On the demise of The Hangmen, Dowell Daly and Berberich approached a young and talented guitarist called Nils Lofgren. Nils was with the Crystal Mesh, who'd recorded some demos in NYC with Richard Gottehrer (Strangeloves) producing - Gottehrer would produce both **Dolphin** 45s too. After the second 45 Dowell split to California and the remaining trio (line-up B) became the first incarnation of Grin. They'd take the trail to L.A. themselves and the rest, as they say, is history.

Their first 45 on the short-lived Sire subsidiary (also responsible for a 45 and album by David Santo) features a heavyish version of the hippie anthem and a decent bluesy (first?) Lofgren original, credited to "Nils Lothgrin". He wrote both sides of the more commercial orchestrated pop-rock follow-up. Neither are outstanding but will be of great interest to his loyal legion of fans.

(Max Waller)

Domestic Help

45s:

1. A Woman Owns The Biggest Part Of Man/The Bad Seed (Acta 805) 1965

2. You're The Potter / Try To Forgive Them (Acta 814) 1967

This group's origins remain a mystery, though L.A. is a good bet. The first 45 features a decent folk-rocker backed by a mid-tempo garage lament with disturbing lyrics and both cuts feature excellent guitar work. The second 45 is melodramatic orchestrated pop with the odd burst of unwelcome brass -a disappointment after their first release. (Max Waller)

The Dominions



45:

1	Spanish Harlem/I Need Her	(Graves 1091)	1966

A mid-sixties punk outfit. The label was based in Eugene, Oregon and the band were made up of college students at the local University of Oregon. The flip, a pretty strong punker, has since resurfaced on *Highs In The Mid-Sixties, Vol. 16*.

(Max Waller/George Gell)

The Dominos



45:

1. Where Comes The Dawn / A Matter Of Fact (Kleo 171) 196?

This outfit is though to be from Wisconsin, though there is also a Chicago area bunch with a 45 on Cha Cha and an unknown instrumental group with a 45 on Domino to confuse matters further. *A Matter Of Fact* is decidedly weird. It steals a riff from *Purple Haze* and at times disintegrates into a sort of haze of confusion. Interesting. To make matters more confusing, the same recording was released as *Dooley Vs. The Ferris Wheel* by IRA.

You can also find *A Matter Of Fact* on *Pebbles Vol. 22*. (Max Waller)

Don and Jerry with The Fugitives



Personnel:

DON GRIFFIN	A
JERRY STRICKLAND	A

45s:

1	In The Cover Of Night/I Can't Quit	(Fabor 140)	1965
2	One Year Today/Big Man (That Ain't Love, It Ain't Right)	(Fabor 141)	Jun. 1965

NB: (2) by Delna Lee with **The Fugitives**. (1) was also issued on Action (1012).

Another mystery outfit who have a cut *In The Cover Of Night* on *60's Choice, Vol. 1*. It's a rather accessible garage

punker - good vocals and an effective organ-led backing. As Fabor Robinson's label was based in Burbank, Ca. they may have come from California, although Louisiana has also been suggested. The second 45 featured Delna Lee (a guy not a gal) and both sides were written by Don and Jerry. *One Year Today* is an early-60s teen ballad, the flip a frantic beat number.

Another 45 as by Don And Jerry is probably the same ouffit:-

1. Better Run And Hide/Too Much Confusion (N-Joy NJ 1018) 1966

(Max Waller)

Don and The Agitators



45:

1. Going Back Home/? (Lucky Token 109) 1964

You'll find *Going Back Home* on *Boulders, Vol. 7* From the label that brought us the pre-Turtles *Crossfires* first waxing, so L.A. seems the likely source of this outfit.

Don and The Goodtimes



Personnel:

- DON McKINNEY sax, vcls A
- PETE OULETTE gtr A
- DAVE CHILDS bs A B C
- DON GALLUCI keyb'ds A B C D E F
- BOB HOLDEN drms A B C D E F
- JIM VALLEY gtr B
- CHARLIE COE gtr C D
- JOEY NEWMANN gtr E
- RON OVERMAN bs D E F
- JEFF HAWKS vcls, gtr F

ALBUMS:

1. (B) WHERE THE ACTION IS (Wand WDS 679) 1966
2. (-) GREATEST HITS (Burdette 300) 1966 -
3. (F) SO GOOD (Epic BN 26311) 1967 109
4. (-) HARPO (Panorama 104) 196?
5. (-) GOODTIME MUSIC (Piccadilly 3394) 1982

NB: (3) a mono copy also exists (Epic LN 24311).

45s:

1. * Turn On Song/Make It (Jerden 740) 1964
2. Turn On/Make It (Wand 165) 1964
3. Straight Sceptre/There's Something On Your Mind (Wand 184) 1965
4. Little Sally Tease/You'll Never Walk Alone (Jerden 762) 1965
5. Little Sally Tease/Little Green Thing (Dunhill 4008) 1965
6. I'll Be Down Forever,'Big Big Knight (Dunhill 4015) 1965
7. Hey There, Mary Mae/Sweets For My Sweet (Dunhill 4022) 1966
8. You Were A Child/I Hate To Hate You (Piccadily 223) 1966
9. Blue Turns To Grey/I'm Real (Jerden 805) 1966
10. You Were A Child/I Hate To Hate You (Jerden 808) 1966
11. I Could Be So Good To You/And It's So Good (Epic S-1 01 45) 1967 56
12. Happy And Me/If You Love Her Cherish Her And Such (Epic 5-10199) 1967 98
13. Sally! (Studio A At 6 O'Clock In The Morning)/Bambii (Epic 5-10241) 1967
14. May My Heart Be Cast Into Stone/Ball Of Fire (Epic 5-10280) 1968
15. Colors Of Life/You Did It Before (Burdette 3) 1968

NB: * Not released.

Formed in Portland, Oregon in 1964 when Don Gallucci was forced to leave The Kingsmen because he was still in high school and unable to tour. Gallucei drafted in Bob Holden, a good friend of his, on drums and Holden brought with him Don McKinney, who had played sax with him in a band called The Imperials. With the bass and guitar slots filled by Dave Childs and (ex-Paul Revere & The Raiders) Pierre Oulette, **The Goodtimes** started out playing at The Chase in Portland, Oregon but soon became a popular regional attraction. Their debut recording in 1964 was *Turn On Song*, an instrumental which featured McKinney's wailing sax and Oulette's superb guitar. It became a big regional hit. However, in 1965 Oulette left to join Aesop and The Fables and was replaced by Jim Valley on guitar. As well as being one of the region's finest guitarists he was a talented songwriter and his songwriting opened up new opportunities for the group. For example, he wrote *Little Sally Tease* for the band, which became a gigantic regional hit and was recorded by several national acts such as The Standells and The Kingsmen. The 45 was picked up by Dunhill and the band went to L.A. to record *Sweets For My Sweet* and *Mary Mae* with P.F. Sloan and Steve Berry handling the arrangements. Whilst there they appeared on several Top TV shows. Indeed L.A. became their base until their demise.

On New Years Day, 1966, they shared the bill with Mr. Lucky and The Gamblers at Portland's Oriental Theatre and Don and the lads were so impressed they helped get them a record deal with Jerry Dennon's Panorama label and wrote and produced a couple of songs for them.

Sweets For My Sweet went on to become a huge hit in the Northwest, but whilst they were working on a new single, *Blue Turns To Grey* Jim Valley left to join Paul Revere and The Raiders, with whom in late 1966 they appeared as regulars on *'Where The Action Is'*. They also signed for Epic in 1966 bringing them two national hits, *I Could Be So Good To You* and *Happy And Me* in 1967. Just when they seemed to be at the pinnacle of their career their world fell in around them - *'Where The Action Is'* was cancelled, two members quit and their next single bombed. By 1968 the band had fallen apart. Their most successful album, in commercial terms, had been *So Good*, which rose to No 109 in the U.S. charts. Produced by Jack Nitzsche and Stu Phillips, it's very pop oriented, with several english covers (Troggs' *With A Girl Like You*, Beatles's *Good Day Sunshine* andn Spencer Davis' *Gimme Somme Lovin'*), two Nitzsche selections and four Ron Overman compositions. It hasn't aged well and sounds a bit naive now.

Newman had earlier played in The Liberty Party and Galluci, Newman and Hawks went on to form Touch, an acid

rock outfit. Don McKinney went into personnel management and record production and Bob Holden became a recording engineer. Later still Galluci became a producer/engineer for Elektra records. Don Galluci was last reported working in Real Estate, Ron Overman is a pastor in Arkansas, Jim Valley works in education with gifted children, Dave Child is a machinist, Pete Oulefte works in advertising, Charlie Coe (who had joined them from Paul Revere and The Raiders) is in food sales, Joey Newman is a studio musician and has also recorded two gospel albums, Jeff Hawks is a hair stylist in L.A. and Bob Holden works as a recording engineer in Seattle. Interestingly, McKinney, Child and Holden are all active with Christian music in some way and Galluci is active in the Christian ministry.

The band's material has been quite well documented on some of the regional compilations:- *The Hitmakers* (Jerden 7005) contains their versions of *Louie Louie, Tail Cool One* and *Lip Service*.

The History Of Northwest Rock, Vol. 1 1976 contains *Little Sally Tease* and *You Were A Child. Vol. 2* off the same series features *I Could Be.., Blue Turns To Grey* and *Turn On Song* and *Vol. 4* contains their version of *The Witch*. *Battle Of The Bands, Vol. 1* contains *Blue Turns To Grey* and *Little Sally Tease* and you'll find *You Were Just A Child* on *Battle Of The Bands, Vol. 2*.

Brian Church writes: In 1994 Jerden Records issued a **Don & The Goodtimes** CD called simply *Don & the Goodtimes* (JRCD7016) which I believe is still in print. Its 21 tracks covers virtually all of their recorded output from *Money* and *Little Sally Tease* to *You Were Just A Child* and *I Could Be So Good To You*. Highly recommended.

(Vernon Joynson / Max Waller / Stephane Rebeschini)

Donnybrook

TOP

45:

1	Always Getting Hurt/I'm Going For You	(Canterbury 505)	Jan 1967

Harmonious folk-rock-pop ballads, with the winner being the tender Byrdsy *Always Getting Hurt*. Possibly from L.A.

(Max Waller)

Donnybrookes

TOP

Personnel incl:

SNEAKY O'FENNEMAN	vcls	A

45:

1	You're Gonna Cry/Time Will Tell	(Golden State 608)	Nov 1966

You're Gonna Cry is also on *Pebbles Vol. 17*. It begins with a soulful blues feel and works up into a climax of blistering guitars. Superimposed on all this is O'Fenneman's emotive style which owes a lot to Eric Burdon.

Definitely one worth investigation.

The band were from Fairfield, California. In 1967 they were known as Stone Henge, and in 1968 they became the Maze who issued the highly rated *Armageddon* album.

(Vernon Joynson/Max Waller/Alec Palao)



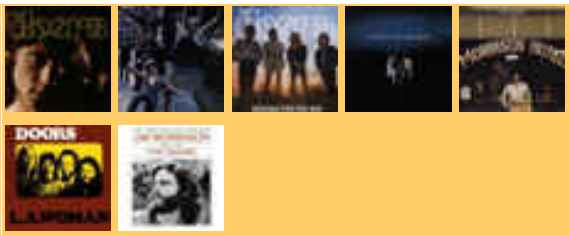
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The Doors *to* Douglas Idaho

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Doors
- Doppler Effect
- The Doughboys
- Douglas Fir
- Douglas Idaho

The Doors



Personnel:

- JIM MORRISON vcl, writer (till 1971) A
- RAY MANZAREK keyb'ds, vcls, bs, writer A B
- ROBBIE KRIEGER gtr A B
- JOHN DENSMORE drms A B

ALBUMS:
(up to 1972)

1. (A) THE DOORS (Electra 74007) 1967 2
2. (A) STRANGE DAYS (Elektra 74014) 1968 3
3. (A) WAITING FOR THE SUN (Elektra 74024) 1968 1
4. (A) THE SOFT PARADE (Elektra 75005) 1969 6
5. (A) MORRISON HOTEL (Elektra 75007) 1970 4
6. (A) ABSOLUTELY LIVE (Elektra 29002) dbi 1970 8
7. (A) LA WOMAN (Elektra 75011) 1971 9
8. (A) 13 (Elektra 74079) 1971 25
9. (A) OTHER VOICES (Elektra 75017) 1971 31
10. (A) WEIRD SCENES INSIDE THE GOLDMINE (Elektra 26001) 1971 55
11. (B) FULL CIRCLE (Elektra 75038) 1972 68

N.B. Numerous posthumous releases have appeared. Of particular interest may be the 1987 release *The Doors Live at the Hollywood Bowl* (Elektra 960741-1) which captures the band on stage on 5 July 1968. Most of these albums are now available on CD.

45s:

1. Break On Through (To The Other Side)/End Of The Night (Elektra 45611) 1967 126

2. Light My Fire/Break On Through (Philco-Ford HP 9) 1967
3. Light My Fire/The Crystal Ship (Elektra 45615) 1967 1
4. People Are Strange/Unhappy Girl (Elektra 45621) 1967 12
5. Love Me Two Times/Moonlight Drive (Elektra 45624) 1967 25
6. The Unknown Soldier/We Could Be So Good Together (Elektra 45628) 1968 39
7. Hello I Love You/Love Street (Elektra 45635) 1968 1
8. Touch Me/Wild Child (Elektra 45646) 1968 3
9. Wishful Sinful/Who Scared You (Elektra 45656) 1969 44
10. Tell All The People/Easy Ride (Elektra 45663) 1969 57
11. Runnin' Blue/Do It (Elektra 45675) 1969 64
12. You Make Me Real/Roadhouse Blues (Elektra 45685) 1970 50
13. Universal Mind/The Icewagon Flew (Elektra 45708) 1970
14. Love Her Madly/(You Need Meat) Don't Go No Further (Elektra 45726) 1971 11
15. Riders On The Storm/The Changeling (Elektra 45738) 1971 14
16. Tightrope Ride/Variety Is The Spice Of Life (Elektra 45757) 1971 71
17. Ship With Sails/In The Eye Of The Sun (Elektra 45768) 1972 -
18. Get Up And Dance/Treetrunk (Elektra 45793) 1972
19. The Mosquito/It Slipped My Mind (Elektra 45807) 1972 85

NB: (2) is a kind of precursor to the flexi disc, this was issued in the 'Hip Pocket' format 4 (10cm) series of 45s that were issued in picture envelopes.

The Doors more than any other band, broadened the appeal of 'acid rock' and carried it beyond the acid-heads and students to the wider teeny bopper audience. However, theirs was a different brand of 'acid' rock from The Jefferson Airplane, less psychedelic and more surreal, their lyrics were concerned with the struggle against social repression and did not romanticise about the virtues of psychedelic drugs. Their significance in the evolution of rock is immense - to attend a Doors concert was to undergo a novel experience of rock theatre. On stage, Morrison, one of the late sixties leading sex symbols, was electrifying. Although some say he lacked a good singing voice, he was an artist of many moods who could shout loudly and furiously or sing softly and mysteriously.

The group formed in 1965 when Morrison, son of a U.S. admiral met Ray Manzarek whilst studying at the UCLA. Morrison was more interested in poetry than music, but claimed to hear strange songs inside his head. It was Manzarek who encouraged him to get them down on tape. Manzarek persuaded Morrison to play in his own band, Rick and The Ravens and later he also recruited the other group members, Robbie Krieger and John Densmore, from a group called The Psychedelic Rangers. Jim Morrison apparently chose the name The Doors from a line of William Blake: 'There are things that are known and things that are unknown, in between are the doors'. The inference of opening doors to new perception and discovery fitted well into the acid scene. They got their first gigs in small clubs along the Sunset Strip. The record companies showed little interest at first but eventually Elektra, then a small company who had made inroads into the rock market with another top LA band, Love offered them a contract after Arthur Lee had persuaded Jac Holtzman to go to hear the band. Their first single appeared to stem trom Morrison's obsession with freedom which came from extensive reading of existentialist texts. At the time, however, it was widely understood to refer to a younger generation's struggle against repressive adult society. Their follow-up *Light My Fire*, an edited single, also from their first album, was a rock masterpiece and shot to No 1 in the US. Probably the most fascinating track on the first LP, however, was *The End*, a long, semi-improvised tale of madness, patricide and incest. Their follow-up LP *Strange Days* was even more imaginative and equally bizarre, containing songs of mystery like *People Are Strange* as well as songs of rage and confusion like *When The Music's Over*.

Their reputation as a live band also grew from strength to strength. A Doors gig was not merely a rock concert but more a theatrical show. In their debut at the Fillmore West, for example, they opened the show third on the bill to The Young Rascals and The Sopwith Camel, but dominated the proceedings. In 1968 they embarked upon a successful European tour which included a memorable appearance at The Roundhouse in London. Although they were co-billed with Jefferson Airplane, they attracted practically all the publicity.

However, by 1969 the acid dream was fading and their third LP saw a change of direction, away from acid psychodramas towards areas of political concern - the stand out track *The Unknown Soldier* being a straight-forward political protest song. It was also issued as a single. Somewhat surprisingly, another track *Hello, I Love You* which sounded very much like The Kinks' *All Day And All Of The Night* gave them another No 1 hit.

Meanwhile, the pressures of rock stardom were beginning to tell on Morrison, who in the height of the acid explosion had taken LSD over 250 times, but was now fast becoming an alcoholic. He arrived inereasingIy late for concerts and, as the band played before increasingly younger audiences, every concert bordered on utter chaos. He had been arrested in New Haven, Connecticut, in December 1967 for using obscene language and staging a riot. But following an appearance in Miami, in March of 1969, he was charged with lewd and lascivious behaviour, indecent exposure, open profanity and drunkenness, although in the subsequent court case he was found guilty of only profanity and this was the subject of an appeal at the time of his death. In the short-term, the result of his arrest on the group was catastrophic; venues were cancelled at Jacksonville, Dallas, Pittsburgh, Providence and Syracuse - indeed they were banned nearly everywhere. More ominously, perhaps, many city radio stations removed their songs from playlists. Gradually as things simmered down they got gigs again, although on Morrison's insistence they cut down on their live performances, Their two new albums of this era *Morrison Hotel* and *LA Woman* were both highly acclaimed. Gone was the rage and confusion of their 'acid' days, in its place was fine relaxed music which has proved more durable over time.

Morrison Hotel was a nice contrast of driving rockers like *Roadhouse Blues* and *You Make Me Real* and relaxed music like *The Spy* and *Indian Summer*. *Absolutely Live* contained an impressive medley opening with the much-covered *Who Do You Love* and *The Celebration Of The Lizard*. *L.A. Woman* was a rather inconsistent album but at its best contained some of the band's best music including the doomy *Riders On The Storm* and *Love Her Madly* which both brought them further singles chart success.

By now, however, Morrison, was much worse for over-indulgence in life and alcohol, and quit the band to spend afew months in Paris with his wife, Pamela. He would never return to the States. Much mystery surrounds his death on 3 July 1971, which was officially attributed to a heart attack in his bath, But only his wife and the doctor who issued his death certificate saw his body, and no autopsy was conducted. The Parisians preferred to believe that he had OD'd on heroin (many of the clubs he frequented were junkie haunts). Admittedly, a bath tub is often the first place heroin victims are placed to resuscitate them, although Morrison was known to have a fear of hypodermic needies and his wife kept her own heroin habit a secret from him. It is, however, more probable that he may, have snorted a lethal dose of the drug. Alternatively, there are those who believe he staged his own death to escape the pressures of public life which were clearly taking their toll. Only Pamela could have known the truth, and she outlived him by just three years, dying herself from a heroin overdose in May 1974. Essentially, of course, he followed the line of rock stars who died from self-abuse - indeed, a young death was almost inevitable from the time he attained stardom.

The remaining members continued as a trio. Their first effort *Other Voices* was not too bad, but *Full Circle* was very weak indeed suggesting they had exhausted their inspiration. Numerous posthumous releases followed and also worth investigation are two bootlegs:- *The Lizard King* recorded at The Roundhouse in 1968 and *Moonlight Drive* recorded at The Matrix, San Francisco in 1967, although both are hampered by their quality. The *Mindblowers* and *Turds On A Bum Ride Vol's 1 & 2* (CD) compilations include an unreleased 1966 demo, *Go Insane*, made prior to their first 45.

An American Prayer was issued on CD in 1995. An Australian CD was issued in 1996 (Ozit) entitled *Stoned! But Articulate*. It contains a 16-minute interview with Jim Morrison.

When Manzarek left Jess Roden was pulled in on vocals and Krieger and Densmore formed The Butts Band along with Roden, Roy Davies (keyb'ds) and Philip Chen (bs). **The Doors** remain a vital band in the evolution of rock and Morrison is still rightly regarded as one of rock's most creative figures.

For more information check the following website: http://www.angelfire.com/de/doors4ly/index.html

Doppler Effect

TOP

45:

1. God Is Alive In Argentina/Memphis Woman (PS) (Ego 1626) 1966

The 'A' side to this 45 is good hippie-psych with some good fuzz guitar. It has resurfaced on *Highs In The Mid-Sixties, Vol. 18*, indicating that they came from Colorado although Mike Markesich, has linked them to Malibu Beach, California.

God Is Alive In Argentina also on *The Psychedelic Experience Vol. 2* CD.

(Max Waller)

The Doughboys

TOP

45s:

1. Rhoda Mendelbaum/You're A Pip Mr Hip (Bell 662) 1967
2. Everybody Knows My Name/Candy Candy (Bell 678) 1967

Possibly a New York area band. *Rhoda* is ok orchestrated pop with baroque flourishes. The flip is a poppy piss-take of fashion victims but has a glorious freaky'n'fuzzy break and outro that come as a pleasant surprise. The Crewe/Gaudio *Everybody* borrows a couple of lines of melody, and vocal style, from Sonny and his *I Got You Babe* but is decent orchestrated pop nonetheless. *Candy Candy*, written by Milan (Leather Boy), is straight bubblegum pop.

You'll also find *Rhoda Mendelbaum* on *Psychedelic Unknowns, Vol. 8*. (Max Waller)

Douglas Fir



TOP

Personnel:

TIM DOYLE	keyb'ds	A B
RICHIE MOORE	gtr	A B
DOUGLAS A. SNIDER	drms, ld vcls	A B
BRUCE BYE	bs	B

ALBUM:

1	HARD HEARTSINGIN'	(Quad 5002)	1970

NB (1) reissued on CD (Gear Fab GF-149) 2000.

45:

1	Smokey Joe's / Comin' Back Home	(Quad QU 104)	Jun 1970

Originally known as The Sun Trio, this Oregon outfit spent two years putting together an album's worth of material. Snider made the trip to Hollywood to do the record label rounds. Following a chance elevator encounter, he landed a deal with MGM's Quad label. Bruce Bye was added to the line-up and the band toured briefly before the label folded.

The title track is pretty powerful with strong, soul-based vocals, effective organ backing and occasionally some good guitar work too. Apart from three more mellow, laid-back numbers most of the remaining material is very rocky. There's some good keyboards too, on a couple of tracks and the vocals are powerful and appealing throughout.

Recommended.

(Clark Faville / Vernon Joynson / Max Waller)

Douglas Idaho



45:

1. Prince Of Darkness/Taming The Snake (No label S-80 778-37105) 197?

This Minneapolis band pressed just 300 copies of this punkish 45 in the early seventies. Consequently, it's now rare and sought-after by some collectors.



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The Dovers *to* Drnwyn

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Dovers
- Paul Dowell and The Dolphin
- The Down Children
- Down From Nothing
- Downtown Collection
- The Drag Kings
- Dragonfly
- Dragonwyck
- Dreamies
- Dream Merchants
- Dreams and Illusions
- D.R. Hooker Band
- The Driving Stupid
- Driving Wheels
- Drnwyn

The Dovers

Personnel incl:

- TIM GRANADA ld vcls, gtr A B
- BRUCE KLASSON gtr A B
- ROBBIE LAUDEWIG bs A B
- RICK MORINI drms A
- TONY REEVES sax A B
- ?? drms B

45s:

1. (A) I Could Be Happy/People Ask Me Why (Reprise 0439) 1965
2. (A) She's Gone/What Am I Going To Do? (Miramar 118) 1965
3. (B) The Third Eye/Your Love (Miramar 123) 1966
4. (B) She's Not Just Anybody/About Me (Miramar 124) 1966

A Beatles-influenced combo from Santa Barbara, who started life as The Vandells. Their compilation appearances have given them a cult following making it impossible to acquire any of their 45s at realistic prices. Their first 45

consists of two folk rock ballads, whilst the second charted locally. Shortly afterwards Rick Morini left the band, being replaced by the drummer from Ernie and The Emperors, in time for *The Third Eye* - a stand-out raga piece. Their fourth and final 45 also includes some great guitar work.

Compilation coverage has so far included: *I Could Be Happy* and *People Ask Me Why* on *The Cicadelic Sixties, Vol. 2*; *She's Gone* and *What Am I Going To Do?* on *Pebbles, Vol. 2*; *She's Not Just Anybody* on *Pebbles, Vol. 7* (*Vol. 8* on CD); *The Third Eye* on *30 Seconds Before The Calico Wall* (CD) and *Highs In The Mid-Sixties, Vol. 20* and finally *Your Love* on *Sixties Rebellion Vol. 6* (CD).

Few modern bands have been brave enough to attempt to cover **Dovers**' songs, given the very high esteem in which they're held. So hats off to Buffalo, New York's Mystic Eyes for attempting *She's Gone* (1997 45 on Get Hip GH-188). Buy it yourself so you can judge whether they've succeeded in doing it justice.

(Max Waller / Craig Morrison)

Paul Dowell and The Dolphin

TOP

See the Dolphin entry.

The Down Children

TOP

45:

1. I Can Tell/Night Time Girl (Philips 40441) 1967

I Can Tell can also be heard on *Return Of The Young Pennsylvanians*. This seems to have been a one-off venture on a national label for the quintet. *I Can Tell* is most notable for containing a kinda guitar freak-out towards the end of the song.

Some members later went on to The In-Sex.

Down From Nothing

TOP

ALBUM:

1	DOWN FROM NOTHING	(Private Pressing)	1970 R3

Probably from Chicago, this band issued a rare album containing a breezy mix of psych, prog and jazz, with nice guitar, keyboards and sax interplay.

Some of his members later played in Pound.

(Stephane Rebeschini)

Downtown Collection

45:

1. Washington Square/Sunshine (Strobe ST 351) 1968

Flower pop-psych ditty to stop the hippie-train to California, by extolling the virtues of Washington Square and Greenwich Village. The flip would have driven them away again. Produced by 'Leather Boy' Milan. (Max Waller)

The Drag Kings

45:

1. Midnight Drag Of Paul Revere/I'm A Lonely Boy (Wayne-way 105) 1964

A rock'n'roll influenced garage band from Waynesboro, Virginia. You'll find the 'A' side to this 45 on the *Signed D.C.* compilation. Another 45, instrumentals this time, may be by the same band: *Nitro / Bearing Burners* (United Artists UA-676) 1963. (Max Waller)

Dragonfly

Personnel:

- B. DAVIS
- J. DUNCAN
- G. JIMERFIELD
- R. RUSSELL

ALBUM:

1. DRAGONFLY (Megaphone 1202) 1970

NB: (1) has been reissued on vinyl by Eva.

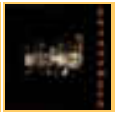
The above album by this Californian band is superb, full of driving rhythms and excellent psychedelic guitar. It's easy to see why copies of this collectors' item now change hands for a fair bit. My personal favourites were *I Feel lt, Portrait Of Youth* and the spacey *Miles Away*, although it's difficult to single out tracks as such a high standard is maintained throughout.

The same outfit released an album for Megaphone under the name Legend, a couple of years earlier, along with an early 45 version of *Portrait Of Youth*.

Compilation coverage has included: *She Don't Care* on *Reverberation IV* (CD), *Blue Monday* on *Sixties Archives Vol. 8* (CD) and additionally *Crazy Woman* is featured on an EP that came with the book 'Le Rock Psychedelique Vol.1' for those who want to brush up on their French.

(Vernon Joynson / Max Waller)

Dragonwyck



Personnel:

- JACK BOESSNECK drms A
- TOMMY BRAME gtr A
- MICHAEL GERCHAK bs, vcls A
- BILL PETTIJOHN vcls A
- KENNETH STAAB piano, organ, vcls A

ALBUMS:

1. DRAGONWYCK (Acetate) (Dragon Wyck DW 002) 1971
2. DRAGONWYCK (Acetate) 1972/3
3. * FUN (Acetate) 1975/6

NB. * This is the same band but was recorded under the name Fun. (2) reissued on CD and vinyl (Rockadelic no #) 1996.

From Cleveland, Ohio their ultra rarities are well worth seeking out for connoisseurs of psychedelia. The first album, which was only issued as a promotional acetate, is an effective blend of keyboards and guitar. *Fire Climbs* is the outstanding track but there are lots of other highs on this album which is well worth searching for.

Their next effort similarly didn't get beyond the acetate stage. Even more keyboard-orientated than the first one with lots of synthesiser it perhaps inevitably leans more towards the progressive genre. A different version of *Fire Climbs* and the final track, *Freedom Son* are among the highlights and there's still some fine psychedelic guitar work in places. Fortunately, you can now check it out on the Rockadelic reissue.

Their third venture was made under the name Fun. The opening cut, *Music* is superb, whilst on the whole this acetate is more experimental than their earlier recordings. *I Shall Stay*, for example, is quite chaotic. They went on to evolve into Moonlight Drive releasing some 45s and a mini-LP with quite a lot of Doors' covers.

Kenneth Stab died in 1973.

Dreamies



Personnel:

BILL HOLT	various	A

ALBUM:

1(A)	AURALGRAPHIC ENTERTAINMENT	(Stone Theatre DM 68481)	April 1974 R3

NB: (1) has been pirated twice on vinyl and at least once on CD. Original copies came with a booklet. (1) reissued officially on CD

(Gear Fab GF-146) 2000.

A very cool local Delaware private press of psychedelic folk and sound collages weaving in and out. The cover states that it's "an incredible mental experience" and it's out there! Bill Holt's style was inspired by The Beatles and composer John Cage. The mood of the album reflects the dreams of a young man caught in the middle of the Cold War. From the trauma of President John Kennedy's assassination, through the psycho politics of the 1960's and early 1970's, acoustic guitar, Moog synthesizer, and sound effects from the period are used to paint a hauntingly surreal and beautiful musical tapestry of the times. Side One, *Program Ten*, and Side Two, *Program Eleven* deliver over fifty minutes of very personal music that many critics feel was twenty five years ahead of it's time. Rolling Stone writer David Fricke (at the time a fledgling critic writing for The Drummer in Philadelphia), called **Dreamies** "endless hours of mental entertainment".

Composer Bill Holt created **Dreamies** using a four track recorder, an acoustic guitar, and one of the original Moog synths. The album cover was modeled after a box of "Total" breakfast cereal. The recording took two years to complete and was done in Holt's home studio in Wilmington, Delaware. It was mastered at the renowned Sigma Sound in Philadelphia (the same place David Bowie recorded his memorable mid-seventies dance album). It was originally sold via direct mail through Rolling Stone magazine. Holt is currently working on *Dreamies Program 14*.

(Clark Faville/Vernon Joynson)

Dream Merchants

TOP

ALBUMS:

1. SOUL KNIGHT (Capitol ST 102) Nov. 1968
2. STRANGE NIGHT VOYAGE (A&M SP 4199) Aug. 1969

NB: (1) and (2) issued as by The Merchants Of Dream.

45:

1. Rattler/I'll Be With You In Apple Blossom Time (London 1015) 1967

I'm told the *Strange Night Voyage* album, a concept pop/psych offering based on the Peter Pan fairytale, was recorded in New York. The cover contains no information about the musicians - there were six - but the producers were Vincent Testa and George Shadow Morton, who also produced The Shangri-Las and later the New York Dolls. This probably means **The Dream Merchants** were not the same band as the San Francisco-based **Merchants of Dreams**.

Dreams and Illusions

TOP

Main Personnel:

- AL CHARNET gtr A
- HERBERT LOVELLE drms A
- LOUIS MAURO bs A

- MEL OLMAN piano A
- DANNY SCHLOSS vcls, composer A
- Plus a brass, string and Latin percussion section.

ALBUM:

1. (A) DREAMS AND ILLUSIONS (Verve Forecast FTS-3040) 1967

One of those cross-genre explorations or just a psychedelic cash-in? Despite some occasional bursts of psychedelic guitar, this appears to be a studio-only project by 'hip' dudes out for a ride on the latest wave. Trendy, musically competent but lacking feel or spirit, and therefore ultimately unconvincing. (Max Waller)

D.R. Hooker Band

TOP

Personnel:

- D.R. HOOKER vcls, gtr
- STEVE MALKAN bs
- BERT McDEVITT drms, vcls
- BOB REARDON keyb'ds
- CARROLL YANNI ld gtr

ALBUMS:

1. THE TRUTH (XLP 1029) 1972
2. ARMAGEDDON (Here On) 1979
3. RAIN ON THE MOON (No label) 1987

NB: (1) Reissued on Del-Val in 1993. (2) was recorded in 1973. (3) was a cassette only, private release.

They hailed from Connecticut. The first album is one of the all-time monster U.S. psych albums (R5). It was recorded with studio musicians..

The Driving Stupid

TOP

Personnel incl:

KELLEY RODGERS A

45:

1	Horror Asparagus Stories/The Reality Of (Air) Fried Borsk	(KR 102 (0116))	1966

NB: (1) single sided white label promo copies numbered 116 also exist.

This is generally heralded as one of the acid punk classics of the sixties, with off the wall lyrics, psychotic vocals

and one of the simplest guitar solos imaginable. The flip is even better with an out of key *'I'm A Man'* rhythm to lyrics like 'You stand on the table, Rugs creep up the legs, Tiny green lobsters, Throw spiders eggs'. Copies of the 45 were apparently plentiful in San Francisco, even enthralling Big Brother and The Holding Company, to the extent that they wrote a song *The Driving Stupid*, in tribute, but little was known about the group.

A second 45 was tantalisingly advertised in the July, 1966 issue of "The Lance". This featured a full page ad promoting **The Driving Stupid**'s next single: *My Mother Was A Big Fat Pig* b/w *Green Things Have Entered My Skin, Gladys*. Both tracks were recorded in Jerry Wilson's Nu-Mex Sound Studios in June, 1966, but the 45 doesn't appear to have been released. In fact Dick Stewart, the publisher of the original 'Lance' Newsletters in Albuquerque in the mid-'60's remembers:

"Jerry Wilson of Nu-Mex Sound ordered and paid for a full page ad in the July, 1966 issue. I don't recall ever hearing the cuts but, according to Jerry at that time, the songs were recorded and I remember him being hot on them. I'm not convinced that the 45 was released on Wilson's QQ record label. Nevertheless, I saved a handwritten letter that was given to me from one of my staff members that lends credence to the existence of the record and the possible label that issued it. It was addressed to Marshal Chess of Chess Records, Chicago, Illinois. The staff writer is unknown (although it could be Jerry himself) and there is no date on the letter; however, I did receive it sometime in late 1966." (Chess handled disribution for KR at the time.)

Dick was incidentally the founding member of King Richard and The Knights and also the founder of Lance Records who released 45s by The Kreeg and Fe-Fi-Four Plus Two: "I do remember the ad causing quite a stir (good and bad) as the song titles were so radically new at the time. In fact, it was the Lance Newsletter's first experience with psychedelic musical expressions although the term psychedelia had not yet found a home during the time the ad was run."

In fact, **The Driving Stupid** didn't come from Chicago nor New Mexico, but were originally from New Jersey... They recorded the two demo tracks in Jerry Wilson's New Mexico studio on route to find fame and fortune in Hollywood. The band tragically existed for only one summer and never got to perform anywhere, as band leader Kelley recalls:- "We could barely play our instruments, and I taught one of the members how to play guitar on the drive to the east coast. The best guitarist in the band was our drummer, but he had to be the drummer, because it was his drum kit. In Hollywood we hung out with Jim Morrison, Neil Young, Steve Stills and got to meet The Mothers Of Invention. We were also (probably) the first 'white' act to sign to Chess."

"Hollywood went nuts over us, and we had offers from many labls and clubs in LA, but we were all enrolled in different colleges in the east including U.N.C., Harvard and Penn State. If we'd dropped out of school, we'd all have been drafted and sent to Vietnam, so at he end of the summmer we split up."

Most tantalising of all, is the news that **The Driving Stupid** recorded an album's worth of material, the masters of which still exist! Kelley:- "We did about eight songs in Albuquerque, and then got a record deal with Koppelman and Ruben in Hollywood. We re-recorded everything, and added four tunes for a total of twelve. The Albuquerque tapes rock harder, as it was a two-track studio, and we pretty much had to blow 'live.' Also, Koppelman and Rubin made us change lyrics on two of the songs, and they lost a bit of juice in the transformation. A lot of juice when it came to one song that made fun of postmen. Really. They were afraid we'd offend the U.S. Post Office. *Horror Asparagus Stories* was originally called *My Mother Was A Big Fat Pig*, which was also the first verse. We had to change the verse to 'My mother was a little wren'. Thankfully, nothing else was 'censored."

For an in-depth interview with **The Driving Stupid** check the Lance Monthly website:- http://www.lancerecords.com

Compilation coverage has so far included:- *The Reality Of (Air) Fried Borsk* on *Pebbles Vol. 3*; *Horror Asparagus Stories* and *The Reality Of (Air) Fried Borsk* on *Pebbles Box Set* and *Pebbles Vol. 3* (CD); *Horror Asparagus Stories* on *Acid Dreams Epitaph* (CD) and *Sixties Rebellion Vol. 12* (CD).

(Vernon Joynson / Mike Dugo / David Jaffe)

Driving Wheels

45:

1. One YearAgo From Today/She's My Only World (Pan Am PA-4001) 1966

The 'A' side can be heard Eva's *Sixties Punk Ballad Sampler*. The vocals are good but the production and instrumentation is rather ordinary. From San Antonio, Texas apparently, though they could also be the Louisiana outfit, Jay & the Driving Wheels who issued at least nine 45s as the Lanor label.

Drnwyn

Personnel:

- DAVID W. HAAG gtr, mandolin, syn A
- JOHN VOLIO acoustic gtr, vcls A
- with some assistance.

ALBUM:

1. (A) GYPSIES IN THE MIST (Wilderland 31778) 1978

A later effort by this Salem, Ohio band. There's some melodic guitar work on the title track which is the high point of an album of varied music syes. If you like good guitar work, this album, which is already quite rare, is worth seeking out.

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The Drongos *to* The Dynasty

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Drongos
- The Druids
- The Druids
- Druids
- The Druids of Stonehenge
- Drydock County
- Dryewater
- The Dry Gins
- Duffy
- The Dukes
- Frank Dumin
- Duplex
- Dust
- Dust Bowl Clementine
- Dutch Masters
- Dwight Douglas and The Jayhawkers
- The (Dynamic) Dischords
- The Dynasty

The Drongos

TOP

Personnel incl:

- TODD ANDERSON vcls A
- MICHAEL FRIEDMAN bs A

45:

1. Under My Thumb/If You Want To Know (White Whale 235) 1966

From Berkeley, California, and featuring ex-members of The Answer. Their Stones cover is competent but not exceptional, whilst the flip is a mid-slow ballad with reedy solo. (Max Waller)

The Druids

TOP

45:

1. Doctor's Friend/She's Got A Secret (To Hide) (Thunderbird 505) 1967

New York City is thought to have been the home of this band. Both sides of their 45 got a second airing on *A Journey To Tyme, Vol. 3*.

The Druids

TOP

45:

1. Jelly Belly/Over And Over (Broad Covetten Haven 2001) 1965
2. The Girl Can't Take A Joke / I Can't Leave You (Select 743) 1965

From Hingham, Massachussetts, Aram Heller's 'Till The Stroke Of Dawn' book, also tells us that they were previously an instrumental group known as the Internationals. You'll also find *Jelly Belly* on *Garage Punk Unknowns, Vol. 6* and Erik Lindgren's *Mondo Frat Dance Bash A Go Go* (CD), whose titles dispels any doubt whatsoever about the musical content!

(Aram Heller/Max Waller)

Druids

TOP

45s:

1	Cool, Calm And Collected / Sorry's Not Enough	(MNO MNO-101)	Mar 1966

Another **Druids**, from San Jose, California. *Cool, Calm And Collected* is just that, a folk-punker in an early Beau Brummels mould, and can be heard on *Time Won't Change My Mind* and *Fuzz, Flaykes And Shakes Vol. 2*.

(Max Waller/Alec Palao)

The Druids of Stonehenge



TOP

Personnel:

- CARL HAUSER ld gtr, vcls, keyb'ds A
- DAVE BUDGE vcls A
- BILLY TRACY gtrs A
- TOM WORKMAN bs A
- STEVE TINDALL drms, keyb'ds A

ALBUM:

1. (A) CREATION (Uni 73004) 1968

NB: (1) has been reissued and also issued on CD.

EP:

1. Who Do You Love/Pretty Thing/I Put A Spell On You/Baby Please Don't Go/Bald Headed Woman/I Who Have Nothing (Sundazed SEP 127) 1996

NB: The first four songs of the (double) EP above were recorded in New York in 1965, the other two were recorded in Los Angeles in 1966. All six tracks are previously unreleased.

45:

1. A Garden Where Nothing Grows/Painted Woman (Uni 55021) 1967

This outfit came from Columbia and Syracuse Universities in New York but relocated to Los Angeles in 1966. reputedly included Elliot Randall on lead vocals at one time. Randall later played with Sea Train prior to forming Randall's Island in 1971. However, the line up for their sole album, which was produced by Jerry Goldstein, was that shown above. It's a fairly routine rock album, which includes cover versions of Jay Hawkins *I Put A Spell On You* and Dylan's *It's All Over Now Baby Blue*. Not really worth searching for, but it has recently had a limited repress. Their 45 was later included on the album. *Baubles, Vol. 1* includes two tracks from the album:- *Pale Dream* and *Six Feet Down*.

The recent double 7" EP, on Sundazed, contains some brilliant, Pretty Things styled, raucous R&B / garage - particularly the rollercoaster rendition of *Who Do You Love*, and Them inspired *Baby Please Don't Go*. The EP, which is recommended comes with detailed sleeve notes from Mike Stax and Jud Cost, which reveal how **The Druids'** played in front of their idols The Rolling Stones, whilst they were house band at the Ondine - a trendy Manhattan club and jammed with Eric Burdon and Jimi Hendrix.

The Druids Of Stonehenge also opened shows for Moby Grape, The Blues Project and Big Brother & The Holding Company in their time.

Drydock County

TOP

ALBUM:

1	DRYDOCK COUNTY	(Mercury)	c1970

45s:

1	Fish Bite Better In Summertime/Same (mono)	(Mercury)	c1970

A group whose records reputedly contain some good psych tracks, but who went unnoticed at the time.

(Stephane Rebeschini)

Dryewater



TOP

Personnel:

- ROBERT BLAIR bs, vcls A
- RICHARD DRYE ld vcls, gtr A
- SHAYE DRYE keyb'ds, vcls A
- GARLAND WALKER STIDHAM drms A

ALBUM:

1. (A) SOUTHPAW (J.T.B. NR 5122) 1974 R3

NB: (1) has had an official limited repress of 350 copies.

From North California, an interesting rural hard rock album. Occasionally the lead vocals get a bit strained and screechy, but when the band shines it has great moments. *Don't Let Her Sleep Too Long* has a confident, sinister quality to it that satisfies. (Clark Faville)

The Dry Gins

TOP

45:

1. She's A Drag/You're Through (Montel-Michelle 959) 1966

The Dry Gins were from Lafayette, Louisiana, and were also known as The Rogues. While playing a gig in Baton Rouge, they were spotted by Cyril Vetter from The Greek Fountains who got them a recording contract with Montel-Michelle. It was Vetter who suggested they change their name to **The Dry Gins** for this 45. The band called it quits in late 1966.

She's A Drag has also turned up on *Back From The Grave, Vol. 8*, and *You're Through* has resurfaced on *The Essential Pebbles Collection* double CD set. (Max Waller)

Duffy

TOP

45:

1. Come Back, Come Back/Hello There Girl (Dial 4097) 1970

An unknown artist whose 45 was produced by Buddy Killen and probably recorded in Nashville. The 'A' side, which is full of studio gimmickry with lots of echoplex and other sound effects, can be heard on *Beyond The Calico Wall* and is well worth checking out. The flip is reputedly awful - an insipid song sung through a megaphone.

The Dukes (aka Royal Jones and The Dukes)

TOP

Personnel:

- GARY JONES gtr A
- GENE JONES ld vcls, organ A B
- KEITH KILMER drms A B
- SKIP WALTERS bs A B
- DAVE WORKMAN sax A B
- JAY PURVIS gtr, vcls B

45s:

1. I Don't Love You Anymore / Do It Now (Fujimo 4454) 196?
2. Walking The Dog / Please Come Home (Fujimo #unkn) 196?
3. Take Your Love /? (Fujimo #unkn) 196?
4. The First Time I Saw Her / Take Your Love (Signett 3265) 1967

NB: One of the Fujimo 45s came in a picture sleeve and there may be more 45s on that label. (1) and (3) were released as **Royal Jones & The Dukes**.

This was Goshen, Indiana's top band in the mid-sixties. Formed in 1963 by the Jones brothers, they underwent several personnel changes but their most stable line-ups are shown above. They recorded a few 45s for Fujimo and the Chicago- based Signet label, Gary Jones left the band in 1966 and was replaced by Jay Purvis who wrote *Take Your Love* which has recently got another airing on the *Hossier Hotshots* compilation. It's very much in the folk-garage mould and worth a listen. They later signed to Columbia who clearly wanted to turn them into a Midwest version of Paul Revere and The Raiders and fit them with navy uniforms and a new moniker Gene Paul Jones and The American Navy. When the band made it clear they didn't want to know, Columbia simply didn't record them and they soon were no more.

Frank Dumin

TOP

ALBUM:

1	ANOTHER DAWN	(Avantgarde)	1970 R1

A good Christian folk rock album by an ex-seminary student.

(Stephane Rebeschini)

Duplex

TOP

Pebbles, Vol. 16 includes a live version of *Louie, Louie* by this band at a *'Battle Of The Bands'* (Star 101) 196? competition in Hawaii. It is pretty undistinguished. Most of the other participants were surf instrumentalists.

Dust

TOP

Personnel:

KENNY AARONSON	bs, gtr, dobro	A
MARC BELL	drms, vcls	A
RICHIE WISE	gtr, vcls	A

ALBUMS:

1(A)	DUST	(Kama Sutra KSBS 2041)	1971
2(A)	HARD ATTACK	(Kama Sutra KSBS 2059)	1972

NB: (1) and (2) have been reissued.

45s:

1	Stone Woman/?	(Kama Sutra 534)	1971
2	Love Me Hard/?	(Kama Sutra 541)	1972

A New York hard rock trio, highly regardd by some. Marc Bell later played with Richard Hell's Voivoids and the Ramones. Kenny Aaronson went on to play with Stories, joined the Rick Derringer Band and played with several hard rock groups including HSAS (Hagar, Schon, Aaronson, Shrieve). He also played on Blue Oyster Cult's *Club Ninja* album.

Richie Wise and Kenny Kerner (their producer and collaborator) went on to produce the first two Kiss albums. Richie also has a producer credit and photo on Savoy Brown's *Greatest Hits/Live*.

It's rumoured that **Dust** also laid down some tracks for a third album that was never finished.

(Stephane Rebeschini/Ken Schneider)

Dust Bowl Clementine

TOP

Personnel:

BRUCE BRADT	piano, organ, vcls	A
EDWARD EVANS	bs, gtr, vcls	A
ANTHONY FABIANO	drms, perc, vcls	A
CHUCK LASKOWSKI	ld vcls, 12-string gtr	A
NICK MANZI	gtr, vcls	A
(GEORGE CHRIST	hrmnca	A)
(BARRY WEBER	gtr	A)

ALBUM:

1(A)	DUST BOWL CLEMENTINE	(Roulette SR-42058)	197?

45:

1	Goin' Back Down To The Country/Patchin' Up	(Roulette ?)	1970

NB: (1) also issued in France with a PS (45 VR 19 5083) 1971.

Chuck Laskowski is in fact Faine Jade's real name and wrote most of **Dust Bowl Clementine** material. Bruce Bradt

(Illusion) and Nick Manzi (Bohemian Vendetta) already worked with him on his *Introspection* album.

Produced by Michael Earle and recorded in Hempstead, New York, the album is clearly country oriented, most of the songs dealing with the same subject: *Going Back Down To The Country* (the only one penned by Manzi), *Farm Song*, *Get Back Home*, *Country Man*. Some good guitar solos by Manzi help to improve the final result but this album is more a curiosity than a masterpiece.

(Stephane Rebeschini)

Dutch Masters

Personnel:

EARL DENTON	vcls	A

45s:

1	Burnin' Up The Wires / Way Down Feelin'	(MY 2916)	Mar 1967
2	The Expectation / You're Nearby Me	(MY 2926)	Sep 1967

Assembled by MY label-owner Earl Denton in Little Rock, Arkansas to provide backing for his vocals, the band continued without him after the debut and produced one excellent 45. *The Expectation*, a "midtempo fuzz-grinder", has subsequently resurfaced on Erik Lindgren's *A Lethal Dose Of Hard Psych* CD compilation, which notes that the band decked themselves out like the depiction of Dutch dudes on cigar boxes.

One member was later in The Hombres.

(Mike Markesich/Max Waller)

Dwight Douglas and The Jayhawkers

Personnel incl:

1. DWIGHT DOUGLAS

45:

1. Interstate 45/Mr. Big (Astra 3008) 196?

From Detroit, this 45 was by Jay Hawkers, who had several 45s under that monicker. You can also find *Interstate 45* on *Scum Of The Earth, Part 1*.

The (Dynamic) Dischords

Personnel incl:

- TOM RADINE

45s:

1. Age Of Caesar/I Love Life (Mark Custom 4000) 196?
2. This Girl Of Mine/Passageway To Your Heart (IGL 150) 1968

Operated out of Oakes, a small town in the Southeast of Nonh Dakota. After recording their first 45 in Moorhead, North Dakota, they became the only band from that state to sign for the IGL label, based in Milford, Iowa. The result was a good punk 45 and you'll find *Passageway To Your Heart* on *The Midwest vs Canada* compilation. Later, in 1971, they recorded a reasonable hard rock 45. By then they were known simply as The Dischords.

The Dynasty



45s:

1. I've Gona Shout/I'm Cryin' (Royal Court 262) 1966
2. Flying On The Ground Is Wrong/Soul Kitchen (Westchester 1156) 1968

A youthful sixties punk quintet from Duluth, Minnesota. The first 45, in particular, is rare and sought-after and *I've Gotta Shout* has also resurfaced on the compilation *The Midwest vs Canada*. It's a pretty standard, if bone-crunching, punk offering with an *I'm A Man* type guitar riff. The flip side was an Animals cover. The second 45 attempts attempts a cover of the Buffalo Springfield classic, but falls short in the vocals department. Their version of the Doors' *Soul Kitchen* is altogether better - quite excellent in fact, with strong and sometimes raucous vocals. (Max Waller)



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E.T.C. *to* Sally Eaton

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- E.T.C.
- Eagle
- Earthen Vessel
- Earth Island
- Earth Opera
- Eastern Alliance
- Eastfield Meadows
- The East Side Kids
- (Gaylon Ladd & the) Eastside Transfer
- Eastwood Review
- Easy Chair
- Easy Steam
- Easy Street
- Sally Eaton

E.T.C.

TOP

ALBUM:

1 E.T.C. IS THE NAME OF THE BAND (Windi) c1975

On the same label as Merkin and Creation Of Sunlight, but issued a few years later, this album went totally unnoticed. Some dealers describe as "cool loungy rock" or "excellent Westcoast vibe". Any additional information welcomed.

(Stephane Rebeschini)

Eagle

TOP

Personnel:

- WAYNE ULAKY bs A
- ROBERT RHODES keyb'ds, horns A
- JOHN WRIGHT vcls A

ALBUM:

1. (A) COME UNDER NANCY'S TENT (Janus JLS 3011) 1970

NB: (1) also released in France (Stateside C 062 92118) 1970.

45s:

1. Kickin' lt Back To You/Come In, It's All For Free (Janus 113) 1970
2. Brown Hair/Working Man (Janus 135) 1970

Previously known as, The Beacon Street Union, the album, which has some nice guitar pieces, is quite good. The *Best Of Bosstown Sound* double CD compilation includes *Come In It's For Free, Kickin' It Back* and *Separated*.

Earthen Vessel



Personnel:

DAVE CAVDILL		A
KEN FITCH		A
SHARON KEEL	vcls	A
JOHN SPRUNGER		A

ALBUM:

1(A)	HARD ROCK - EVERLASTING LIFE	(NRS 2587)	1971 R3/4

NB: (1) reissued officially on CD by Gear Fab (GF-127) 1999.

45:

1	Life Everlasting/You Can	(NRS 591)	19??

From Lansing, Michigan band, although their rare album is on a Tennessee label. The 45 cuts are on the album. Both records are undated, but sound circa 1970. The group played hard rock with male and female vocals (overtly religious lyrics) punctuated by loud fuzz guitar.

(Clark Faville)

Earth Island

Personnel:

- BRUCE DOSHIER A
- BILL LISKA A
- NICHOLAS RUSH A
- RICHARD VANDERWOERDT A

ALBUM:

1. (A) WE MUST SURVIVE (Philips PHS 600.340) 1969

A soft-rock album which is pleasant enough and similar in style to Strawberry Alarm Clock with the theme of conservation running throughout. Eight of the cuts were penned by the band. The album was produced by Kim Fowley, who co-wrote the final two tracks, a pair of pretty awful 'green anthems' with Skip Battin.

Earth Opera

TOP

Personnel:

PAUL DILLON	drms, vcls, perc, gtr	A	B
DAVID GRISMAN	mandolin, piano, sax, vcls	A	B
JOHN NAGY	bs, cello	A	B
PETER ROWAN	gtr, sax, vcls	A	B
BILL STEVENSON	vibes, keyb'ds	A	
(BILL MUNDI	drms	A)	
(WARREN SMITH	drms	A)	
(JACK BONUS	sax		B)
(HERB BUSHLER	double bs		B)
(JOHN CALE	viola		B)
(DAVE HOROWITZ	keyb'ds		B)
(RICHARD GRANDO	sax, bass recorder		B)
(BILL KEITH	pedal steel gtr		B)

ALBUMS:

1(A)	EARTH OPERA	(Elektra EKS-74016)	1968 -
2	THE GREAT AMERICAN EAGLE TRAGEDY	(Elektra EKS-74038)	1969 181

NB: (1) and (2) also released in France (Vogue/Elektra EKS74016 and CLVLXEK 354 respectively). (2) reissued (Edsel ED215) 1987.

45s:

1	American Eagle Tragedy/When You Were Full Of Wonder	(Elektra 45636)	Mar. 1968 -
2	Home To You/Alfie Finney	(Elektra 45650)	1969 97

Another of the Boston wave of rock groups, **Earth Opera**, certainly possessed talent. However, they arrived on the scene a little too late to make a sustained impact.

The origins of the group lay in the rich Boston folk scene in the early sixties with the first experiences of Rowan and Grisman. A gifted songwriter, singer and, mandolin and guitar player, Peter Rowan began playing in the early '60s bluegrass and string band music with Bill Monroe and the Bluegrass Boys and the Mother Bay State Entertainers. A master of mandolin, David Grisman had similar roots and played with Siegel, Grisman, Rose and Lewinger. Some recordings of these early Rowan and Grisman bands can be found on *The String Band Project* (Elektra EKS-7292) 1965.

Earth Opera was formed at the end of 1967 by Rowan and Grisman and their first album was housed in a strange gatefold sleeve with pictures probably taken inside an Indian temple. All the songs were credited to Rowan (*Time And Again* being cowritten with Grisman) and the use of vibes, harpsichord or mandocello help creating a gloomy atmosphere on songs like *Death By Fire* or *As It Is Before*. The following year *The Great American Eagle Tragedy* pursued a similar direction. Bill Halverson had left but the four remaining members were helped by various guests, including Velvet Underground's John Cale on viola, Jim Kweskin Jug Band's Bill Keith and Jefferson Airplane's friend Jack Bonus. Once again the sleeve was notable, this time with a collage combining a skull with the American Eagle symbol.

Both albums were produced by Peter Siegel, formerly with The Even Dozen Jug Band and Siegel, Grisman, Rose and Lewinger.

Commercially unsuccessful, **Earth Opera** broke up in 1969. Grisman and Rowan went to California and joined two bluegrass outfits: Muleskinner with Clarence White of the Byrds and Old And In The Way with Jerry Garcia (Grisman also played on The Grateful Dead's *American Beauty*).

Peter Rowan would later join Seatrain and form the Rowan Brothers with his brothers Chris and Lorin. He also released several solo albums mixing rock, bluegrass and country. In the mid '70s, David Grisman formed the David Grisman Quintet and spearheaded the Dawg Music movement, mixing bluegrass and jazz. Both are still recording.

John Nagy became a studio musician and also played with Michael Hurley.

You can also find *Home To You* and *The Red Sox Are Winning* (from their first album) on the compilation *Electrock The Sixtles* while *Close Your Eyes And Shut The Door* has also turned up on the Elektra compilation *Elektrifying*.

(Stephane Rebeschini/Vernon Joynson)

Eastern Alliance

TOP

Personnel incl:

TIMOTHY GAY	A
BILL WRINN	A

45:

1	Love Fades Away/Please Don't Say You're Sorry	(Wriga 124-12)	Oct. 1966

From New Haven, Connecticut, this band formed at high school around 1965. *Love Fades Away* features some nice mellow, laid back guitar work.

Bill Wrinn later recorded a solo 45, *The Devil Take New Orleans* (Poison Ring) 1969/70.

You can also find *Love Fades Away* on *Sixties Punk Ballad Sampler*.

(Mike Markesich / Vernon Joynson)

Eastfield Meadows

Personnel:

JOHN BIERER	A
DAVID CARPENTER	A
WAYNE GRAJADA	A
TONY HARRIS	A
DWIGHT PAYNE	A
JAMES WHITTEMORE	A

ALBUM:

1(A) EASTFIELD MEADOWS (VMC VS 133) 1968

Probably from California, a nice mix of psyche, country and vocal harmonies. The album is quite sought-after by collectors.

(Stephane Rebeschini)

The East Side Kids

Personnel:

- DAVID DOUD gtr A
- JOE MADRID vcls A
- MIKE DOUD bs A
- DAVE POTTER ? A

ALBUM:

1. (A) TIGER AND THE LAMB (Uni 73032) 1968

45s:

1. Subway Train/Sunday Stranger (Philips 40295) 1965
2. Might Mist Blue/Chocolate Matzos (Warner Bros 5821) 1966
3. Little Bird/I Listen To The Wise Man (Valhalla 672) 1967
4. Close Your Mind / Take A Look In The Mirror (Orange Empire OE-500) Jan 1967
5. Taking The Time/Is My Love Strong? (UNI 55105) 1969

NB: (4) both sides non-LP, written by Bernie Schwartz.

Although obviously connected with Texas, because Dave Potter joined them from Endle St. Cloud and went on to

Potter St. Cloud, they were from Los Angeles' East Side. The album, which is largely mainstream pop aside from a psychedelic interpretation of *Dancing In The Street*, is really one to avoid. Some tracks were written by H. Wesley Watt (of Euphoria) who also migrated between Texas and California.

Listen To The Wise Man is compiled on *East Side Revue* whilst *Close Your Mind* also appears on *The Psychedelic Experience Vol. 2* CD.

(Vernon Joynson / Max Waller / Stephane Rebeschini)

(Gaylon Ladd & the) Eastside Transfer

TOP

Personnel incl:

- GAYLON LATIMORE (LADD)

45:

1. Repulsive Situation/My Life, My Love (Pacemaker 257) 1966

This fuzz punk 45 is generally considered Latimore's best recording. Hear it on *Highs In The Mid-Sixties Vol. 23: Texas, Part Five*. Prior to forming the band in Waco he cut three solo 45s. He went on to play in Heather Black.

Eastwood Review

TOP

Personnel:

- RICKY HERNANDEZ keyb'ds A
- CHRIS HOLZHAUS gtr A
- LAURENT PERRON drms A
- MARIUS PERRON bs A

CD:

1. (A) RIDE DOWN TO HOUSTON (Collectables COL-CD 0582) 1994

From San Antonio, the line-up included two distant cousins of the late Steve Perron (of Mind's Eye and Children) and Chris Holzhaus (of The Argyles, Mind's Eye and Children. Recorded in Houston at Andrus Recording Studios 1969-1970, Roy Ames was unable to get any interest outside the locals - slow and moody blues-rock wasn't flavour of the industry then, it seems. So it languished until now - if Cream, Johnny Winter, or early Fleetwood Mac appeal to you, this is worth a listen.

Chris Holzhaus, incidentally, later played guitar with Roky Erikson on his *Live At The Ritz* album. He still plays regularly around the San Antonio bar scene. Marius Perron (bubba) is now a recording engineer and also teaches recording classes around San Antonio. An internet search inquiry under "marius perron" will bring up a string of hits regarding credits on the albums he has been involved with. He has been very involved with Michael Morales who made a local noise a few years ago. His brother Laurent Perron is not involved in music anymore and works a regular job. Ricky Hernandez still does playing gigs on the side as a freelance player with several local acts in the

bar scene.

(Max Waller / Michael Lowell)

Easy Chair

TOP

Personnel:

- PHIL KIRBY A
- PETER LARSON gtr A
- ALBERT MALOSKY A
- JEFFREY SIMMONS gtr A

ALBUM:

1. (A) THE EASY CHAIR (Vanco) 1968 R4

NB: This was a local Washington State one-sided demo album issued in a plain cover.

Of the three tracks on this rare Northwest item, two are long, bluesy jamming cuts that never actually go anywhere and one is an amazing Eastern/heavy psych cut. Jeff Simmons and other members of this band were previously managed by Matthew Katz as Indian Puddin' and Pipe, but although they were the first band to use the name, they were not the people responsible for Indian Puddin' & Pipe's known recordings... that outfit were West Coast Natural Gas, who inherited the name when the original band split with Katz and became **Easy Chair**. Curiously, West Coast Natural Gas shared the bill once with the original Indian Puddin' and Pipe in Seattle.

Simmons released two solo albums on the Straight label in 1969.

Ex-Jack Eely & The Courtmen member Bill Truitt was also in a later line-up of **Easy Chair**.

(Clark Faville/Darryl F. Rifero)

Easy Steam

TOP

ALBUM:

1	TO BE ALIVE	(Conglomerate)	1976 SC

NB: (1) issued with a picture sleeve or a plain white cover.

From Minnesota, a prog rock outfit with flute and guitar interplay.

(Stephane Rebeschini)

Easy Street

TOP

45s:

1. Peter Pan / Boom-Bah (Cine Vista 1003) 1968
2. Walking In The Clouds / Do You Hear The Magic Music (Cine Vista 1004) 1969

NB: (2) later issued on Paramount (0007), 1969.

Easy Street evolved out of The Madadors from Palmyra, Wisconsin.

(Max Waller / Mike Markesich)

Sally Eaton

TOP

ALBUM:

1	FAREWELL AMERICAN TOUR	(Paramount PAS 5021)	1971

An surprising record. The ugly front sleeve makes you want to put the album back where you found it, and the first four tracks, which are boring, just confirm this impression. But with *Flower In The Air*, a raga with oriental percussion, you begin to get hooked and Side Two is really good, culminating with the 7 minutes of *Maybe My Love For You*. Swirling organ, nice guitars, and **Sally Eaton**'s voice.

The record was produced by George Brackman, Nat Shapiro and Harold Wheeler and all the songs were written by **Sally Eaton** and Brackman.

(Stephane Rebeschini)



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The Ebb Tides *to* Eden's Children

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Ebb Tides
- Ebb-Tides
- Barry Ebling and The Invaders
- The Eccentrics
- Eccentrics
- The Echoes of Carnaby St
- The Echomen
- The Echo(es)
- Echos
- Eclectic Mouse
- Ecology
- Eddie and The Showmen
- Eden's Children

The Ebb Tides

Personnel incl:

TONY TAVEIRA	bs	A

45:

1	My Baby's Gone/Sumertime	(Arco 107)	Sept. 1966

An early incarnation of Tangerine Zoo, from Fall River, Massachusetts. Tony Taveira later formed a '70s disco outfit with his brothers called Tavares!

You can also find *My Baby's Gone* on *Sixties Rebellion, Vol. 4*.

(Vernon Joynson/Mike Markesich)

Ebb-Tides

Personnel:

- DONALD KYRE rhythm gtr A

- BENNY VANDERVORT ('Benny Van') B
- DAN WALDRON drms AB
- MIKE WHEELER ld gtr A B
- MIKE WHITED bs A B

45s:

1. (A) Little Women / What'd I Say (Clark 238) 196?
2. (B) Seance / Spirits Ride The Wind (Jar 820J-106) 1967

The second 45 is a spirited affair, literally. *Seance* is a jaunty keyboard dominated punk-pop-novelty, with ghostly 'wooooos' and tongue planted firmly in cheek. Make contact with it via *Boulders Vol. 6* or, more strangely, via *Michigan Mayhem Vol. 1* CD - strange, because this outfit hailed from Columbus, Ohio! *Spirits Ride The Wind* is spoken poetic lyrics over a mellow psychy backdrop of gently cascading guitar and soft hand-drums. Benny Van would take this group on a spiritual odyssey to higher musical planes in the course of which he and they metamorphosed into J.D. Blackfoot.

(George Gell/Max Waller)

Barry Ebling and The Invaders

TOP

Personnel incl:

- BARRY EBLING vcls
- GARY VANDEVER gtr, vcls

45:

1. I Can Make It Without You/Sunny Day Rain (Norman 581) 1967

Came from Granite City, Illinois and were originally known as The Invaders. When Barry Ebling joined his father took over as manager. *Monsters Of The Midwest, Vol. 3* includes the 'A' side, which has some fine guitar work from Vandever.

The Eccentrics

TOP

45:

1. Baby I Need You/She's Ugly (Shane 60) Jan 1966

Another obscure garage band from Texas. *Baby I Need You* features a compulsive rhythm guitar and is quite superb slice of garage. The flip is a slower ballad in Animals vein, with typical "girl put-down" lyrics.

Both sides have also resurfaced on the excellent *Sixties Rebellion, Vol. 3*.

Eccentrics

45:

1	Podunk Holler / Weathermaster	(Fresh FR 32)	Jun 1965

Podunk Holler is a 5-star fuzz'n'farfisa punker with all the ingredients of the so-called "class of '66" - driving rhythm, raucous vocals, screams, stunning break and attitude aplenty. Amazing that this has evaded the compilers. Produced by Jeff Hagen and Kearney Barton with a label address in Sequim, Washington state. The flip is an instrumental.

(Max Waller/Andrew Brown)

The Echoes of Carnaby Street

Personnel incl:

KENNY AHERN	ld gtr	A
DON FEDELE	keyb'ds	A
DONNY GOODSON	drms	A
BILL KERTI	bs	A
WAYNE MAGLEY	gtr	A

45s:

1	No Place Or Time/Baby Doesn't Know	(Thames E-105)	Aug 1966

From Miami, Florida, this quintet were also known as The Echoes and latterly The Echo. *No Place Or Time* was co-written by Travis "Fairchild" Ximenes of The Clefs Of Lavender Hill. It's a great effort - an upbeat choppy harmony popper that metamorphoses midsong into a mini acid guitar work-out. Initially compiled (erroneously) on EVA's *Louisiana Punk Groups From The Sixties Vol. 1* (reissued on CD as *Sixties Archives Vol. 3*), it has been restored to full glory on Psychedelic States: Florida Vol. 1 (CD). The flip has some outstanding guitar-work too - check it out on *The 60's Choice Vol. 2*.

(Vernon Joynson/Max Waller/Jeff Lemlich/Roger Maglio)

The Echomen

Personnel:

- BOB DERRICKSON ld gtr A B C
- RANDY RYMER bs A
- GREG HUPPERT keyb'ds A

- GARY ORLINE gtr A
- RICK BARN drms A
- JACK TAYLOR bs B C
- BOB RASMUSSEN keyb'ds B C
- EMMIT CASE drms B
- RICHARD (DICK) POGUE drms C

N.B. line-up 'A' 1964. Line-up B 1966. Line-up C 1966.

45s:

1. (B) Long Green/Chocolate Chip (Fox 1) 1966
2. (C) Watch It Baby/Blue Blue Feeling (Le Jac 3006) 1966

From Minneapolis, Minnesota, this band is most notable for later evolving into the now legendary Bedlam Four. Their version of *Long Green* got a further airing on *Hipsville, Vol. 3*. Richard 'Dick' Pogue came in shortly before they evolved into the Bedlam Four and also wrote *Watch It Baby*. (Max Waller)

The Echo(es)

TOP

Personnel incl:

KENNY AHERN	ld gtr	A
DON FEDELE	keyb'ds	A
DONNY GOODSON	drms	A
BILL KERTI	bs	A
WAYNE MAGLEY	gtr	A

45s:

1	Every Second Of The Day/Wild Mother	(Art 198)	1966
2	Don't Know Why/Young People	(Rebound 001)	1967
3	Cheatin' Girl/Shadows	(Argee 103)	1968

NB: 2 and 3 released as by The Echo.

From Miami, Florida this band also issued a 45 as The Echoes Of Carnaby Street. After their 1st 45 above as **The Echoes**, they were credited as **The Echo**. *Every Second Of The Day* is on *Garage Punk Unknowns Vol. 7*. *Shadows*, a piece of fragmented psych, is on Psychedelic States: Florida Vol. 1 (CD), which reveals that a different version made it onto a Universal Recording demo disc with a different flip (credited to **The Echoes**).

(Max Waller/Jeff Lemlich/Roger Maglio)

Echos

TOP

Personnel:

- JOHN BERECEK ld gtr
- TIM HOGAN rhythm gtr, keyb'ds
- AL TWISS bs
- JOE VITALE drms

45:

1. Around And Around / You Make Me Feel Good (Dupree 101) 196?

An unheard and uncompiled 45 to-date but the titles (presumably covers of Chuck Berry and the Zombies) sound encouraging. What's more interesting about this Canton, Ohio outfit is that after this 45 they changed their name to The Chylds, of *Hay Girl* fame. Joe Vitale later did time with The Measles and Marble Cake. In the '70s he raised his profile higher as Joe Walsh's main "Barnstormer" from 1972 to 1978, and released a solo album in 1974 - *Roller Coaster Weekend* (Atlantic SD 18114).

(George Gell/Max Waller)

Eclectic Mouse

TOP

Personnel incl:
STEVE FORMAN A

ALBUM:

1(A)	EVERYTHING I'VE GOT	(Capitol SKAO 395)	1969

45:

1	Everything I Got Belongs To You/Where Do The Hounds Go?	(Capitol 2706)	1969

Nicely packaged to look like an EMI or Harvest import (just so we knew it was sophisticated) this concept album is basically the vision of one individual... Steve Forman. Subtitled "Suite for voice, wind ensemble, percussion and electric instruments" it fits into an odd catagory of big band music that was at the same time ambitious and experimental in all the best ways one could be at the end of the '60s. A very interesting record, not always rock or psych - there are no fuzz guitars (well maybe once) and sometimes there are effects on the vocals. Lyrically it is "deep", stylistically eclectic. Kind of like Lionel Bart directing a Three Dog Night / Grand Wazoo collaberation with Gary Usher producing. There are no song titles, just six movements.

A quote from the inner sleeve notes: "Musicians are challenging the long accepted borders seperating popular and intellectual music, expanding the musical vocabulary on both sides. The styles are blending and the stereotypes are disappearing. Todays competent American musician must be as familiar with Eric Clapton and Sly Stone as with Beethoven and Bartok, Miles Davis and Oliver Nelson, Jim Webb or Buck Owens. Past predjudices within the industry are becomming myths...". It was recorded in Arizona.

The flip to their 45, *Everything I Got Belongs to You*, compiled on *U Spaces: Psychedelic Archaology Vol. 3* (CDR) has been described as a very rare, very strange psychedelic horn freakout!

(Ben Chaput/Ted Batho/Peter Principle)

Ecology

Personnel incl:

- JERRY COLE A
- RAY RUFF A
- VAL STOECKLEIN A

ALBUM:

1. (A) ENVIRONMENT/EVOLUTION (Happy Tiger HT 1008) 1970

Occasionally psychy but mainly a melodic folk-country-rock concept album recorded at Gold Star in Hollywood. Featuring Val Stoecklein, ex-Bluethings, and Texas artist-turned producer Ray Ruff. (Max Waller)

Eddie and The Showmen

45s:

1. Toes On The Nose/Border Town (Liberty 55566) 1963
2. Squad Car/Scratch (Liberty 55608) 1963
3. Movin'/Mr Rebel (Liberty 55659) 1964
4. Far Away Places/Lanky Bones (Liberty 55695) 1964
5. We Are The Young/Young And Lonely (Liberty 55720) 1964

Squad Car can also be heard on *Garage Punk Unknowns, Vol. 6*. A Californian combo.

Eden's Children



Personnel:

- RICHARD 'SHAM' SCHAMACK gtr, vcls A
- LARRY KILEY bs A
- JIMMY STURMAN drms A

ALBUMS:

1. (A) EDEN'S CHILDREN (ABC ABCS 624) 1968 196
2. (A) SURE LOOK'S REAL (ABC ABCS 652) 1968 -

NB. (2) has been reissued. (1) and (2) have also been reissued on one CD (Head 3797) 1997.

45:

1. Goodbye Girl/Just Let Go (ABC Paramount 11053) 1968

A power trio from Boston whose influences varied from hard to soft rock and from jazz to eastern music. Their first LP included some virtuoso guitar especially on *Just Let Go* and *Don't Tell Me* and is better than their second, which was patchy but interesting in places.



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The Edge *to* Electric Piano Playground

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Edge
- Edge of Darkness
- Jim Edger and The Roadrunners
- Edgewood
- Edison Electric Band
- Bob Edmund
- George Edwards and Friends
- Jack Eely and The Courtmen
- 8th Wonders (Of The World)
- Billy Elder
- Elastic Prism
- The Elastik Band
- El Campo Jades
- Elderberry Jak
- The Elders
- The Electras
- Electras
- The Electric Company
- The Electric Flag
- Electric Junkyard
- Electric Love
- Electric Piano Playground

The Edge

TOP

Personnel:

- RICHARD BARCELLONA ld gtr, vcls A
- GALLEN MURPHY bs, gtr, vcls A
- JOHN KEITH bs, gtr, keyb'ds A
- DAVID NOVOGROSKI drms, vcls A

ALBUM:

1. (A) EDGE (Nose NRS 48003) 1970

45:

1. Seen Through The Eyes/Something New (Enith 101 1) April 1969

Barcellona and Keith had earlier played together in American Revolution and Novogroski had been with Boston Tea Party making it likely that this was a Hollywood band although it is frequently reported as a San Francisco band. They may have also recorded 45s for Stonehenge Records, the 'A' side of the Enith one can be found on *Pebbles, Vol. 7* (*Vol. 9* on CD). The album is not very good at all.

Edge of Darkness

TOP

45:

1	So Many Years/Mean Town	(Jamie 1363)	Sept. 1968

Formed in Oswego, New York, they hooked up with management from Utica NY, which got them gigs throughout New york state and Eastern Pennsylvania. They also recorded several original tracks in Philadelphia, but a promised LP was never released.

You can check out *Mean Town* on *Boulders, Vol. 6.*

(Vernon Joynson/Mike Markesich)

Jim Edger and The Roadrunners

TOP

Personnel incl:

- JIM EDGER

ALBUM:

1. DIGGIN' THE '80s (Ditch Witch 1001) 1980

45s:

1. Little Pig/Rains (as by'Road Runners') (Commerce 560) 1963
2. Little Pig/Rains (Chan 111) 1963
3. Hey Little Girl/Apartment No. 9 (Hama 1002) 1963 or 1964
4. Treasure Of Love/Funny How I Feel (DJ B 117) 1964
5. New Girl In Town/What Is One To Do (Bismarck 1011) 1966
6. Wait A Little Longer/Tennessee Stud (Scepter 12147) 1966
7. You Can't Lie To A Liar/The Place (Discovery 1001) 1967
8. Artificial Army/Cheat On Your Neighbor (PS) (Atco Pompeii 66684) 1968
9. Who Do You Turn To/Lots Of Time (Ditch Witch 1001) 1968

Originally from Oklahoma City but they spent a lot of time in Dallas and may have relocated there in 1966 for a

while. A long-lived rock band, neither garage nor psychedelic - *The Place*, which later resurfaced on *Psychedelic Unknowns, Vol. 6*, is untypical of their output.

Edgewood

Personnel:

DAVID BEAVER	keyb'ds, vcls	A
DAVID MAYO	keyb'ds, gtr, vcls	A
STEVE SPEAR	bs	A
JIM TABUTTON	gtr	A
PAT TAYLOR	gtr, vcls	A
JOEL WILLIAMS	drms	A

ALBUM:

1(A)	SHIP OF LABOR	(TMI Z 30971)	1969

A Memphis group, produced by Jimmy Johnson. Beaver, Tarbutton and Spear were all members of The Gentrys at different periods. This album is interesting, mixing the Gentrys' sound with elaborated keyboards parts. It comes in a stunning sleeve showing chained slave hands on the front and chained feet on the back.

(Stephane Rebeschini)

Edison Electric Band

Personnel:

FREEBO	gtr, bs	A
MARK JORDAN	keyb'ds, gtr	A
RIP STOCK	vcls, drms	A
T.J. TINDALL	gtr, vcls	A
(NORMAN PRIDE	congas	A)
(MICHAEL ZIEGLER	gtr	A)

ALBUM:

1(A)	BLESS YOU, DR. WOODWARD	(Cotillion SD 9022)	1970

NB: (1) also released in France (Atlantic 650194) 1970.

45:

1	Ship Of The Future/West Wind	(Cotillion 44071)	1970

Formerly Thomas A. Edison Electric Band, and originating in Pennsylvania, their album is an amalgam of jazz, rock, blues and soul influences.

The all too short instrumental *Lebanese Packhorse* is rather pleasant.

(Vernon Joynson / Scott Blackerby)

Bob Edmund

Personnel incl:

- BOB EDMUND vcls A

ALBUM:

1. (A) I SEE NO COLORS (Rabo) 1970 R3/4

An extremely rare local folk/rock album from a New York artist. The original cover design was rejected by the printer as it portrayed an American flag with different colours. The issued version has a note about censorship superimposed over the original design.

George Edwards and Friends

45:

1. Norwegian Wood/Never Mind I'm Freezing (Dunwich 117) 1966

Ex-folk troubadour who cut a solo 45 for Dunwich and a raw cover of Bob Dylan's *Quit Your Low Down Ways*, that remained unreleased until its inclusion on Happy Tiger's *Early Chicago* compilation in 1971 (it has also resurfaced on *The Dunwich Records Story* and *If You're Ready! The Best Of Dunwich Records, Vol. 2*). He was working as in-house session vocalist with Dunwich before he joined H.P. Lovecraft in February 1967.

Jack Eely and The Courtmen

Personnel:

- CHARLIE COE bs
- JACK EELY gtr, ld vcls
- LEON ETTINGER bs
- MICHAEL "MONK" McGRATH drms
- BILL TRUITT keyb'ds

45s:

1. David's Mood/Louie Louie '66 (Bang 520) 1966
2. Louie Go Home/Ride Ride Baby (Bang 534) 1966

Jack Eely actually founded The Kingsmen and sang vocals on their classic *Louie Louie*, before leaving shortly after. After a spell with a group called The Squires he formed **The Courtmen**. Their *Louie, Louie '66*, a pretty straightorward rehash of The Kingsmen's classic, can also be found on *Highs In The Mid-Sixties, Vol. 7*.

Bill Truitt went on to Easy Chair in 1971, whilst Charlie Coe played with Paul Revere & The Raiders and Michael

McGrath was later with Emergency Exit. (Max Waller/Darryl F. Riffero)

8th Wonders (Of The World)

45:

1. Must Have Your Love/Summer Dreamin' (Uptite #002) c1967

Orchestrated psychedelic pop melodrama by an unknown outfit on an obscure New York City label. Despite minor brass intrusions, this should appeal to Anglophile Rubble-ites - the outro guarantees a re-appraisal of first listen. The flip fails to live up to the promise - pretty straight. (Max Waller)

Billy Elder

45:

1	Poor Old Organ Grinder/Don't Take The Night Away (Pathway 101)	19??

NB: (1) also released as Pleasure (Tower 506) Sep. 1969.

This 45 features Sgt.Peppery pop backed by a haunting and heavily echoed 'baroque-psych' ballad. The latter can be heard by lucky owners of the *Growing Slowly Insane* (CD) and *Psychedelic Unknowns Vol. 11*, under it's alternate personality Pleasure.

(Max Waller)

Electric Prism

45s:

1	Time Change/In The Garden	(Kustom 101)	1968
2	Red, Purple & Blue / The Longer Nights Of Summer	(Jana 6969)	1969
3	Going Down / Let One Hurt Do	(Jana 6970)	1970

Psychedelic Moods, Part Two and *The Psychedelic Experience Vol. 3* give this Houston band's *In The Garden* an airing. Musically it leans toward heavier psychedelia in the Iron Butterfly and Vanilla Fudge tradition, but was secluded on the 'B' side of a Third Rail style pop ditty.

(Max Waller)

The Elastik Band

Personnel:

- DAVID CORTOPASSI

- RUSSELL KERGER
- RUSTY KURIG
- VINCE SILVERA
- SCOTT WILLIAMS

45s:

1. Got A Better Reason Now/Mixed Emotions (DCA DM 1033) 19??
2. Paper Mache/Spazz (Atco 6537) 1967
3. I Would Still Love You/In A Family Tree (Kapp 965) 1968
4. Tunesmith/Tunesmith (Kapp 968) 1969

NB: (2) trivia fans will note that *Papier Mache* was misspelt on the Atco label... the typo was corrected on the U.K. Stateside (SS 2036) release on the 45, but the EMI subsidiary misspelt the band name as **The Elastick Band** instead. (4) radio station promo 45.

A band they all love to hate? Reknowned for the utterly tasteless, and politically incorrect *Spazz*, this frantic punker has overshadowed their other 'pop' 45s, and probably from the bands point of view given a skewed perspective of what they were 'about'. Still a compulsive riff, with lyrics sung with in an almost (modern-day) Rap style, a bluesy mid-break, and a Electric Prunes style arrangement are hard to ignore.

Amazingly, the *Spazz* 45 was also scheduled for release in the U.K. on EMI subsiduary Stateside, and demo copies were pressed, credited to **The Elastick Band**. Even stranger is that *Spazz* was played exactly once (almost) in Australia on Sydney radio station 2UW as a request.. about one minute into the track the DJ lifted the needle and apologised to the audience.. "I think we've heard about enough of that, I don't know what they're getting at and I don't care what they're getting at, but I find it offensive and I'm sure a lot of other people do too...."

Originally known as This Side Up, they recorded a 45 for Century in 1966, before a slight personnel shuffle resulted in the new monicker **The Elastic Band**.

Given the reaction to *Spazz*, it's understandable that many people are disappointed with their other three 45s, which are in a straightforward pop-ballad vein. The final 45, *Tunesmith* was a Jimmy Webb composition and appears to have only been released as a Radio Promo, despite being advertised in Billboard. **The Elastik Band**'s version was actually an attempt to beat another groups rendition which was then shooting up the charts somewhere in Oregon or Washington. They recorded it as a "cover record" for KAPP who flew them in from Arizona and within three days Universal recorded, pressed and distributed 45s of their cut. As a result, stations refused to play either record cause they didn't know which was the cover!

David Cortopassi later went on to play in Dangerfield, who recorded further 45s for Kapp and then he played with Rodan. Rodan also featured Scott Page on horns, who went on to play with Supertramp and Pink Floyd. Their manager loved them so much he put out a 12" LP for them gratis! Anyone out there with info??

If you haven't heard *Spazz*, and garage is your bag... then you're missing possibly one of the most tasteless records ever. Check it out on *Pebbles, Vol. 1* and *Nuggets, Vol. 2*.

Lookout for a CD retrospective (Gear Fab GF-148) due shortly.

(Ivor Trueman/Josh Cortopassi/Tony Allen/Joe Rein/Max Waller)

El Campo Jades

TOP

ALBUM:

1	THE 13th SONG	(Golden Eagle)	1966 SC

A Texan frat/garage rock with good organ.

(Stephane Rebeschini)

Elderberry Jak

Personnel incl:

JOE CERISANO	ld vcls	A

ALBUMS:

1	ELDERBERRYJAK	(Forest)	1968
2	LONG OVERDUE	(Electric Fox)	1972?

NB: (2) is a reissue of (1).

An obscure outfit from North Central West Virginia, whose album has been described as psychedelic. The "Forest" pressing hasn't been verified, and may not exist.

Joe Cerisano has a website at: http://www.cerisano.com

(Clark Faville/Dave Haines)

The Elders

Personnel:

JERRY BEHRING	bs	A
ROD BUDLINGY	gtr	A
RON SKINNER	drums	A
PAT SMITH	keyb'ds	A

ALBUM:

1	LOOKING FOR THE ANSWER	(Audio Fidelity 6247)	1971

NB: (1) also released in Italy (Audio Fidelity) 1971.

45:

1	Looking For The Answer / It's Too Late To Change	(Audio Fidelity 170)	1970/71

From Dayton Ohio and originally known as Jerry and The Others, they became **The Elders** in 1970. Their album blends driving guitar and organ with late flower power songs, it was housed in an amazing silver "skull" cover.

(George Gell / Max Waller / Stephane Rebeschini)

The Electras

Personnel:

- BILL BULINSKI gtr A B
- EARL BULINSKI gtr A B C
- TIM ELVING vcls B C
- JERRYFINK drms A B C
- HARVEY KORKKI gtr C
- GARY OMERZA keyb'ds A B C

45s:

1. 'Bout My Love/Memories (Scotty 6194) 1965
2. Dirty OI'Man/Courage To Cry (Scott 6351) 1966
3. Soul Searchin'/This Week's Children (Scotty 6613) 1966
4. Dirty Ol' Man/Your Love (Scotty 6621) 1966
5. I'm Not Talkin'/Pregnant Pig (Scotty 6720) 1967
6. Action Woman/Pregnant Pig (Scotty 6720) 1967
7. * Dirty Ol' Man/This Week's Children (Date 1550) 1967

* Released as by Twas Brillig.

This garage-punk outfit was formed in Ely, Minnesota back in 1961 or 1962. All of their recordings are now hot property - their best know *Dirty OI' Man* was written and produced by Warren Kendricks, The Litter's producer. This is a superb example of mid-sixties punk with excellent snotty vocals and chainsaw guitar. Check it out on *Mayhem And Psychosis, Vol. 1*. They also did a studio demo of The Litter's *Action Woman* which you can find on *Get Primitive (The Best Of Pebbles)* and *Open Up Your Door*. *The Midwest vs The Rest* gives another airing to *I'm Not Talkin*, which is more mid-sixties punk delivered at breakneck speed. Both *Soul Searchin'* and *This Week's Children* can be found on *Glimpses, Vol. 4* and *Pebbles, Vol. 21* gives an airing to *'Bout My Love*. The band later became Twas Brillig.

Bill Bulinski was drafted in 1966 and returned in 1968 just as their name was changed by Warren Kendricks to Twas Brillig. Shortly after Tim Elving was drafted and they called it a day.

The Litter's *Rare Tracks* LP (which should really be called *The Best Of The Rest Of Warren Kendrick*) features many non-Litter tracks including the **Electras**/Twas Brillig tracks *Dirty OI' Man, You Love, This Week's Children* and *Soul Searching*. The later is even stronger than The Litter's version and considering that The Litter covered other tracks that **The Electras** had done first these guys must get justifiably pissed off when people say they're The Litter. Let's hope this finally puts the record straight and that **The Electras** receive due credit.

There's also an album on Get Hip (GHAS 5066), which was released in 1993, entitled *Electras vs. Scotsmen/Victors*. It contains tracks from 1965 to 1968 by Warren Kendrick's earliest project The Scotsmen and the pre-Litter Victors. Get Hip has also recently issued a 7": *Soul Searchin/Action Woman* (GHAS 67) on coloured vinyl. For those who prefer CDs, Erik Lindgren has put together *The Scotty Story* (Arf! Arf! AA-043) which includes all the album tracks plus some unreleased goodies. Recommended.

Electras

ALBUM:

1. THE ELECTRAS (ELP 201) 196?

Not to be confused with the Minnesota bunch, this private press album was the work of a prep-rock band from St. Pauls academy in Concord, New Hampshire. (Max Waller)

The Electric Company

45:

1. Scarey Business/You Remind Me Of Her (Titan FF-1735) 1966

A Californian band who recorded an outstanding 45. The 'A' side is a superb R&B/punker whilst the flip is more in the folk-punk genre. Both sides have resurfaced on *Moxie Punk EP* Box Set, whilst *Scarey Business* is also featured on *The Psychedelic Experience Vol. 3* (CD).

(Max Waller)

The Electric Flag



- MIKE BLOOMFIELD gtr A B
- HARVEY BROOKS bs A
- MARCUS DOUBLEDAY trumpet A
- BARRY GOLDBERG organ A B
- NICK GRAVENITES vcls A B
- BUDDY MILES drms A B
- HERBIE RICH gtr A
- PETE STRAZZA sax A
- ROGER TROY bs B

ALBUMS:

1. (A) THE TRIP (Soundtrack) (Sidewalk T/ST 5908) 1967 -
2. (A) A LONG TIME COMIN' (Columbia CS 9597) 1968 31
3. (A) ELECTRIC FLAG (Columbia CS 9714) 1969 76
4. (A) THE BEST OF (Columbia C 30422) 1971 -
5. (B) THE BAND KEPT PLAYING (Atlantic SD 18112) 1974 -

NB: (2) also released in the U.K. and France (CBS 62394) in 1968, (3) also released in the U.K. and France (CBS 63462) in 1969. (4) also released in France, CBS 63976. (5) also released in the U.K. (Atlantic K 50090) in 1974. (1) has been reissued on CD.

45s:

1. (A) Peter's Trip/Green And Gold (Sidewalk 929) 1967
2. (A) Groovin' Is Easy/Over Lovin' You (PS) (Columbia 44307) 1968
3. (A) Sunny/Soul Searchin' (Columbia 44765) 1969
4. (B) Sweet Soul Music/Every Now And Then (Atlantic 3222) 1975
5. (B) Doctor Oh Doctor/The Band Kept Playing (Atlantic 3237) 1975

This short-lived but successful band certainly deserve a mention. They were formed in 1967 by Mike Bloomfield after he'd left The Butterfield Blues Band and were full of talent, particularly black soul drummer Buddy Miles, who'd done session work with Otis Redding and Wilson Pickett, Chicago singer-composer Nick Gravenites and keyboardist Goldberg, who'd previously played with Steve Miller. They played a combination of soul and Chicago blues which was flavoured with a taint of psychedelia and liberal use of flashy electronics, which were ideally suited to the times. They were also one of the first bands to use a brass section. Their first break was an extremely well received performance at the Monterey Festival in 1967. To some degree their appearance in the Peter Fonda/Roger Corman movie 'The Trip' consolidated their growing reputation. Collectors of psychedelia may be interested in this largely instrumental album, which included tracks like *Joint Passing* and *Psych Soap*, which were evocative of the growing psychedelic culture. The *Peter's Trip* 45 was also taken from the album.

Their first album proper, *A Long Time Comin'*, was basically blues-rock with an occasional hint of psychedelia. It got to No. 31 in the U.S. album charts and was certainly stronger than their next effort, *The Electric Flag*, which despite climbing to no. 76, failed to mask the internal turmoil that hard drug abuse and internal stresses had created and which led to their disintegration in 1969. They did reunite in a studio project with Mama Cass shortly after, which was completed then shelved.

In 1974 the band made a reunion album with Roger Troy replacing Harvey Brooks on bass; but the sparkle had deserted their music and the end result was patchy and can't be recommended.

After their split in 1969 Buddy Miles went on to form The Buddy Miles Express, Barry Goldberg made several solo albums and Nick Gravenites worked for Big Brother and The Holding Company. In 1975 Bloomfield and Goldberg were instrumental in forming KGB, one of the most disastrous supergroups ever.

A compilation CD, *Old Glory*, was issued on the Rock Artifacts label in 1995. It contains 17 tracks, among them five of which are previously unreleased. Also issued on CD in 1995: *The Best Of An American Music Band*, a 60-minute CD on One Way which contains previously unreleased alternate takes, demos and live tracks from the Monterey festival. It's available on Columbia Legacy (CK 57629) in the UK. There's also a 1983 album, *Groovin' Is Easy* (Thunderbolt), which contains previously unreleased live material.

Electric Junkyard

TOP

Personnel:

CAPLAN ?	A
TRUNZ ?	A

ALBUM:

1()	THE ELECTRIC JUNKYARD	(RCA LSP-4158)	1969

From New York and arranged by Frank Hunter, this was an instrumental group covering two tracks from 'Hair' plus

some original tunes with promising titles: *Smoke Coming Out Of Your Ears*, *Freeway*, *The Joint*, *Annie's Place*, and *Roundtrip*. The instrumentation used is comprised of electrified horns, guitars, fuzz bass, drums and electric piano and their message is "Dig It!".

The result is as strange as the sleeve (a bearded bare-chested man with a red wig and muddy shoes sitting in a bin): messy horns-leaden tracks with, from place to place, occasional excellent guitar solos for a mix of rock, psyche and horn pop.

(Stephane Rebeschini)

Electric Love

TOP

45:

1. This Seat Is Saved/Gotta Get Back To My Baby (Charay 47) 196?

Both sides of this 45, written by one Dave Smith, appear on *The Major Bill Tapes Vol. 2 - The Fort Worth Teen Scene* (Big Beat WIK 59) 1987 so we know they were based in Fort Worth in the mid-sixties. With its partly spoken lyrics the 'A' side differed from the usual punk fare. It was also included on *Flashback, Vol. 5*.

Electric Piano Playground

TOP

ALBUM:

1. PSYCHEDELIC SEEDS (Bell) 1967

45:

1. Flower Song/Good Vibrations (Bell 695) 1967

A short-lived, possibly studio-only outfit. The album consists of covers of popular sixties songs done in a psychedelic style, although it's also been suggested that *Psychedelic Seeds* is a "Children's" record - whether of the "Flower" variety is open to question!



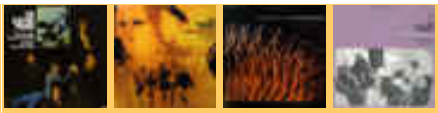
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Electric Prunes *to* Elephant's Memory

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Electric Prunes
- The Electric Screwdriver
- Electric Toilet
- Electric Tomorrow
- Electric Train
- The Electrical Banana
- Elephant
- Elephant's Memory

The Electric Prunes



Personnel:

JIM LOWE	vcls, gtr, auto harp, perc	A B C
PRESTON RITTER	drms, perc	A
'WEASEL' SPAGNOLA	vcls, gtr	A B
MARK TULIN	bs, keyb'ds	A B C
KEN WILLIAMS	gtr	A B C
MIKE WEAKLEY ("QUINT")	drms	B C
MIKE GANNON	gtr	C
JOHN HERREN	keyb'ds	D
MARK KINCAID	gtr, vcls	D
RON MORGAN	gtr	D
BRETT WADE	bs, vcls, flute	D
RICHARD WHETSTONE	drms, gtr, vcls	D

ALBUM:

1(A)	ELECTRIC PRUNES (I HAD TOO MUCH TO DREAM LAST NIGHT)	(Reprise RLP 6248)	1967 113
2(A/B)	UNDERGROUND	(Reprise RLP 6262)	1967 172
3(C)	MASS IN F MINOR	(Reprise RLP 6275)	1967 135
4(C)	RELEASE OF AN OATH	(Reprise RLP 6316)	1968 -
5(D)	JUST GOOD OLD ROCK AND ROLL	(Reprise RSLP 6347)	1968
6(-)	LONG DAYS FLIGHT	(Edsel ED 179)	1986
7(B)	STOCKHOLM '67	(Heartbeat (CD)HB67)	1997
8(-)	THE SANCTIONS/JIM AND THE LORDS: THEN CAME THE ELECTRIC PRUNES	(Heartbeat (CD)HB65)	2000

NB. (3) and (4) also released in France (Vogue/Reprise CRV 6078 and CRV 6099 respectively) 1968. (3) Later reissued by Midi. (6) is a 'best of'compilation. (1) and (2) reissued on one CD (Head 3397) 1997. (1) and (2) have also been issued individually on pirate CD's with inferior quality live tracks, from the Stockholm '67 show. (3) and (6) also issued on CD. (4) & (5) issued on one CD. (7) is an official reissue of a live performance from Swedish Radio. (8) is an official reissue of pre-Electric Prunes material.

45s:

1	Ain't It Hard/Little Olive	(Reprise 0473)	1966
2	I Had Too Much To Dream (Last Night)/Luvin'	(Reprise 0532)	1966 11
3	Get MeTo The World On Time/Are You Lovin' Me More (But Enjoying It Less)	(Reprise 0564)	1967 27
4	Dr Do Good/Hideaway	(Reprise 0594)	1967 128
5	The Great Banana Hoax/Wind-Up Toys	(Reprise 0607)	1967 -
6	Sanctus/Credo	(Reprise PRO 277)	1967
7	Everybody Knows You're Not In Love/You Never Had It Better	(Reprise 0652)	1968
8	I Had Too Much To Dream Last Night/Get Me To The World On Time (double A re-release)	(Reprise 0704)	1968
9	Help Us/The Adoration	(Reprise PRO 305)	1968
10	Sanctus/Credo	(Reprise PRO 277)	1968
11	Shadows (one-sided promo)	(Reprise PRO 287)	1968
12	Hey Mr President/Flowing Smoothly	(Reprise 0756)	1969
13	Sell/Violent Rose	(Reprise 0833)	1969
14	Finders, Keepers, Losers, Weepers/Love Grows	(Reprise 0858)	1969
15	Vox Wah-Wah Ad	(Thomas 08-0001 32-0)	1966/1967

NB: (6), (9), (10), (11), (13), (14), (15) Promo only releases. (7) and (12) also released in France with PS. There are also two rare French EPs with PS.

The Electric Prunes originated from the San Fernando Valley, a suburb of Los Angeles, although many bio's mistakenly claim that they came from Seattle, since *I Had Too Much Too Dream (Last Night)* first broke in Seattle and then Boston. In fact their very first live concert to promote the record was in Seattle, and according to their drummer Preston Ritter, a DJ there started the mis-information, by claiming that the band were from that area.

More commercially successful and classier than the average punk bands, they experimented with different types of music. Their first single *Ain't It Hard* was a brash punk number written by Roger and Terrye Tillson, members of folk-rock duo, Gypsy Trips. It was not a hit and was not issued in the U.K. but, along with the flip side, *Little Olive* and both sides of their next single (*I Had Too Much To Dream Last Night/Luvin*), it appeared on a French EP (Reprise RVEP 60098) which is the rarest **'Prunes** item. Their debut album provided two U.S. hit singles: *I Had Too Much To Dream (Last Night)* and *Get Me To The World On Time*. Both also attracted airplay in the U.K. reaching Nos 49 and 42 respectively. The former, also featured as the first track on the *Nuggets* compilation, starts with a freaky fuzz- box intro - the brain child of their producer, Dave Hassinger. The lyrics and their sound were tailor-made for the druggy days of 1967. The latter was a driving, urgent rocker, superimposed on top of a culminating whistle sound. Also on the album and the B side to their second single, was *Are You Lovin' Me More (But Enjoying It Less)* which used echo-drumming techniques to good effect. Some of the other numbers like *Onie* and *Train For Tomorrow*, were a little more laid back, but still featured acid guitar work. The album peaked at No 113 in the charts.

The second album, which was not issued in the UK, developed their psychedelic experience further. Recorded for the most part by line-up (A), drummer Preston Ritter recalls that he was given the choice between credited on the cover or being given royalties... In fact his replacement, Quint, only played on five tracks, *Children of Rain, Antique Doll, I, Capt. Glory* and *Long Day's Flight*. Despite the line-up changes, the album is more consistent, than their debut with fine acid guitar work and effective drumming. Sadly, however, it failed to maintain their stream of hits. Of particular note are the psychedelic rockers *The Great Banana Hoax, Long Day's Flight* (both unsuccessful singles), - the latter a U.K. only issue, *Children of Rain* and strange, more subtle tracks like *Wind-up Toys, Antique Doll* and *I Happen To Love You*. This was a fine album, and it is a pity the group didn't pursue this direction further. It made No 172 in the U.S. charts. Also of note around this time is a non-LP single *Everybody Knows You're Not In Love/You've Never Had It Better*. This was also issued in the U.K. and in France. The B side is a fine dance number with a great psychedelic intro. It is included on the *Chainsaw* compilation. Another recording of note from 1968 is a second French EP (Reprise

RVEP 601 10) consisting of *Long Days Flight, Dr. Do Good, The Great Banana Hoax,* and *Captain Glory*.

Towards the end of '67 the band embarked on a European Tour, and for many years a short poor quality tape circulated of a recording from Swedish Radio. Intrigued by the performance, 'Prunes fan Simon Edwards, spent years tracking down the master-tapes, and clearing the rights to the material. In 1997 his efforts were rewarded with the release of *Stockholm '67* in a lavish gatefold sleeve, with booklet of Gered Mankowitz photographs, and tour reminicences from '**Prunes**, James Lowe and Mark Tulin. The album, which was also released on CD, is on a par with the excellent H.P. Lovecraft and Shadows of Knight live albums that have recently resurfaced, and captures the band in full flight - It also includes about 45 minutes of material, approx 20 mins more than was originally broadcast.

Their next album *Mass In F Minor* was backed by an additional orchestra of studio musicians and as the group's identity started to be swamped by Hassinger and Axelrod's grandiose concepts, members of the original outfit started to drop out of the project. Canadian band The Collectors, then based in L.A. and whose two album's were also produced by Hassinger, were brought in to plug the gaps. *Mass...* is regarded as one of the first rock operas, a mix of gregorian music and psychedelic pop with vocals in Latin, which was written, arranged and conducted by David Axelrod - a neoclassical musician. The opening track *Kyrie Eleison* is widely known and backed the acid trip in the cemetery scene of *Easy Rider*. The album climbed to No 135 and was re-released by Midi in 1974. They made a further album in a similar vein that may have also included members of The Collectors, before breaking up, although Dave Hassinger later attempted an unsuccessful comeback with the LP, *Good Old Rock And Roll*, which contained none of the band's original members. Recent interviews of some original members, notably in *Record Collector* and Jeff Jarema's *Here 'Tis #8*, reveal that they were unaware of subsequent machinations by Hassinger so it seems unlikely that the whole truth of the post-*Mass* period will ever fully emerge.

The *Shadows* promo is horrendously rare. *Shadows* was also included in a little-known movie 'The Name Of The Game Is Kill'. It sounds like the song was originally intended for The Doors. A 'Record Collector' article also revealed that different mixes of their 45s were made for the European and American markets. 'For England, they felt that the music ought to be a little more up, peppier. So we would put the material on the capstan and make the songs faster', James Lowe told journalist Mark Paytress.

In July 2000 Heartbeat have released *Then Came The Electric Prunes* which unearths pre-**Prunes** Audiodisc acetates recorded chez Russ Bottomley - tweleve tracks from 27th March 1965 by the Sanctions (Jim Lowe, Ken Williams, Mark Tulin and Mike Weakley) and four tracks from 29th September 1965 by Jim And The Lords (with Dave Hargrave added to the previous line-up). The Sanctions' sound is of a garage band with surf roots performing popular covers including *Long Tall Sally, Money, Moon Dog, Love Potion Number Nine, What'd I Say, Jack The Ripper* and of course *Louie Louie*. With the Jim and The Lords tracks - *Little Olive, I'm Free, I'm Down* and *Too Many People* - the surf influences are replaced by raw harmonica and a raucous punk style ala Stones and Seeds. A folk-rock lilt on *I'm Free* marks another development since the March sessions. The sound quality is surprisingly good considering the source. With previously unseen photos this is a must-have for any Prunes fan.

Long Day's Flight is featured on *Vol. 1* of the *Garage Music For Psych Heads* compilation, *Ain't It Hard* on *Sound Of The Sixties* and *I Got My Mojo Workin'* on *Turds On A Bum Ride, Vol. 2*.

The Electric Prunes were undoubtedly pioneers in experimentation with psychedelic and quasi-religious music. They certainly made some fine singles and had they not been overshadowed by San Francisco's own psychedelic sound may well have achieved wider recognition. Their first two albums, both reissued a few years ago, or alternatively the Edsel compilation are highly recommended. The band also did radio spots for Vox Wha-Wha pedals - the advert is included on *Pebbles, Vol. 2* and *Pebbles Box Set. Turds On A Bum Ride Vol's 1 & 2* (CD) also includes *Hey Mr. President.*

(Vernon Joynson/Max Waller/Stephane Rebeschini)

For more information on the band, check their website: http://www.electricprunes.com/

The Electric Screwdriver

ALBUM:

1	WORKING THE ELECTRIC SCREWDRIVER	(Spar)	c1970

On the same label as the Now Generation, another album of exploito covers.

(Stephane Rebeschini)

Electric Toilet



ALBUM:

1. IN THE HANDS OF KARMA (Nasca 9004) 1970

NB. (1) reissued as Psycho 8 (1983) and on CD (Golden Classics Rebirth GRC 007) 1996.

45:

1. In The Hands Of Karma / Revelations (Nasco ET) c1970

NB: (1) may have been promo only.

From Memphis, Tennessee, Dave Hall was a guitarist in this band, which split up when two of its members were killed in a car crash in July 1970. The album is over-rated, although the reissue is probably worth purchasing if only for the inter-whirling organ and guitar, and the resultant psychedelic haze on its best track, *Within Your State Of Mind*.

Electric Tomorrow

45:

1	Sugar Cube/The Electric Tomorrow	(World Pacific 77860)	1966

Psychedelic cash-in instrumental for uneventful trips in elevators. *Sugar Cube* has subsequently popped up on *Buzz Buzz Buzzzzzz Vol. 1* (CD).

(Max Waller)

Electric Train

Personnel incl:

BILL BOWEN	drms	A
GARY PHILIPPET	vcls	A

45:

1 Try Harder / Through Winter And Sunshine (Moxie M-106) p1984

The one-sided Moxie 45 was a reissue of a rare acetate and is thought to be this Marin County, CA. band. Former Pullice-man Philippet was later in the Front Line and Freedom Highway. Bowen too was later in the Front Line and joined another Marin outfit, the Sons Of Champlin, at the end of 1966.

(Max Waller/Alec Palao)

The Electrical Banana

Personnel:

MICHAEL IOLI	drms	A
PREBEN JESSEN	organ	A
DEAN KOHLER	vcls, gtr	A
JON SUGDEN	bs	A

45s:

1 There She Goes Again / She's Gone (Custom acetate) 1967

NB: (1) just 10 copies with customized labels were pressed, credited to "The Banana".

This short-lived venture came together in Vietnam whilst Dean Kohler (formerly of The Satellites out of Portsmouth, Va.) was doing his service for Uncle Sam. Despite its rarity both sides have been preserved on *Aliens, Psychos And Wild Things* (CD) which reveals that the band adopted the Banana theme from the Velvet Underground LP, playing in banana uniforms around the region's service clubs.

A cover of Lou Reed's *There She Goes Again* is backed by a Kohler original - two pleasant jangley folk-rockers recorded live (and "on tour") in an army tent. Ten copies were pressed up with individualized custom labels and distributed to all involved. Dean Kohler would be back in the studio again on his safe return to Portsmouth at the end of the year.

(Brent Hosier/Dr.Simon Trent D.S.U./Max Waller)

Elephant

Personnel incl:

GEOFF LEVIN	gtr	A
DICK GLASS	vcls, gtr	A

ALBUMS:

1(A)	ELEPHANT	(Capitol SMAS 11154)	1973 SC
2(A)	THE ELEPHANT	(Monwatcher 20001)	1974 SC

NB: (2) was reissued on Big Tree.

A melodic West-Coast group with superb guitar parts. Formerly with People, Geoff Levin was also the guitarist of

Jimmy Spheeris, a Californian hippie balladeer.

(Stephane Rebeschini)

Elephant's Memory

Personnel:

RICHARD "CHESTER" AYERS	gtr	A
STAN BRONSTEIN	vcls, sax	A B C D
RICK FRANK	drms, vcls	A B C D
MICHAL SHAPIRO	vcls	A
RICHARD SUSSMAN	piano, organ	A
JOHN WARD	bs, gtr, drms	A B
MYRON YULES	bs, trombone	A B
DAVID COHEN	gtr, vcls, keyb'ds	B
GUY PERATORI	gtr, vcls	B
MIKE ROSE	gtr	B
WAYNE TEX GABRIEL	gtr	C
ADAM IPPOLITO	keyb'ds, vcls	C
GARY VAN SCYOC	bs, vcls	C D
CHRIS ROBISON	keyb'ds	D
JOHN SACHS	gtr	D
(JOHN LENNON	vcls, piano	C)
(YOKO ONO	vcls	C)

ALBUMS:

1(A)	ELEPHANT MEMORY	(Buddah BDS-5033)	1969
2(A)	SONGS FROM MIDNIGHT COWBOY	(Buddah BDS-5038)	1970
3(B)	TAKE IT TO THE STREETS	(Metromedia MD-1035)	1971
4(C)	ELEPHANT'S MEMORY	(Apple SMAS 3389)	1972
5(D)	ANGEL'S FOREVER	(Polydor 2383 260)	1974

45s:

1	Keep Free pt. 1/pt. 2	(Buddha ?)	1968
2	Crossroads Of The Stepping Stones/Jungle Gym	(Buddah ?)	1969
3	Mongoose/ I Couldn't Dream	(Metromedia MM 210)	1970
4	Skyscraper Commando/ Power	(Metromedia MM 210)	1970

NB: (2) also released in Germany with a PS (Buddah 201050). (3) also released in France with a PS (CBS 5207). (4) 'A' side is a non-LP cut.

Originating from New York, **Elephant Memory** was formed in 1967 by Bronstein and Frank, who were both playing the strip joint circuit. They soon became known for their outrageous performances, with light shows, destruction of sculptures and weird outfits. After recruiting a young Israelian singer, Michal Shapiro they were signed to the Wes Farrell Organization, a powerful management and production company. Their first album was released in February 1969 and has a flashing sleeve, the group members being pictured nude, covered with paints, in front of an elephant. An interesting record, mixing psyche, dreamy ballads, jazz and hard rock, two of the songs, *Old Man Willow* and *Jungle Gym At The Zoo* appeared on the soundtrack to 'Midnight Cowboy'.

With the success of this film, Buddah released *Songs From Midnight Cowboy*, which was basically a reissue of the first album with new versions of *Everybody's Talkin'* and *Theme From Midnight Cowboy*.

Michal Shapiro, Richard Sussman and Chester Ayers then left with Richard Sussman joining Grootna. A new line-up was put together and the next album, produced by Ted Cooper, *Take It To The Street* was totally different their debut. **Elephant's Memory** were now playing a very effective hard-rock, obviously inspired by the Detroit groups of the era. Tracks like *Power*, *Piece Now*, *Damn* and *Mongoose* are powerful and *Mongoose* became a hit. Incidentally Rick Frank is credited as "Reek Havoc" on the sleeve.

Following this album, the line-up changed again and the band backed John Lennon and Yoko Ono on *Some Time In New York City* and *Approximately Infinite Universe*. Their fourth album was naturally issued on Apple and has a good reputation.

In 1973, they backed Chuck Berry on his *Bio* album and finally released a deceptive final record in 1974, produced at the Rockfield Studios in Wales by Steve Smith.

Stan Bronstein launched a jazz-rock career, Rick Frank formed various local bands but died in the '90s. Adam Ippolito went on to play with soul and funk groups and Wayne Tex Gabriel joined Mitch Ryder.

(Vernon Joynson/Stephane Rebeschini)



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The Elite *to* (Original) Emotions

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Elite
- The Elite U.F.O.
- Elizabeth
- Ellie Pop
- Steve Elliot
- Ron Elliott
- Elmer City Rambling Dogs
- The Elopers
- The Elusives
- Elysian Field
- The Embers
- Tim Emery
- The Emblems
- The Emblems
- The Emergency Exit
- Emilon
- Emory University Almanac
- (Original) Emotions

The Elite

TOP

Personnel:

- ROGER BROWNLEE vcls, gtr A
- EDDIE DEATON ld gtr, A
- BOB BARNES bs A
- BRUCE LAIR drms A

45s:

1. One Potato/Two Potato (Charay 17) 1966
2. My Confusion/I'll Come To You (Charay 31) 1967
3. Bye Bye Baby/All I Want Is You (Charay 56) 1967

Formed by three seventeen year olds from Paschal High School in Fort Worth. Brownlee was a weekend addition.

They won many Battle Of The Bands competitions and were the house band at Fort Worth's Teen-a-Go-Go for a while. Their first 45 was an instrumental.

Barnes and Deaton later formed a flower power outfit, Those Guys, with Bob Barnes later going on to the Yellow Payges.

Compilation coverage has included: *My Confusion* on *Back From The Grave, Vol. 1* and *Acid Dreams Epitaph* CD; *One Potato, My Confusion, Bye Bye Baby* and *I'll Come To You* on *The Major Bill Tapes Vol. 2 - The Fort Worth Teen Scene* and both *One Potato* and *Two Potato* on *The Big Itch*.

The Elite U.F.O.

TOP

45:

1	Now Who's Good Enough/Tarantula	(M.A.I.)	Sept. 1966

From Stanton, Kentucky. The 'A' side uses the riff from *Louie Go Home* while the 'B' side is a Mexican-flavoured instrumental. The 'A' side has also turned up on *Back From The Grave, Vol. 8*.

(Vernon Joynson/Mike Markesich)

Elizabeth

TOP

Personnel:

- STEVE WEINGART ld gtr, harp, organ, vcls A
- BOB PATTERSON gtr, vcls A
- JIM DAHME gtr, flte, vcls A
- STEVE BRUNO organ, bs A
- HANK RANSOME drms A

ALBUM:

1. (A) ELIZABETH (Vanguard VSD 6501) 1968

This is a fairly standard late sixties rock album with a few highlights such as the fuzz guitar extravaganza on *You Should Be More Careful*, the rather haunting *Alarm Rings Five* and the final track *When All Else Fails*, which is more interesting than most of what has preceded it. Originally from Philadelphia they moved to New York, where they recorded their album. Earlier, drummer Stewkie Antoni, who later played with The Nazz, had played with them and Hank Ransome later played for Good God and Duke Williams and The Extremes.

Ellie Pop

TOP

ALBUM:

1. ELLIE POP (Mainstream S6115) 1968

45:

1. Seven North Frederick/Can't Be Love (Mainstream 686) 1968

A light 'n' fresh psychedelic-folk-pop band with quite an Anglophile sound. The album is reasonable.

Steve Elliot

TOP

Personnel incl:

- STEVE ELLIOT A

ALBUM:

1. (A) DEMO (No label SE 1000) 1969 R2

This was a band not a solo artist. The album is a rare local New York folk release in a cool, handmade cover - with guitars, piano, sax and flute. (Clark Faville)

Ron Elliott

TOP

Personnel:

RY COODER	gtr	A
DENNIS DRAGON	drms	A
RON ELLIOTT	gtr, vcls	A
CHRIS ETHRIDGE	bs	A
PAUL HUMPHREY	drms	A
DAN LEVITT	gtr	A
MARC McCLURE	gtr, vcl	A
LYLE RITZ	bs	A
LEON RUSSELL	brass arr.	A
BUD SHANK	flute	A
SAL VALENTINO	tamb	A

ALBUM:

1(A) THE CANDLESTICKMAKER (Warner WS 1833) 1970

NB: (1) reissued on CD in Germany by Line (LECD 9.00944 O) 1990.

A must-have for Beau Brummels fans, the only solo album of **Ron Elliott** is a excellent follow-up to *Triangle* and *Bradley's Barn*. The side-long *The Candlestickmaker Suite* with its 14' 53" minutes of magnificence, is the most impressive track, but *All Time Green*, *To The City*, *To The Sea* and *Deep River Runs Blue* are interesting too.

Recorded at Sunwest Studios in Hollywood, all the songs were composed and produced by **Elliott**, sometime helped by Gary Downey, the co-producer.

Levitt and McClure were previously in Levitt and McClure whom only album was produced by **Elliott**. In 1971, McClure and Dragon formed Joyous Noise with some help from **Elliott**. **Ron Elliott** was later a member of Pan and Giants and reformed the Beau Brummels in 1975.

(Stephane Rebeschini)

Elmer City Rambling Dogs

Personnel:

MIKE MASCIARELLI	drms	A
JAMES ROWLAND	ld gtr, jew's harp, hrmnca	A
RICHIE VER-L	keyb'ds	A
(BUTCH WALKER	gtr	A)
TEENY WAR	ld vcls, german slide whistle	A

ALBUM:

1(A)	JAM IT	(Dog Dirt DD1)	1975 SC

A local Pennsylvania, bluesy bar band. Their album is sometimes given a psychedelic tag, which is misleading as it is, essentially, Grateful Dead influenced hillbilly rock. ALl the songs were recorded between January and August 1975 by Tony Pappa at MSI Recording Studio, Pennsauken, NJ or by Frank Virtue, Virtue Recording Studio, Philadelphia. Produced by the group and Eddie Harris, it contains mostly original material with very crude lyrics (*Spitball King*, *Hot Prison Love*, *The Prowler*...) and and almost X-rated drawing in front cover.

(Stephane Rebeschini / Clark Faville)

The Elopers

45:

1	Music To Smoke Bananas By/Peak Beat	(RLW 1267(1286/7))	Sep. 1967

Came out of Colorado and the above psyched-out instrumental from September 1967 can also be heard on *Highs In The Mid-Sixties, Vol. 18: Colorado* and *The Psychedelic Experience Vol. 2* (CD). It's nothing special though.

The Elusives

45:

1	Won't Find Better Than Me / Lost Love	(Philips 40379)	1966

According to Mike Kuzmin's 'Sounds From The Woods' Pa. book this act came from Northampton, Pennsylvania and were originally known as the Corvairs. They also later recorded as The Scott Bedford Four.

Elysian Field

Personnel:

FRANK BUGBEE	gtr, vcls	A B
MARVIN MAXWELL	drms	A B C D E
JIM SETTLE	bs, vcls	A C D E
GARY JOHNSON	bs, vcls	B C
DENNIS LEDFORD	gtr/bs	C D
MARK MICELI	gtr	C D
DENNY LILE	bs, gtr	D E
RUDY HELM	bs	E

CD:

1(-)	ELYSIAN FIELD	(Gear Fab GF-140)	1999

45s:

1	Kind Of A Man / Alone On Your Doorstep	(Imperial 66318)	Aug 1968
2	24 Hours Of Loneliness / Strange Changes	(Imperial 66387)	Jul 1969

In 1968 Bugbee, Settle and Maxwell broke away from Louisville's premier garage band Soul, Inc. to pursue a more pop-oriented style. The resultant brace of 45s on Imperial showed a strong tendency to the orchestrated pop sounds of the Classics IV - no surprise since they too were produced by the Buie/Cobb team.

After the first 45 Settle was replaced for a while by The Oxfords' Gary Johnson. The band wanted to move to an aggressive hard rock style but Imperial were having none of it, rejecting the band's own material and presenting them with more Buie/Cobb songs. The band relented for the second 45 but persisted with their chosen direction. Imperial baulked and terminated the contract. The group carried on until 1971 but nothing more was released.

Interest in their material was renewed after band members responded to the Soul, Inc. entry and were put in touch with Gear Fab. Two CD volumes documenting Soul, Inc. are now accompanied by a CD dedicated to **Elysian Field**. It comprises the 45 sides but, of more interest here, a baker's dozen of unreleased tracks that are a revelation - excellent hard-rock with scintillating guitar. The cuts vary from Cream-inspired riff-heavy bombardments to crisp vibrant rockers with occasional folk and country influences. Recommended.

(Max Waller)

The Embers

Personnel incl:

JACKIE GORE vcls A

ALBUM:

1(A) BURN YOU A NEW ONE (EEE Records 1069) 1967

A Raleigh, North Carolina white rock act sounding a lot like The Young Rascals (they cover *Groovin*). They released at least two other albums.

(Stephane Rebeschini)

Tim Emery

ALBUM:

1 ALIAS REDD GARRETT (Ros Sound) 1973 R3

A moody psych singer with fuzz guitar, his album is extremely rare.

(Stephane Rebeschini)

The Emblems

45:

1. We're Gonna Love/Lumberjack Jack (Lamia 1547) 196?

An obscure band from Indiana. The 'A' side was written by Don Basore, from Sir Winston and The Commons, who also recorded it. It has resurfaced on *Sixties Rebellion, Vol. 9.*

The Emblems

Personnel incl:

ROY STRAIGIS A

45:

1 (It Would Still Be A) Cruel World / Whenever I'm Feeling Low (Cameo C-293) 1963

A cooing teen ballad backed by dynamic Mersey-inspired beat. This Philadelphia act were a studio-only group,

according to Mike Kuzmin's 'Sounds From The Woods' Pa. discography. They were later known as the Liverpools and released two Beatlemania cash-in LPs in 1964 on Wyncote, the first of which includes *Whenever I'm Feeling Low*.

(Max Waller)

The Emergency Exit



Personnel:

- PAULGOLDSMITH ld gtr A B C
- BILL LEYRITZ drms A
- LUTHER RABB bs A B C
- JIM WALTERS gtr A B C
- MIKE McGRATH drms B
- AL MALOSKY drms C

45s:

1. Maybe Too Late/Why Girl? (Ru-Ro 412) 1966
2. Maybe Too Late/Why Girl? (Emergency Exit) 1966
3. Maybe Too Late/Why Girl? (Dunhill 4060) 1966
4. It's Too Late Baby/You've Been Changing Your Mind (Dunhill 4082) 1967

Formed in Seattle, Washington in the Spring of 1965. Goldsmith, Rabb and Walters had all previously played with The Nightsounds, whilst McGrath had been with Jack Eely & The Courtmen. They played beat influenced music and before long became a local live attraction. Their debut 45 was eventually picked up by Dunhill and *Why Girl?* has subsequently resurfaced on *Boulders, Vol. 8*. This shows the band had achieved a good garage sound. In their heyday during 1967 they appeared with The Beach Boys at the Seattle Center Coliseum and at the Oregon State Fair with B.J. Thomas and The Triumphs.

Al Malosky joined the band from The Liberty Party but when Jim Walters was drafted **Emergency Exit** broke up, late in 1967. Malosky later played in Easy Chair.

Walters and Rabb later both played together in Ballin' Jack. Goldsmith also went on to several bands including Soldier and Calliope, in which Rabb also had a spell.

Emilon



ALBUM:

1. EMILON (Amos) 1968

An obscure psychedelic album which is now attracting some interest from collectors.

Emory University Almanac

Personnel:

KNIGHT	A
MOZENENGRAZN	A
QUAVE	A

ALBUM:

1	SO IT GOES	(CQL-666)	1973

This album has an early '70s spacey progressive sound with some real good keyboards and fuzz guitar. *The Mozenengraz Song* is by far the best cut on the album.

(Roger Maglio)

(Original) Emotions

45:

1. You're A Better Man Than I / Are You Real? (Johnson J-746)196?
2. You're A Better Man Than I / Colour My World (South Park 10000) 1970/1

NB: (2) is a Canadian release, as **Original Emotions**.

Probably from about 1968, *Better Man* differs from other covers - it's pretty competent but instead of the usual Yardbirds-type rave up in the 'break', here we get some keyboard workout followed by a short drum solo - hmm. *Are You Real?* is sorta '68 'psych-pop', orchestrated unfortunately but the use of echoes and phasing plus some good wah-wah guitar lifts it out of the dross. (Max Waller).

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The Emperor's *to* Era of Sound

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Emperor's
- Enchanters 4
- The End
- The End
- The Endd
- The Endless
- The Energy Package
- The Enfields
- Butch Engle and The Styx
- John English III
- The Englishmen
- The English Muffins
- The English Setters
- Enoch Smoky
- The Epics
- The Epics
- The Epics
- The Epicureans
- Epitome
- Era of Sound

The Emperor's

TOP

45s:

1	Searchin' Round The World / A Fool For You I've Been	(Wickwire 13003)	1964
2	Blue Day/Laughin' Linda (PS)	(Wickwire 13007)	196?
3	You Make Me Feel Good / Heat Wave	(2+2 102)	196?
4	I Want My Woman / And Then	(Sabra 5555)	May 1965

From San Bernadino, California it's not 100% confirmed that the Wickwire/2+2 group is the same as that which recorded for Sabra, but it is likely. Lelan Rodgers who produced the classic but politically incorrect *I Want My Woman* 45, was working in L.A. at the time as an independent record producer.

Compilation coverage has included: *I Want My Woman* on *Epitaph For A Legend, I Was A Teenage Caveman, '60s Punk EP, Vol. 1* and *Boulders Punk EP Box Set*; *And Then* on *Austin Landing, Vol. 2*; *Laughin' Linda* on *Grab This And Dance* and finally *Blue Day* on *I Can Hear Raindrops*.

(Max Waller/Mike Markesich)

Enchanters 4

45s:

1	I Don't Know/Like Tuff	()	196?
2	Lost You/Route 66	(Mal 1019)	196?

This garage band came from Oak Park, Illinois. Their first 45, *I Don't Know* is a mid-tempo mersey sound, while the flip is a guitar instrumental... *Lost You* has resurfaced on *Garage Punk Unknowns, Vol. 7*.

(Mike Markesich/Vernon Joynson)

The End

45:

1. Not Fade Away/Memorandum (Cha Cha 746) 1966

Came out of Chicago. *Not Fade Away* has resurfaced on *Garage Punk Unknowns, Vol. 1*. You can also find the flip on *Pebbles, Vol. 6* (CD).

The End

45:

1. Bad Night/Make Our Love Come Through (Insegrievious CR 31007) c1967

Aram Heller's 'Till The Stroke Of Dawn' tells us that this bunch hailed from Philips Academy, Andover, Massachusetts, well-spring of the 'prep-rock' genre and many of its best proponents (Rising Storm of course). That prep-rock aura oozes through. The 'A' side is real cool New England garage and the flip is a competent beat-ballad. (Max Waller)

The Endd

Personnel incl:

- RUSS SANDERS ld vcls

- LARRY ANDERSON bs

45s:

1. So Sad/Emancipation (Seascape SS-500) IR65
2. Out Of My Hands/Project Blue (Seascape SS-501) 1966
3. Gonna Send You Back To Mother/Don't It Make You Feel Like Crying (Seascape SS-503) 196?
4. Come On In To My World/This Is Really The Zoo Plus Two (Seascape SS-504) 1967

Hailing from La Porte, Indiana, they originally used just one 'd' and their first folk-rock 45 was issued using that spelling. By contrast the follow-up is a primitive garage punker. You'll find the 'A' side on *Pebbles, Vol. 9*, *Pebbles (CD), Vol. 1* or on the *Pebbles Box Set*. The flip is a cover of The Banshees composition.

The 'A' side to their final effort was a heavy West Coast influenced number with fine guitar and drumming, which got another airing on *Hoosier Hotshots*. The flip, a short acoustic guitar dominated instrumental, can be found on *Everything You Always Wanted To Know....* CD. Mike Markesich tells us that the Seascape 502 release was by a different band.

The Endless

TOP

Personnel:

- MIKE LYONS rhythm gtr
- JACK McATEE ld gtr
- PAT McATEE bs,lead vcls
- CHUCK MOORMAN keyb'ds
- MIKE O'BRIEN drums

45:

1. Prevailing Darkness/Tomorrow's Song (Cardinal 521) December 1966

From Springfield, Ohio. The 'A' side is very much in the garage punk mould and comes with snarling vocals and farfisa organ. The flip is more sensitive - a Zombies influenced composition with chiming guitars. You can hear both sides on *Highs In The Mid-Sixties: Vol. 21: Ohio, Part 2*. *Prevailing Darkness* is also on *Vile Vinyl Vol. 2*. Apart from their sole 45, five unreleased tracks exist which include alternate versions of the 45 tracks. These are to be featured on a forthcoming CD set *The Mus-I-Col Story* on Get Hip.

(George Gell/Max Waller/Vernon Joynson)

The Energy Package

TOP

45:

1	This Is The 12th Night/See That I Come Home	(Laurie 3392)	June 1967

From Westbury, NY, a town on Long Island, this act were a popular draw in the top Manhattan discotheques. Several members of this group reformed shortly after **The Energy Package**'s demise, and renamed themselves The Boys From New York City.

You can also find the 'A' side to their 45 on *Psychedelic Unknowns, Vol. 7* and the flip on *Mindrocker, Vol. 10*.

NB: Any info taggin' these groups as Massachusetts based is erroneous...

(Mike Markesich/Max Waller)

The Enfields

TOP

Personnel:

- GORDON BERL drms A B C
- JOHN BERNARD gtr A B C
- BILL GALLERY bs A B
- MAC MORGAN vcls A
- TED MUNDA gtr A B C
- ROBIN EATON vcls B C
- JOHN RHOADS bs C

ALBUM:

1. () THE SONGS OF TED MUNDA (Distortions DB 1003) 1991
2. () THE ENFIELDS AND THE FRIENDS OF THE FAMILY (Get Hip GHAS 5000) 199?

45s:

1. The Eyes Of The World/The Eyes Of The World (Richie RI-669) 1965/6
2. She Already Has Somebody/I'm For Things You Do (Richie RI-670) 1966
3. You Don't Have Very Far/Face To Face (Richie RI-671) 1966
4. Twelve Months Coming/Time Card (Richie RI-675) 1967

This outfit formed in Wilmington, Delaware around 1964. Ted Munda and Gordon Berl had earlier played in an outfit called The Playboys with a third guy called Rick. Bernard Gallery and Eaton had previously played in a quartet named The Touchstones with a fourth guy called Charles Jenner, which played mostly surf music. With the British invasion so strong at the time they opted for a British name to reflect the sound they were striving for. There was after all a town in England called Enfield, the Royal Enfield motorcycle and a British rifle named the Enfield. They got their first break in late 1965 when they were taken under the wings of Vince Rago, who managed several local Delaware bands in the fifties and sixties. The group agreed to make a record and at Vince Rago's suggestion the same song was put on both sides so that dee-jays would know which side to play. *Eyes Of The World* created quite a lot of interest locally with its Beatle-like harmonies and some nice minor chord guitar work. The follow- up, *She Already Has Somebody*, was more polished, a minor-key folk rocker with some fine guitar work from John Bernard, and already **The Enfields** had become Wilmington's top band. *You Don't Have Very Far* was a quieter, reflective ballad but the flip, *Face To Face* was one of their finest moments with a compelling "Taxman" riff.

Bill Gallery left the band shortly after the third single. He was replaced by John Rhoads from The Wrecking Crew -

another local band that included Jeff Daking, who later joined The Blues Magoos. In early 1967 they travelled to the Virtue Recording Studios in Philadelphia to record cuts for a possible album. *Twelve Months Coming, Time Card* and four other songs were recorded for the album. The tape ended up costing quite a bit of money and Vince Rago decided not to buy it. The studio's owner overdubbed it with a different vocalist and sold it to Capitol records, where it remains today. Rago, meanwhile, took the band to an inferior studio in New Jersey, where less good versions of *Twelve Months Coming* and *Time Card* were recorded and released on a 45 by Rago without the band's consent. **The Enfields** decided to call it a day in disgust and the record flopped. Ted Munda, who had written all the band's songs, formed a new outfit The Friends Of The Family with John Rhoads and two members of another local band, The Tuds.

The Distortions retrospective album collects all **The Enfields** and most of The Friends Of The Family tracks together and provides an excellent insight into this obscure ouffit who produced some magical moments that deserve wider recognition. Get Hip have also released a simliar CD retrospective, which also includes previously unreleased material.

In addition *A Journey To Tyme, Vol. 1* features both sides of their second 45 and *She Already Has Somebody* can also be heard on *What A Way To Die*.

Butch Engle and The Styx

TOP

Personnel:

BUTCH ENGLE	vcls	A
LARRY GERUGHTY	keyb'ds	A
RICK MORRISON	drms	A
HAPPINESS SMITH	bs	A
BOB ZAMNORA	gtr	A

45:

1	Going Home/I Like Her	(Loma 2065)	196?

From Mill Valley, Marin County, this five-piece were closely connected with Ron Elliot of Beau Brummels, who co-wrote all their songs. You'll find *Going Home* on *Boulders, Vol. 7*and *I Like Her* on *Vol. 10* of the same series. More recently a welter of tracks have been unearthed on Big Beat's *Nuggets From The Golden State*' CD series, so check 'em out: *Going Home* plus three unreleased tracks are included on *Good Things Are Happening*; two more unreleased tracks on *Someone To Love* and three on *What A Way To Come Down*.

Butch Engle may also have recorded a 45 with The Showmen. See also The Styx.

(Max Waller/Alec Palao)

John English III

TOP

45s:

1	I Need You Near /?	(Sabra # unkn)	196?
2	Moanin' / Just Don't Complain	(Moonglow M-5011)	1966

NB: (2) as John English III and The Lemondrops.

Formerly with The Preachers, this L.A. based singer used them on some of his later 'solo' recordings under different monickers, e.g. The Lemondrops on the Moonglow 45 - some discography books list this as by The Preachers. Another monicker was John English III and The Carnaby Commoners but no releases have come to light.

Boulders Vol.7 includes *I Need You Near*. *Just Don't Complain*, co-composed with The Preachers' Rudy Garza, is on *Fuzz, Flaykes And Shakes Vol. 2*.

(Max Waller)

The Englishmen



TOP

Personnel:

WARREN DANIELS	bs, vcls	A
TOMMY HOWARD	gtr	A
TOMMY MEDLIN	keyb'ds	A
RONNIE WHEELER	drms	A
JOHN WORKMAN	vcls, gtr	A

ALBUM:

1(A)	SUMMER IS HERE	(Justice 155)	c1967

NB: (1) reissued on Collectables (COL-CD-0609) 1995.

Apart from their own composition, *Summer Is Here*, we have a snappy-suited clubbie band, plodding through instrumentals, R&B, teen ballads, easy, Latin and beat covers. Even their attempt at *96 Tears* is fairly routine and flat. As with The Checkmates, best to stick to the known Justice classics and avoid disappointment.

(Max Waller)

The English Muffins

TOP

Personnel:

WILLIAM CRAUN	drms	A
MARC FARLEY	bs, vcls	A
DANNY LEGGE	gtr	A
ED "SHRED" SCHROEDER	ld gtr, vcls	A
LARRY TRAITOR	vcls	A

45:

1	Leave Or Stay/It's My Pride	(Gama 702)	1966

A quintet who were at college in Bridgewater, Virginia but have tended to be regarded as a Washington, DC band. This was reinforced by the inclusion of their fuzz-fest *Leave Or Stay* on the *Signed D.C.* compilation.

By 1967 they'd been rechristened as The Seventh Seal and journeyed forth to Winston-Salem, NC to record what turned out to be an unreleased LP for the Justice label. It was eventually released as a limited edition in 1999 - *Reflections* (Justice JLP-0).

The English Muffins on B.T. Puppy was another outfit - an all-girl group - which puts a totally different complexion on the name!

(Max Waller)

The English Setters

Personnel incl:

- DAVID ALVES
- CHRIS GRIMES
- DAVE GRIMES
- LARRY GRAY
- PUNKY MEADOWS gtr

45s:

1. Tragedy/If She's All Right (Glad Hamp 2029) 1966
2. It Shouldn't Happen To A Dog/Someday You'll See (Glad Hamp 2033) 1966
3. Wake Up/She's In Love (Jubilee 5560) 1967

Formed in Washington D.C., but relocated to Arlington, Virginia, this band offered a pretty average garage fayre. They've had good compilation coverage though:- *Tragedy* can be heard on *Garage Punk Unknowns, Vol. 7* and *A Journey To Tyme, Vol. 4*; *It Shouldn't Happen To A Dog* was covered on Garage Punk *Unknowns, Vol. 2* and the flipside resurfaced on *Vol. 4* of the same series.

The 2nd 45 is decent folk-rock pop.

In 1968, Meadows and the Grimes Brothers formed the Cherry People and later their frontman, Punky Meadows went on to form Angel, who recorded for Casablanca, toured with Kiss, and also appeared in the Jodie Foster film "Foxes".

(Max Waller / Don Smith / Stephane Rebeschini)

Enoch Smoky

Personnel:

DICKIE DOUGLAS	gtr

45:

1	It's Cruel / Roll Over Beethoven	(Pumpkin Seed 83-4010)	197?

Based in Iowa City, this band was formed in 1969 by guitarist Dickie Douglas and their popularity kept them going until 1976. Douglas had previously been with the Legends, Al's Untouchables and St.John and The Heads. After the latter outfit had relocated to Los Angeles the other members - Phil Jones, Felix Falcon and Casey Foutz - teamed up with Crabby Appleton, leaving Douglas to return alone to Iowa.

It's Cruel can be heard on *A Lethal Dose Of Hard Psych*.

(Erik Lindgren/Max Waller)

The Epics

TOP

45:

1. Give Me A Chance/Louis Come Home (Zen 202) 1965

An LA band - one of the few to record a variation on *Louie, Louie*. Indeed *Louis Come Home* with its superb growling vocals was one of the finest versions to come out of LA. You'll also find it on *Highs In The Mid-Sixties, Vol. 1*. They were unconnected to any other Epics (on Aga, HBR or Love) so far as is known.

The Epics

TOP

45:

1. White Collar House/She Believed In Me (Dolphin 3821) 1966

From Columbus, Ohio, this bands 45 also has a rare pic sleeve which shows the band wearing long hair wigs. Expect to pay $100+ for an original 45, $250+ with the pic sleeve!! *White Collar House* can be also heard on *Highs In The Mid-Sixties, Vol. 21*. It's a pretty standard garage punker.

(Max Waller / George Gell)

The Epics

TOP

Personnel incl:

- BOB WINKELMAN gtr

45:

1. Homesick/Humpty Dumpty (Love 670312) 1967

A good trashy garage punker from Walnut Creek, California. You can hear the flip on *Garage Punk Unknowns, Vol. 8*. The asking price for this 45 in 1997 was $300, probably due to the fact that this was Bob Winkelman's outfit prior to him joining Frumious Bandersnatch. (Max Waller)

The Epicureans

TOP

Personnel:

- JERRY CLARK gtr, sax A B C D
- STEVE MURPHY ld gtr, vcls A B C D E
- PHIL MESSERLI keyb'ds A B
- WAYNE WOLTERS bs BC
- TOM BROCKMAN drms A B
- TIM MESSERLI keyb'ds C D E
- DENNIS THATE drms c
- DICK DUSEK drms D E
- JOHN GOOSSEN gtr E

45s:

1. Baby Be Mine/I Don't Know Why I Cry (IGL 113) 1966
2. Break Out And Run/Blue Side Of Lonely (UA 551) 1969

This band hailed from Fairmont, Minnesota and they had in Steve Murphy one of the state's finest guitarists. Jerry Clark had previously been the leader of another local garage band, The Corvairs and Murphy had fronted The Pacers, who were also a local garage act. Through the latter part of 1965 and into early 1966 they competed in several local 'Battle Of The Band' type events. One of their contest wins enabled them to use some recording time at the IGL Studios in Milford, Iowa. Initially four tracks were recorded - *Pain Is Evil*, *Somewhere*, *Someplace*, *Sometime*, *My Baby Went Away* and *P W Blues*. They didn't get beyond acetate form but the band returned shortly after to record a 45, which remains sought-after by collectors today in part due to Steve Murphy's fine vocal performance. The second 45 was more in the hard rock genre. In 1971 the band became known as Highway.

I Don't Know Why I Cry can be heard on *The IGL Rock Story Part One* and *The Best Of IGL Folk Rock*. Two of their unreleased 1966 tracks - *Pain Is Evil* and *Baby Be Mine* are also included on the double-CD *IGL Roof Garden Dance Jamboree '66*. (Max Waller)

Epitome

TOP

45:

1. I Need You/Flower Power (Mona-Lee 219) 1967

This New York City suburbs band cover The Other Half's *I Need You* (written by Mike Port and Randy Holden) - it's a very different version and doesn't quite take off. The flip isn't as bad as it might sound.

(Max Waller / Mike Markesich)

Era of Sound

TOP

Personnel incl:

MICHAEL NARANJO	A
REYNALDO NARANJO	A

45:

1	Girl In The Mini Skirt/Stay With Me	(Delta R 2255)	May 1967

From Espanola, New Mexico, members included native American brothers Michael and Reynaldo Naranjo. The 'A' side of their 45, is a rather catchy blast coming with a strong chorus sandwiched between the buzz of fuzztone guitars.

*Girl In The Mini Skirt*has subsequently resurfaced on *New Mexico Punk From The Sixties*, *60's Punk EP, Vol. 1*, *Garagelands Vol. 2*, *Sixties Archives Vol. 4* CD and the King Richard & The Knights *Precision* CD.

(Vernon Joynson/Mike Markesich)



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Eric *to* A Euphonious Wail

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Eric
- Mark Eric
- Eric and The Norsemen
- Erik
- Erik and The Smoke Ponies
- Ernie and The Emperors
- Ernie's Funny's
- ESB
- The Escapades
- The Escorts
- The Escorts
- Esko Affair
- The Esquires
- The Esquires
- The Esquires
- The Esquires
- The Esquires
- The Essentials
- The Estes Brothers
- Eternity's Children
- The Ethics
- The Ethics
- E-Types
- Euclid
- A Euphonious Wail

Eric

ALBUM:

1. ERIC (C.E.I.) 197? R2/3

An inter-racial quartet named **Eric**, not a solo album, from Ohio. On offer is weak pop/rock by a semi-inept band. (Clark Faville)

Mark Eric

ALBUM:

1	A MIDSUMMER'S DAY DREAM	(Revue RS7210)	1969

A soft psych album with orchestrations in the mould of Sagittarius or the Beach Boys's *Pet Sounds*. It's beginning to attract some collectors. Revue was an UNI/MCA subsidiary.

(Stephane Rebeschini)

Eric and The Norsemen

Personnel:

FOREST CLOUD	bs	A
ROGER JOHNSON	vcls, rhythm gtr	A B
MIKE WILLMAN	vcls, ld gtr	A B
JIM KOCHER	drums	A B
FRANK BERRIER	bs	B
MITCH??	kyb'ds	B

ALBUM:

1	ERIC AND THE NORSEMEN	(Studio House acetate)	1967

NB: (1) acetate only.

45:

1	Get It On/Scotch And Soda	(Chrome 45-103)	Apr. 1967

This 45 was the work of a garage/frat rock quartet from Lawrence in Kansas. The 'A' side has since resurfaced on *The Garage Zone, Vol. 1*. It's a Paul Revere And The Raiders cover with some droning slide guitar and distorted orchestration.

Some Super 8mm home movie footage of the band, filmed between 1965-1968, backed by an acetate of the band's unreleased album is also known to be circulating amongst collectors. The album, like the single, is standard frat rock fare, bringing to mind the Justice albums, and features performances of, among others, *Little Latin Lupe Lu*, *Money*, *Turn On Your Lovelight*, *Little Red Riding Hood*, and *Double Shot Of My Baby's Love*. One track from it, *Norsemen's Theme* has also been unearthed on *Let's Dig 'Em Up Vol. 2*.

(Mike Dugo / Max Waller / Mike Markesich)

Erik

ALBUM:

1	LOOK WHERE I AM	(Vanguard VRS-9267)	1968

A psyche folk singer whose album is now beginning to attract collectors.

(Stephane Rebeschini)

Erik and The Smoke Ponies

Personnel:

RICHARD KLASKO	A
GIACONI	A

45:

1	I'll Give You More/From Where I'm Standing	(Kama Sutra KA 227)	May 1967

45:

1.

The origins of this band are unknown but the 'A' side of their sole vinyl epitaph is a fuzzy punky pop effort. Both sides were written by Richard Klasko, helped by Giaconi for the unfortunately very forgettable 'B' side and produced by Klasko, Hy Mizrahi and John Linde. As Linde also produced Group Image and the New York Rock & Roll Ensemble, it may be a New York area group.

I'll Give You More can also be found on *Psychedelic Unknowns Vol. 9*.

(Vernon Joynson/Stephane Rebeschini)

Ernie and The Emperors

Personnel incl:

ERNIE OROSCO	A

45:

1	Meet Me At The Corner/Got A Lot I Want To Say	(Reprise 0414)	1965

Merseybeat style pop and slightly fuzzy folk-punk from the Californian outfit who became Ernie's Funnys and later Giant Crab. The drummer of this particular incarnation went on to The Dovers.

Ernie Orosco was later known as Ernie Joseph, formed Big Brother and released a solo album.

(Max Waller / Craig Morrison / Alec Palao)

Ernie's Funny's

Personnel incl:
ERNIE OROSCO A

45:
1 Thru' The Fields/Shimmey Like Kate (Yardbird 8004) 1967

Formerly Ernie and The Emperors and pre-Giant Crab. Average pop-beat put out on the Starfires' label.

After Giant Crab, Ernie Orosco was better known as Ernie Joseph and formed Big Brother as well as releasing a solo album.

(Max Waller/Alec Palao)

ESB

Personnel:

- GEORGE CALDWELL
- RICHARD FORTUNATO
- PATRICK BURKE
- STEVE LAGANA
- ROBERT ZINNER

45:

1. Mushroom People/Let Me Touch You (In Arts IA 102) 1967

The above fivesome are credited on both sides of this 45, so it seems fair to assume they comprised the band. The 'A' side is weird and strangely fragmented and has surfaced on *An Overdose of Heavy Psych* CD and *High All The Time Vol. 2*. In Arts was a Californian label.

Burke, Lagana and Fortunate went on to form Fields, a late sixties power-trio with slightly less chemical influences. Fields were Los Angeles based.

Richard Fortunato had earlier made some recordings with post-Vejtables personnel in 1966 and was also with The Preachers of *Who Do You Love* fame.

Can anyone confirm if **ESB** was previously W.C. Fields Electric String Band which latterly included George Caldwell of The Bees?

The Escapades

45s:

1. Tell No Lies/She's The Kind (XL 356) 1966
2. Tell No Lies/She's The Kind (Arbet 1010/11) 1966
3. Mad Mad Mad/I Try So Hard (Verve VK 10415) 1966

A mid-sixties punk outfit from the Memphis area. *Tell No Lies* can be found on *Pebbles, Vol. 5*, *She's The Kind* on *Sixties Rebellion Vol's 1 & 2* (CD), *Mad Mad Mad* on *Gathering Of The Tribe* and on *Boulders, Vol. 7*. Fairly typical garage-punk.

The Escorts

TOP

Personnel incl:

ROGER BOOTH	vcls

45:

1	Heart Of Mine/The Twelfth Of Never	(Fredlo Records 6416)	1964

From Davenport, Iowa, an upbeat pop rock/garage single. *Heart Of Mine* was written by Booth.

(Stephane Rebeschini)

The Escorts

TOP

ALBUM:

1	BRING DOWN THE HOUSE	(Teo)	1966 R1

A Virginian garage/frat band. Their album, which was recorded live, consists of standards such as *Louie Louie*, *Gloria*, *The Last Time*, and *Shout* etc.

(Stephane Rebeschini)

Esko Affair

TOP

45s:

1. Morning Dull Fires/Salt & Pepper (Mercury 72887) 1969
2. On Broadway/On A Summer's Day With You (Mercury 72934) 1969

From Philadelphia and formed by two brothers surnamed Esko, who'd previously been in the Liberation News Service. Touted as 'psych', which it is not, the 2nd 45s covers *Broadway* in a heavy Fudge-like style with some good acidic guitar, but is orchestrated and a little brassy - on the whole above-par. The flip is a tender pop ballad with

orchestra again and woodwind more to the fore.

Psychedelic Unknowns, Vol. 7 also includes the 'A' side to their first 45, *Moming Dull Fires*. (Max Waller)

The Esquires

Personnel:

- CHUCK SNELLING
- DICK THORNBERRY
- WES HORNE
- TERRY HALL

45s:

1. Loneliness Is Mine/Come On, Come On (Texan 103) 1966
2. Loneliness Is Mine/Come On, Come On (Glenvalley 103) 1966
3. Time Don't Mean So Much/Summertime (Glenvalley 104) 1966
4. These Are The Tender Years/Judgement Day (Glenvalley 105) 1966
5. These Are The Tender Years/Come On, Come On (Glenvalley 105) 1966

From Irving, Texas in the mid-sixties, although they played mainly around Dallas and Fort Worth. *Come On, Come On*, a rock'n'roller, was their best known song. Hear it on *Texas Flashback Vol. 1* or *Flashback, Vol. 1*. All of the Glenvalley releases appeared in the same picture sleeve. *Judgement Day* can also be heard on *Highs In The Mid-60s Vol. 11: Texas, Part One* and a whole side of *Texas Punk Vol. 2 - Music From The Outer Limits* (Cicadelic 997) is given over to unreleased tracks , mixes and outtakes by the band. Collectables *Acid Visions Box, Set 2* triple CD, probably contains the same material (i.e. the CD features *Judgment Day, These Are The Tender Years, Come On Come On, Time Don't Mean So Much, Loneliness Is Mine* and *Come On Come On (Reprise)*). You can also find *Time Don't Mean So Much* on *Straight From The Garage* (EP), Vol. 4.

The Esquires

45s:

1. She's My Woman/Misfortune (Dot 16954) Oct 1966
2. Summer Nights/Settle Down (Scratch SI-1234/5) 1967

Unconnected to the better known Texan band, this mob were from Springfield, Missouri. *She's My Woman* can also be found on *Monsters Of The Midwest, Vol. 2*. It has some effective organ which blends nicely with the vocals but is hampered by lame guitar work. The Scratch 45 kicks off with a light summery popster with brass but the flip is SO much better. Understated garage-pop oozing with charm and a keening guitar break that ends way too soon - a good candidate for one of those 'loser/desperate garage punker' comps. (Max Waller)

The Esquires

Personnel incl:

1. R. EYMAN

45:

1. Heartaches Stay The Night/Heat (CFP CPR2) 1966

A different band yet again. This time from Tampa, Florida. The 'A' side is a rather good haunting psychedelic pop song. The flip's an instrumental. Both sides can be heard on Eva's *Florida Punk Groups From The Sixties* compilation.

The Esquires

45:

1. Sadies Way/Big Thing (Alley 650A-1023) 1965

Yet another **Esquires** from Jonesboro', Arkansas this time. The 'A' side to this late '65 effort can be heard on *Hipsville 29 B.C., Vol. 2* or *A Journey To Tyme, Vol. 2*.

The Esquires

45:

1. Shake A Tail Feather/Down The Track (Salem SR-003) 1965

This **Esquires** was from Springfield, Massachusetts and were late known as (Steve Walker &) The Bold. (Max Waller).

The Essentials

45:

1. Sunshine Baby/Freedom (Kandy 82042) 1968

Trite pop but the flip is heavy pop-rock interleaved with doses of wah-wah culminating in a great ending. A 'Vibra Sound' pressing. (Max Waller)

The Estes Brothers



Personnel:

- JOE ESTES drms, vcls A
- JOHN ESTES ld gtr A
- BILL MARREN piano, vcls A
- DON SMITH bs A

ALBUM:

1. (A) TRANSITIONS (Edcom ED-71-01-LPS) 1971 R5

NB: (1) reissued on Rockadelic (RRLP 17) 1994.

45:

1. Tomorrow's Sunlight / Yesterday's Blues (Estbro # unkn) 1971

Thought to be from Amherst or Lorain Ohio, this outfit's over-hyped album ranges from ballads to harder rock. It does feature some good guitar jams on tracks like *Gary's Thought*. Good, but not worth the hefty price-tag - pick up the reissue instead! Bill Marren was formerly in The Unknown Kind, who were based in Amherst.

(George Gell / Max Waller / Vernon Joynson)

Eternity's Children

Personnel:

BRUCE BLACKMAN	keyb'ds	A
JERRY BOUNDS	gtr	A
LINDA LAWLEY	vcls	A B C
CHARLIE ROSS	bs	A B C
JOHNNY WALKER	gtr	A
ROY WHITAKER	drms	A B
MIKE McCLAIN	keyb'ds	B C

ALBUMS:

1(A/B)	ETERNITY'S CHILDREN	(Tower 5l23)	1968
2(C)	TIMELESS	(Tower 5144)	1968

NB: There's also a retrospective CD *Eternity's Children* (Revola CREV062CD) 1999.

45s:

1	Rumors/Wait And See	(A&M 866)	1967 -
2	Mrs Bluebird/Little Boy	(Tower 416)	1968 69
3	Sunshine Among Us/Rupert White	(Tower 439)	1968 117

4	Till I Hear From You/I Wanna Be With You	(Tower 449)	1968
5	Sidewalks Of The Ghetto	(Tower 476)	1969
6	Blue Horizon/Lifetime Day	(Tower 498)	1969
7	Alone Again / From You Unto Us	(Liberty 56162)	1970

NB: (5) flipside was by Charles Ross Ill.

Originally The Phantoms (minus Lawley) they'd formed in Cleveland, Mississippi. After relocating to Biloxi, they recruited Linda Lawley and changed their name to **Eternity's Children**. With aspirations to become an LA pop-psych band, they honed their skills on the New Orleans circuit (playing as Charlie Rich's backing band?), before venturing to LA to record. Their main claim to fame was *Mrs. Bluebird*, a minor hit, which was produced by Millenium's Curt Boettcher and Keith Olsen. By the time their first album was released however, Bounds, Walker and Blackman had left, with the latter replaced by Texan McClain (ex-Neurotic Sheep).

Overall their eponymous debut album is a top album for Boettcher fans, and features songs by Boettcher plus other Millenium members - including *Flowers*, a Michael Fennelly composition dropped from Millennium's *Begin* album. Curiously, the "cover" of Sagittarius' *You know I've Found A Way* is the exact same track as the demo logged at the publishers, and may not even feature **Eternity's Children** at all!

Their second album, was produced by Gary Paxton in Bakersfield, with compositions by Clarence White, Gene Parsons, Ben Benay and Gary & Jan Paxton. Sounding like a tougher 5th Dimension, with a European tinge, akin perhaps to Glitterhouse's performance on the "Barbarella" soundtrack. A couple of the tracks, *Blue Horizon* and *Sidewalks Of The Ghetto* were cut with Spooner Oldham and Chips Moman - presumably in Memphis.

Their final 45 included an unreleased Curt Boettcher tune on the 'B' side which may even date back to their first album sessions.

Blackman went on to form Starbuck and later Korona.

The band also recorded a further album which wasn't released at the time. This has recently been discovered by Gear Fab and is due to be reissued together with other bonus material from '65 - '67, sometime in the near future. Alternatively, there is a Revola CD which comprises 25 tracks, covering both LPs and assorted 45s from 1967-1970. This comes with a detailed history by Dawn Eden.

(Vernon Joynson / Max Waller / Joe Foster / Mike Markesich)

The Ethics

TOP

45:

1	(A Whole Lot Of) Confusion/Out Of My Mind	(Dynamic Sound 2001)	1966

From Milwaukee, Wisconsin. On December 30th 1965 they took part with a dozen local acts in the Milwaukee Sentinel Rock'n'Roll Revue. On the lo-fi LP that captured the event (Century 23214) 1966 they can be (sorta) heard performing *Down The Road Apiece*. In late '66/early '67 they changed their name to Invasion.

You can also find *(A Whole Lot Of) Confusion* on *Boulders, Vol. 6* and *Midnight To Sixty-Six*.

(Max Waller/Andrew Brown)

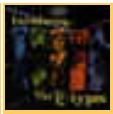
The Ethics

45:

1. She's A Deceiver/It's OK (Graves 1099) 196?

This band came from the Pacific Northwest. You'll find *It's OK* on *Psychedelic Unknowns, Vol. 5*.

E-Types



Personnel incl:		
DANNY MONIGOLD	bs	A
REGGIE SHAFFER		A
BOB WENCE		A
CRAIG WILLIAMS		
RANDY BARLOW		
LARRY HOSFORD		

ALBUMS:

1	INTRODUCING THE E-TYPES (CD)	(Sundazed SC 11026)	1996
2	LIVE! (LP)	(Beat Rocket BR 103)	1998

45s:

1	I Can't Do It/Long Before (PS)	(Link-l)	Mar. 1966
2	I Can't Do It/Long Before (PS)	(Dot 16864)	Apr. 1966
3	She Moves Me/Love Of The Loved	(Sunburst SBM 45-001)	Sep. 1966
4	Put The Clock Back On The Wall/4th Street	(Tower 325)	Mar. 1967
5	Big City/Back To Me	(Uptown 754)	Sep. 1967

NB: (1) and (2) feature the same picture sleeve, except for the record label logo.

From Salinas, a farming community fifty miles south of San Jose, this garage band were formed in 1966 and were regulars at local Battle Of The Bands competitions. Spurred on by Don Shepard, who conducted band rehearsals in his garage, and helped provide the band with instruments and song arrangements, they soon developed a good reputation on the San Jose scene.

When their first 45 was picked up by Dot for national distribution they attracted the attention of Ed Cobb, a LA producer who was already handling The Chocolate Watch Band and The Standells. Consequently he produced the Sunburst 45 - the flip was an unreleased Beatles composition. Their magnum opus, however, was *Put The Clock Back On The Wall* (a Bonner-Gordon composition). Despite the LSD inspired lyrics it was the product of an all night amphetamine session.

The Sundazed CD retrospective is a 22-track compilation which contains all of their singles plus previously unreleased tracks. Most of their 45s also appeared on Eva's 1984 compilation *The E-Types versus The Mystlc Tide* (Eva 12037), but in addition *Put The Clock Back On The Wall* resurfaced on the *Off The Wall* and *Nuggets, Vol. 4* compilations and *She Moves Me* can also be heard on *The Sounds On Tha Sixties: San Francisco: Part 1*. Fans will also want to check out the *Live!* retrospective album, recorded at Fresno's Rainbow Ballroom in 1966, which includes their *I Can't Do It* alongside covers of Yardbirds / Who / Beatles and Dylan standards.

When the group folded in 1967, their manager recredited their last recording *Friendly Indians* to fictional outfit Charolette Wood, which was released the following year on the *San Francisco International Pop Festival* compilation.

In 1998 three of the original members, Bob Wence, Danny Monigold and Reggie Shaffer regrouped releasing an independent CD of new and Beatles-covered songs! You can contact them at P.O. Box 808, Moss Landing, CA 95039, to see if they still have a copies. It's reputedly well worth tracking down.

(Vernon Joynson / Max Myndblown / Dan Kramer / Mike Markesich)

Euclid



Personnel:

- GARY LEAVITT vcls, gtr A
- JAY LEAVITT drms A
- MARIS bs A
- RALPH MAZZOTA vcls, gtr A
- HARRY PURINO gtr A

ALBUM:

1. (A) HEAVY EQUIPMENT (Flying Dutchman - Amsterdam AMS 12005) 1970 R2

This Maine - based group contained the Leavitt brothers who had previously led the Cobras, Ralph Mazzota from Lazy Smoke and Maris, who was the bass player for The Ones. Pedigree aside, this is a powerful and inventive psychedelic heavy rock album(!) that stands on its own as a great work. With its backwards bits and oddly-effected vocals, the album stands with one foot in the 1960s and one in the 1970s - leaning into the tracks with a heavy - handed metallic attitude. The album is recommended but has not been reissued yet, so it may be difficult to obtain. Gary Leavitt was killed in 1975, which effectively ended the band - a popular live attraction in the Northeast through 1974. Jay Leavitt still performs with his group Bluesberry Jam in the Maine area. (Clark Faville)

A Euphonious Wail

Personnel:

DOUG HOFFMAN	drms, vcls	A
BART LIBBY	keyb'ds	A
SUSANNE REY	vcls	A
STEVE TRACEY	gtr, vcls	A

GARRY VIOLETTI	bs, vcls	A

ALBUM:

1(A)	A EUPHONIOUS WAIL	(Kapp KS 3668)	1973

Heavily influenced by San Francisco bands (Big Brother and the Holding Company and Jefferson Airplane quickly come to mind), the Santa Rosa, California-based **A Euphonious Wail** sound more '68' than '73.

Built around the talents of drummer Doug Hoffman, keyboardist Bart Libby, singer Suzanne Rey, singer/guitarist Steve Tracy and bassist Gary Violetti, the band's self-titled 1973 debut teamed them with producer Brian Ingoldsby, although Lowell Levinger (of Youngbloods fame) reportedly also helped out. It does have a couple of momemts, but for the most part the album is surprisingly lame and uninspired. Lead vocalists Rey and Tracy have decent, if unexceptional voices (though Rey tends to screach in the higher registers). Taken individually guitar and keyboard propelled rockers such as *Pony*, *We've Got the Chance*, *When I Start To Live* and *F#* aren't bad, but stretched over an entire album, there simply isn't much to stand out, and the songwriting is average. The band were even less successful when they tried slowing things down - check out the lame ballads *Did You Ever* and *I Want To Be A Star*. Needless to say, the album vanished without a trace.

The Michael Hawes cover drawing is interesting, depending on how you look at, you can see something completely abstract, or possibly obscene.

(Scott Blackerby/Vernon Joynson)



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Euphoria *to* Everything Is Everything

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Euphoria
- Euphoria
- Euphoria
- Euphoria
- The Euphoria's Id
- Even Dozen Jug Band
- Ever Green Blues
- Keith Everett
- The Evergreen Blueshoes
- Everyman
- Every Mother's Son
- Everpresent Fullness
- Everyday Things
- Everything Is Everything

Euphoria

TOP

Personnel incl:

- TOM PACHECO gtr, vcls

ALBUM:

1. (A) EUPHORIA (Heritage HTS 35-005) 1969

45:

1. You Must Forget (Part 1)/(Part 2) (Heritage 831) 1971

A lightweight flower power vocal group of two boys and two girls from Texas, although they seem to have spent time in California, too. Pacheco was later in Pacheco and Alexander.

Euphoria

TOP

Personnel:

- WILLIAM LINCOLN A

- HAMILTON WESLEY WATT A

ALBUM:

1. (A) A GIFT FROM EUPHORIA (Capitol SKAO 363) 1969

NB: (1) reissued on CD (See For Miles SEECD 465) 1995.

45:

1. Hungry Women/No Me Tomorrow (Mainstream 655) 1968

Originally from California, where they had earlier recorded with Word, they travelled to Houston around 1967 and settled there recording their superb 45 (the flip in particular is an unnerving haunting number) which later appeared on the compilation *A Pot Of Flowers* (Mainstream 6100). During their stay in Houston they also recorded four unreleased songs:- *Pick It Up, In Time*, *Walking The Dog* and *Oh Dear, You Look Like A Dog*. These were included on the 1982 compilation *Houston Hallucinations* and are as psychedelic and good as their recorded output. They returned to California to record the album, which ranged from country rock to psychedelia, and is recommended.

Watt also wrote some material for the L.A. based East Side Kids and he and Lincoln wrote for, co-produced and played on Bernie Schwartz' solo album circa 1969/70.

Euphoria



TOP

Personnel incl:

- D. WALLOCH ld gtr

ALBUM:

1. LOST IN TRANCE (Rainbow 1003) 1973

NB: (1) had a limited reissue in 1990 on Rainbow (8993-1).

Another **Euphoria**, this time from Milwaukee, Wisconsin. This is a heavy rock album with lots of fine guitar work, particularly on the title track, *Lost In Trance*, the most psychedelic cut, and *Enchanted*. All the songs on the album were written by lead guitarist D. Walloch.

This rare album is worth seeking out. (Vernon Joynson / Max Waller)

Euphoria

TOP

45:

1. Somebody Listen/Dedication Of Sally And Cher (Band Box BB 393) 1969?

Yet another **Euphoria**, from a Denver label this time. Later sixties hippie-protest-rock that doesn't really pick up until the instrumental break - a keyboard solo followed by some fine distorted guitar. The vocalist keeps saying 'Somebody Listen' but he does go on a bit - the track clocks in at 4:00. The flip is good but a rambling affair too.

(Max Waller)

The Euphoria's Id

Personnel:

- JAY SNEIDER keyb'ds
- JIMMY DROWN gtr
- TERRY DROWN bs
- SKIP SMITH drms

45:

1. Morning Dew/I Just Don't Understand You Baby (Cinema 108/9) 1965
2. Hey Joe/Deception's Ice (Eadit 201,366) 1967

NB: (1) as **The Id**

An obscure Saco, Maine band who recorded a unique version of *Hey Joe* which is truly notable for a superb raga-rock guitar break. We have *Pebbles, Vol. 22* to thank for bringing it to our attention. The flip side, *Deception's Ice*, has also got another airing on the *New England Teen Scene, Vol. 3*, and features more snappy guitar work. All four tracks also feature on the Arf Arf's essential *New England Teen Scene* CD - a must-have even for those with the original N.E.T.S. vinyl comps. The informative booklet traces the personnel and band evolution in detail, starting back in 1963 with the Electrons, onto the Nomads, then the Id. The **Euphoria's Id** moniker was used just to avoid confusion with other Id's around at the time. After the band split some members went on to other outfits - the Fate and the Blend.

One spin-off is a solo 45 by Jimmy Drown as Jonathan Cloud - *Jonathan Cloud / Stop And Think* (Vigor VI 701) 1971- both sides of which are pleasant upbeat pop. Some ex-members of the Telstars may have been helping out on this too.

Rockadelic Records have recently released the post-**Euphoria's Id** album by Fate. Titled *Sergeant Death*, it has been taken from an acetate discovered at a garage sale in LA. The album was produced in 1968 by Tommy Kaye. Jay Snyder (Sneider) wrote most of its songs.

(Max Waller)

Even Dozen Jug Band

Personnel incl:

MARIA D'AMATO	vcls, violin	A
FRANK GOODKIN	banjo	A
DAVE GRISMAN	mandolin	A
STEFAN GROSSMAN	gtr, banjo, vcls	A
BOB GURLAND	vcls, trumpet	A
PETE JACOBSON	banjo, gtr	A
STEVE KATZ	washboard, vcls	A

DANNY LAUFFER	jug	A
JOSHUA RIFKIN	piano	A
JOHN SEBASTIAN	gtr, vcls	A
PETER K. SIEGEL	gtr, banjo, vcls	A
FRED WEISZ	fiddle	A
(PEGGY HAINES	jug	A)

ALBUM:

1(A) EVEN DOZEN JUG BAND (Elektra EKS-7246) 19??

A seminal jug band from Cambridge, Massachusetts, although success totally eluded them. John Sebastian would later form the Lovin' Spoonful, Steve Katz the Blues Project and Maria d'Amato played with the Jim Kweskin Jug Band and become better known as Maria Muldaur. Peter Siegel became a producer and later worked with Earth Opera. Today Stefan Grossman is still renowned as a master and teacher of acoustic folk and blues guitar. He also recorded an excellent album *Bluescurrent* with Blues Project's Danny Kalb in 1969.

(Stephane Rebeschini / Joe Nagarya / Jon Riley)

Ever-Green Blues

TOP

Personnel:

- RICK BARRIO gtr A
- TOM BRAY trumpet A
- MANNY ESPARZA vcls A
- STEVE LAWRENCE organ A
- SAM LOMBARDO drms A
- J. E. MOSWEYN bs A
- KEN WALTHER trombone A

ALBUMS:

1. (A) 7 DO 11 (Mercury SR-61157) 1968
2. () COMIN' ON (ABC ABCS 669) 1969

45s:

1. MidnightConfessions/ That's My Baby (Yes) (Mercury 72756) 1967
2. Laura (Keep Hangin'On)/Yesterday's Coming (Mercury 72780) 1968
3. Feelin' Your Love/Three's A Crowd (Mercury 72826) 1968
4. Funky Woman/Don't Mess Up My Mind (ABC 11198) 1969
5. Girl, I Got Wise/The Moon Is High (ABC 11216) 1969

The first 45 appeared with a picture sleeve and both tracks are included on their first album, as is their second 45. On

the sleeve-notes they are referred to as an L.A. group and their album is recorded there, although their fan club was based in Surfside, Florida. Steve Lawrence went on to play with Buddy Miles in the mid-seventies and Tom Bray was with Crazy Horse in the late seventies. The better tracks on their album are the cover versions of *Midnight Confessions* and *Gimme Some Loving*.

Three's A Crowd has also resurfaced on *Boulders, Vol. 6*.

Keith Everett

TOP

45:

1	Conscientious Objector/Don't You Know	(Tmp-ting 118)	c1969

An obscure garage rock singer.

(Stephane Rebeschini)

The Evergreen Blueshoes

TOP

Personnel:

SKIP BATTYN	bs, vcls	A
KEN KLEIST	keyb'ds	A
LANNY MATHIJSSEN	gtr	A
CHESTER McCRACKEN	drms	A
AL ROSENBERG	gtr	A

ALBUM:

1(A)	THE BALLAD OF EVERGREEN BLUESHOES	(Amos 7002)	1969

NB: (1) also released in the UK.

45:

1	Johnny B. Goode/Walking Down The Line	(Amos 115)	1969

A typical hippie outfit with its gatefold sleeve showing eight naked people dancing in the grass while a kind of fat Pan is playing flute. Produced and arranged by Mike Post, most songs were written by the group members. *The Everblue Express* was composed by Battyn and the ubiquitous Kim Fowley and *The Raven* is an adaptation of Edgar Allan Poe.

Lots of organ, good guitars and a strong rhythm section. Battyn was previously in Skip and Flip and would later join The Byrds and the Flying Burritos Brothers. He also played on Armaggedon's album and several Kim Fowley productions. Chester "Chet" McCracken would become the drummer of Help and the Doobie Brothers.

(Stephane Rebeschini)

Everyman

TOP

Personnel:

- PAUL PENFIELD

45:

1. It's A Pushbutton World/Eternal Youth (Main Line ML-1362) 1966

A novelty-psych 'A' side - acoustic folk-pop with choruses made up of sound effect collages. The flip is an anti-protest protest song. An oddly charming 45 from Cleveland, Paul may have been one of the cast of the Banana Splits kiddies' TV show in the U.S. (this may have been shown in the U.K. too). So, hands up anyone brave enough to confirm this! If this were the case it would explain the novelty aspect and vocal style of *Pushbutton World*, but the war noises probably precluded it being broadcast to a young audience.

Chuck Mangione and Roger Karshner wrote and produced - their names appear behind many other Cleveland acts/projects -e.g. Bhagavad Gita, National Gallery. Roger was a regional rep for Capitol during the mid-60s, covering Ohio, Virginia and Pennsylvania, and was manager of Cleveland's Outsiders.

(George Gell/Max Waller)

Every Mother's Son

TOP

Personnel:

CHRISTOPHER AUGUSTINE	drms	A
DENNIS LARDEN	vcls, gtr	A
LARRY LARDEN	gtr, vcls	A
SCHUYLER LARSEN	bs	A
BRUCE MILNER	keyb'ds	A

ALBUMS:

1(A)	EVERY MOTHER'S SON	(MGM SE 4471)	1967
2(A)	BACK	(MGM SE 44504)	1968

45s:

1	I Believe In You/Come On Down To My Boat	(MGM KGC 191)	1967

The MGM answer to the Monkees. Produced and managed by Wes Farrell (who also produced Beacon Street Union and Elephant's Memory), they released two albums of lightweight pop rock with vocal harmonies and occasional efficient organ. Dennis Larden would later work with Rick Nelson and the Stone Canyon Band.

(Stephane Rebeschini)

Everpresent Fullness

TOP

Personnel:

- TOM CARVEY gtr, ld vcls A
- TERRY HAND drms A
- PAUL JOHNSON ld gtr A
- STEVE PUGH bs A
- JACK RYAN electric autoharp, hrmnca, trumpet, washboard, vcls A

ALBUM:

1. (A) EVERPRESENT FULLNESS (White Whale 7132) 1970

45s:

1. Wild About My Lovin'/Fine And Dandy (White Whale 233) 1966
2. Wild About My Lovin'/Doin' A Number (White Whale 233) 1966
3. Darlin'You Can Count On Me/Yeah! (White Whale 248) 1966

A Los Angeles based act who were together between 1965 and '66, and who shared the stage at various concerts with, amongst others, Jefferson Airplane, The Turtles, Buffalo Springfield, Sir Douglas Quintet and Love.

One of many bands who had trouble with the record company executives of the time, **Everpresent Fullness** best material is said to have remained unrecorded. Their album, was recorded in 1966, but White Whale cut off funding before it was completed and only released it four years later to fulfill their contractual obligation to the band. A disappointing mix of pop and country rock with some ragtime influences, it is now rare but not particularly recommended. The best moments are probably the Lovin' Spoonful cover, *Wild About My Lovin'* and *The Way She Is*, written by Warren Zevon, who was then their stablemate on White Whale, as part of the duo Lyme and Cybelle.

Doin' A Number is a fast moving R&B/rock instrumental, which can be heard on *Mindrocker, Vol. 3*. Some of their 45s are not on the album.

(Vernon Joynson/Stephane Rebeschini)

Everyday Things

TOP

Personnel:

STEVE BRYANT	ld gtr, ld vcls	A
JAMES HOLLEY	drms	A
JOHN HOLLINGSWORTH	gtr, keyb'ds	A
PHILIP HOLLINGSWORTH	bs	A

10" EP:

1	EVERYDAY THINGS	(Sundazed SEP 10-161)	2000

The EP presents six unreleased tracks recorded in 1966 by this Fresno, California quartet with recollections from Philip Hollingsworth. Forceful covers of *I Ain't No Miracle Worker, Mister You're A Better Man Than I, The House Of The Rising Sun, Pushin' Too Hard* and *Outcast* are joined by one original - *Song On A May Morning*.

In 1965 the Hollingsworth brothers formed a high school band The Coachmen with Holley. The following year they

got together again, adding guitarist Bryant from nearby Merced. **Everyday Things** became their handle and in late 1966 they laid down these tracks, but split after just a few months.

In 1967 the brothers joined Fresno fellows Kings Verses in Los Angeles. On their return home they called upon Holley again and, as Canterbury Fair, released a 45 featuring a reworked *Song On A May Morning*.

(Max Waller)

Everything Is Everything



Personnel:

1. DANNY WEISS A
2. CHRIS HILL A

ALBUM:

1. (A) EVERYTHING IS EVERYTHING (Vanguard VSD-6512) 1969

45s:

1. Witchi Tai To/Ooh Baby (Vanguard Apostolic VRS-35082) 1968 69
2. You Don't Need No Music/Ya Hay Ho (Vanguard 35097) 1969

A short-lived outfit whose first 45 actually made it to No. 69 in the U.S. Billboard Top 100. Danny Weiss produced the single, whilst Chris Hills was previously in Free Spirits alongside Jim Pepper, the writer of *Witchi Tai To*.

Danny Weiss went on to become a producer on the East Coast, working with Clean Living and Jim Pepper, to name a few. He shouldn't however be confused with Danny Weis, the former Iron Butterfly / Rhinoceros member.

(Vernon Joynson/Stephane Rebeschini)



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Evil *to* Denny Ezba

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Evil
- Evil Encorporated
- The Evil I
- The Excels
- The Ex-cels
- Excentrics
- The Exception(s)
- Exchequers
- The Executioners
- The Executioners
- Exit
- The Exkursions
- The Exotics
- The Experimental Blues Band
- The Express
- Denny Ezba

Evil

TOP

">

Personnel:

- JEFF ALLEN drms
- JOHN DALTON rhythm gtr
- JOHN DOYLE vcls
- MIKE HUGHES bs
- STAN KINCHEN ld gtr

ALBUM:

1. EVIL / THE MONTELLS (Corduroy CORD 027, Australia) 1997

NB: (1) is a split album with The Montells.

45s:

1. Always Running Around/Whatcha Gonna Do About It (Living Legend 108) 1966

2. Always Running Around/Whatcha Gonna Do About It (Capitol 2038) 1966
3. I'm Movin' On/You Can't Make Me (Norton 826) 1999

- NB: (3) split 45, with 'B' side by The Montells.

A talented Miami, Florida punk band, worthy of investigation. Drummer Jeff Allen, had earlier played with The Montells / H.M. Subjects and made frequent trips to England, where he picked up the latest releases. Subsequently **Evil** used to cover tunes by The Pretty Things, Fairies, Move, Downliner's Sect etc, before most of their counterparts had heard of them.

Their original 45 has also received good compilation coverage. Both sides can be heard on *Boulders, Vol. 3*. The 'A' side *Always Running Around* is also on *60's Choice, Vol. 1* and *Destination Frantic!* (CD), while the flip figured on *Scum Of The Earth Part 2*.

The two versions of the 45 have different edits of the 'B' side with a wild guitar solo edited-out from the later Capitol release.

After **Evil** split, Jeff Alan, John Doyle carried on for a while under the bizarre monicker **Fruit Eating Chicken** and **Drek** with Montells members' George Walden and Danny Murphy. John Doyle quit shortly afterwards, being replaced by Frank Milone (who had played in a later line-up of **Evil**), and they changed name again to **Smack**.

Jeff Allen led an **Evil** reformation in 1994-95, and also played with U.K. combo **Flea**.

Evil and The Montells have recently been the subject of a vinyl retrospective LP entitled *You Can't Make Me*. The **Evil** tracks include: *I'm Movin' On, I Know I'll Die, Always Runnin' Around* and two versions of *Whatcha Gonna Do About It*.

(Max Waller)

Evil Encorporated

TOP

Personnel:

FRANK DUNLAP	A
DOUG GENT	A
BOB JAMES	A
EDDIE MICHEAL	A

NB: Eddie Micheal misspelt "Michael" on 45 label.

45s:

1	Hey You/The Point Is	(Scene SR 101)	Dec. 1967
2	Baby It's You/All I Really Want To Do	(Scene SR 102)	1968

From Oak Hill, Scarbo and Fayetteville, West Virginia. Both sides of their first punk 45 can be heard on *Highs In The Mid-Sixties, Vol. 22, The South, Part 2*. The flip has also resurfaced on *Punk Classics, Vol. 1* and *60's Choice, Vol. 1*. The 2nd 45 is an undistinguished garage ballad with lots of 'sha-la-la's', backed by a decent Byrds cover. The latter is featured on *From The New World Vol.1*.

(Max Waller/Mike Markesich)

The Evil I

Personnel incl:
GEOFFREY McCABE A

45:

1	Love Conquers All/I Can't Live Without You	(Bridge Society 25-66)	Dec. 1966

NB: (1) reissued in 1992 (Frog FR-02) as a limited edition of 300.

The band came from Lingleston, Pa. and their forte was moody garage-psych with a Doors flavour vocally, especially on *Love Conquers All* which is memorable more for the fluid meanderings of its keening lead. The flip is a more shambolic affair with growling fuzz and a not-quite-great solo.

You'll also find *Love Conquers All* on *Psychedelic Unknowns, Vol. 1* plus the *Psychedelic Unknowns (EP)*; whilst the flip is on *The Cicadelic '60s, Vol. 5* (LP) and *The Cicadelics Vol. 4* (CD).

(Max Waller)

The Excels

Personnel:

- JAMES GOODE gtr A B
- DANNY GOODE bs A B
- ROGER BENNETT ld gtr A
- GIB HARRIS drms A B
- RON VERMILLION ld gtr B

45s:

1. Let's Dance/Walking The Dog (Gibson 210) 1965
2. Merchant Of Love/The First Kiss (Gibson) 1965

Formed in McKinney, Texas in 1963 taking Chuck Berry as their inspiration. 1,000 copies of their first 45 were pressed and sold exclusively at Gibson Discount Centres. The 'A' side can be heard on *(Texas) Flashback, Vol. 1*. A fast rock 'n' roller it gets underway with a drum roll. The 'A' side of their next 45 was a ballad and the flip a raucous instrumental. Bennett was eventually drafted, so Vermillion, a trained jazz musician came in to replace him on lead guitar during 1967. This new line-up soon fell apart and not even a change of name to The Shags in their final days could prevent this.

The Ex-cels

45:

1. Like A Dream/Sorrow And Pain (Coral 62482) 1966

From Gloversville, New York, this seems to have been a one-off venture for Coral. The 'A' side, has a shuffle rhythm and a great but short guitar break. It has also resurfaced on *Sixties Rebellion Vol's 1 & 2* (CD) - which lists them as Californian... and *A Journey To Tyme, Vol. 4*.

(Max Waller / Mike Markesich)

Excentrics

45:

1	Hold Me Tight(I Feel So Fine Inside)/What Can I Do (Glo Lite GL-97) What Can I Say	1965

Invasion sounds are to the fore on this Memphis label 45, where Merseybeat meets Kinks riffs. Both sides are compiled on *Bad Vibrations Vol. 2* and the B side is also on *Prisoners Of The Beat*.

(Max Waller)

The Exception(s)

Personnel incl:
PETER CETERA
KAL DAVID
JAMES VINCENT DONLINGER
MARTY GREBB/GREBE
BILLY HERMAN
JAMES NYEHOLT

EP:

1	A ROCK & ROLL MASS EP	(Flair 810)	1966

NB: (1) features six different rock songs with words taken from various religious prayers. The best song (relevant to this book) is *Glory To God*, a garagey-sounding tune written to the words of the Christian prayer, and features Cetera on lead vocal. It was issued in a colour cardboard picture sleeve featuring a live shot of the band.

45s:

1	Searchin' / Day Dreamin' Of You	(Tollie 9007)	1964

2	Come On Home / Dancin' Danny	(Tollie 9043)	1965
3	Down By The Ocean / Pancho's Villa	(Cameo 378)	1965
4	As Far As I Can See / Girl From New York City	(Quill 114)	1966
5	As Far As I Can See / Girl From New York City	(Capitol 5982)	1967
6	Business As Usual / My Mind Goes Traveling	(Capitol 2046)	1967
7	You Don't Know Like I Know / You Always Hurt Me	(Capitol 2120)	1968

NB: (5), (6) and (7) as **The Exception**.

This outfit merits an entry, since members would go onto better-known outfits. In particular: Kal David - Rovin' Kind, Illinois Speed Press, H.P. Lovecraft and Fabulous Rhinestones; Marty Grebe - Buckinghams and Fabulous Rhinestones; Pete Cetera - Chicago; Billy Herman - Aorta and New Colony Six; James Donlinger - Aorta; and James Nyeholt - Aorta. Musically **The Exceptions** material is outside the style confines of this book, being in a soulful or slick lounge-band mould.

They were latterly known as **The Exception** on the Capitol 45s, before the main body of the band decided on a change of style and identity to become Aorta. *As Far As I Can See* and *Business As Usual* are featured on the CD comp *The Quill Records Story*.

An **Exceptions**, said to be from Rockford, Illinois put out the following 45 - can anyone confirm if this is the same group or not? Note the label name and "Jim VINCENT Donlinger" - it could be a coincidence of course.

1. Get Down / This Time Boy PS (Vincent # unkn) 196?

(Max Waller/Mike Markesich)

Exchequers



45:

1	Is There Some Girl/Greensleeves	(Boom C45-115)	1965

NB: (1) issued on green vinyl.

La Crosse, in the far west of Wisconsin, was home to this folk-rock outfit, whose Is *There Some Girl* was the usual blend of 12 string guitars and melodic harmonies. You'll find it on *Cicadelic Sixties, Vol. 11* and on Leaving It All Behind.

(Vernon Joynson/Max Waller)

The Executioners



Personnel:

- ANDY GLISTA bs A
- TERRY GRIMM drms A
- DICK STRONEY keyb'ds A

- ED WASACZ ld gtr A
- RICHARD YEAGER sax, vcls A
- ROGER LEWIS gtr

45s:

1. The Guillotine/I Was Wrong (Sunburst 108) 196?
2. Don't Put Me On /The Noose (Action 500) 1965
3. Dead End (Pt. 1)/(Pt. 2) (Action 502)) 1965
4. I Want The Rain (Pt. 1)/(Pt. 2) (instr) (Swan 4259) 1966

NB: (1) later issued on Itzy (4).

An Youngstown, Ohio-based outfit which started off as a frat-house sax instrumental band and later turned "punk". Their first 45 is pretty cool, with each verse punctuated by the sound of a blade slamming down, and their second, *Don't Put Me On* was an a typical punk song with a good beat.

The Action label was run by the bands drummer, but later in 1965 they signed to the nationally distributed Swan label. The result, *I Want The Rain*, was another punk effort with no mean commercial appeal. Sadly, it made little impression at the time. Roger Lewis was briefly a guitarist in this group and would team up with Dick Stroney again in the Poppy.

Compilation coverage has included: *Don't Put Me On* on *Midwest vs. The Rest*; *I Want The Rain (Pt. 1)* on *60's Choice, Vol. 1* and *I Want The Rain (Pt. 2)* on *Everything You Always Wanted To Know...* (CD).

(George Gell/Max Waller/Mike McKay)

The Executioners

TOP

45s:

1. You Won't Find Me/Haunting My Mind (Vermillion 269) 196?

A different band from Accokeck in Maryland whose Vermillion 45, can be found on *Scum Of The Earth, Part 2*.

Exit

TOP

ALBUM:

1. EXIT (Better Daze Records) 1969

An obscure compilation of folk acts, featuring the group **Exit**. The album is somewhat scarce, but overall not very interesting.

The Exkursions



Personnel:

FYL JOHNZEN	drms	A B
MIKE JOHNSON	gtr, vcls	A B
LEON WILSON	gtr, vcls	B

ALBUM:

1(B) THE EXKURSIONS (private press) 1971

NB: (1)reissued on CD (Hidden Visions AC-025) 1998.

A Christian rock band who formed in Chicago in 1968. The album is predominantly in a heavy bluesy style with many Hendrix inspired moments and some fleeting jazz influences, occasionally enhanced by good use of fuzz.

For all its overtly religious themes and lyrics however, it doesn't come across as spiritually uplifting or inspiring and could have done with some lighter 'n' brighter shades. If interested check out the *Holy Fuzz* compilation first. It contains two of the better album tracks - *Dry Ground* and the heavily-fuzzed *It's Been Set Down*.

(Max Waller)

The Exotics

Personnel:

- ROBERT PRICE vcls
- BLAIR SMITH ld gtr, vcls
- TOM SPALDING gtr
- GEOFF WEST bs
- CHRIS BROWN drms
- ANDY MICHLIN keyb'ds
- LAURRY MICHLIN keyb'ds

45s:

1. I Said 'Hey Little Girl'/ I Want Your Good Loving Bad (Nonsuch 817-93) Early 60s
2. Hey Little Girl/Madge's Blues (Polly 100) 196?
3. Morning Sun/Fire Engine Red (Monument 984) 1966
4. Come With Me/Hymn To Her (Tad 2410) 1967
5. Queen Of Shadows/I Was Alone (Tad 6701) 1967

Hailing from Dallas in the second half of the sixties, this band are well covered in subsequent compilations. *Flashback, Vol. 5* features the 'A' side of their first 45, whilst *Flashback, Vol. 4* includes both sides of the second. *Cicadelic '60s - Vol. 1* includes the three tracks covered in the Flashback series and the 'A' side of their final 45. However, a whole side of *Texas Punk.- Vol. IV - Dallas Psychedelic Gold* is allocated to the band featuring their

six 45s cuts and two unissued songs *Come With Me To Chevrolet* (a more commercial version of *Come With Me*) and *Alone Again*. *Come With Me* was later covered by The Chesterfield Kings on their *Here Are The Chesterfield Kings* LP. Musically **The Exotics** played strong melodies in a folk-rock vein with occasional psychedelic touches - well worth a listen. The first 45 was issued as Robert Price & The Exotics.

Guitarist, Blair Smith was also responible for the lead guitar work on Scotty McKay's version of *Train Kept A Rollin'* - which is often miscredited to one Jimmy Page!

A 1998 Collectables' CD *The Thingies Have Arrived!!* (featuring The Thingies and Morning Dew) contains eleven **Exotics** tracks, including unreleased versions and two radio adverts.

(Max Waller / Vernon Joynson)

The Experimental Blues Band

TOP

45:

1. Fifty Miles Back/Opus # 1 (Counterpart 2601/2) 1967

A sought-after item on this interesting Ohio label, the 'A' side of whch has been described as wild fuzz garage with screams, whilst the flip is a mid-slow brooding folk rocker. The band came from Cinncinati, Ohio. (Max Waller / Mike Markesich)

The Express

TOP

Personnel:

- DON ANDERSON
- REX CAUGHROM keyb'ds
- SONNY LEDET ?
- DENNIS MAXWELL

45:

1. You Gotta Understand/Long Green (Piccadilly 226) 1966

Originally from Oklahoma City in 1962, where they were known as The Juveniles, they relocated to Portland, Oregon in 1964. Operating now as **The Express** they played there until 1969 and recorded this one mini classic. The 'A' side, a kinda grungy R&B effort, can be heard on *Highs In The Mid-Sixties, Vol. 16: The Northwest, Part 3. Vol. 7* of the same series features the flip, which was a pretty credible version of one of The Kingsmens' classic songs. (Max Waller/Darryl F. Riffero)

Denny Ezba

TOP

45s:

1. Sunny Side of My Life/The Last Man (Quanta Q-271)
2. Mary Diane/Brighter Tomorrows (Renner RR-213)
3. Mister Blue/Bald Headed Lena (Jox 061) 1967
4. I Want To Love/Cleo's Back (Jox 064) 1967
5. I'm A Back Door Man/Susie Buffalo (Jox 068) 1968
6. Santa Fe/Dimples (Dome 1238) 1968
7. Raining In My Heart/Cindy (Tear Drop 3072) 1968/9
8. Queen Mary/It's A Cryin'Shame (Tear Drop 3225) 1969
9. Queen Mary/It's A Cryin'Shame (Jamie 1377) 1969

NB: (1) to (4) as **Denny Ezba and The B.F.B.A.**. (5) as **Denny Ezba and The Goldens**. (6) to (9) as **Denny Ezba's Gold**.

A durable Texan musician who fronted a number of punk outfits in the late sixties. The first of these **Denny Ezba and the B.F.B.A.** were responsible for the first four 45s. The fifth was credited to **Denny Ezba and The Goldens**, who by the time of the last four had become known as **Denny Ezba's Gold**. These punk combos included at various times Mike Nesmith (later of The Monkees), M. Forney, Augie Meyer and Harvey Kagen (who achieved some success with the Sir Douglas Quintet), Keith Allison (who went on to Paul Revere And The Raiders) and Mike O'Dowd (later of Augie Meyer's Western Head Band). As for **Ezba**, he later embarked on a solo career recording an LP *Greatest Hits of 4,000 Years Ago* (Texas Re-cord ?) during the 1980s.

Brainshadows Vol. 2 CD includes the up-tempo *Dimples*.



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The Fab Four *to* Family Tree

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Fab Four
- The Fabs
- The Fabulous Apostles
- The Fabulous Depressions
- Fabulous Pack
- The Fabulous Pharaohs
- The Fabulous Prophets
- Faces In The Crowd
- The Factory
- The Factory
- Facts of Life

The Fab Four



45s:

1. Now You Cry/Got To Get Her Back (Brass 311) 1964
2. Now You Cry/Got To Get Her Back (Coral 62479) 1964
3. Welcome Me Home/Oop Shoobee Doop (Melic 4114) 196?
4. Happy/Who Could It Be (Brass 314) 1966
5. I'm Always Doing Something Wrong/Young Blood (Brass 316) 1966
6. River Days/Got A Feeling In My Body (Pearce 5842) 196?

A Kansas City, Missouri band. You'll find both *Happy* and *I'm Always Doing Something Wrong* on the cassette compilation, *Monsters Of The Midwest, Vol. 1*. Previously known as the Fabulous Four they would later change their name to Kansas City - either way one was left in no doubt as to where "they were coming from" or where they were from! (Max Waller)

The Fabs



Personnel incl:

- BOB ELLIS drms

45:

1. That's The Bag I'm In/Dinah Wants Religion (Cotton Ball 1005) 1966

Formed in 1966, the liner notes to *Back From The Grave* states that they originated from Fullerton, California, and that they wound up on the Texas Cotton Ball label via a business associate of their drummers mom. Whatever the story, their sole stab for stardom was a pretty good 45. You can check out the 'A' side on *Back From The Grave, Vol. 1* and *Songs We Taught The Fuzztones* whilst you'll also find the flip on *Flashback, Vol. 6, Back From The Grave, Vol. 4* and *Acid Dreams Epitaph* CD. (Max Waller)

The Fabulous Apostles

TOP

45:

1. Dark Horse Blues/You Don't Know Like I Know (Shana 097) 1968

This outfit originated from Wichita, Kansas. Recorded in L.A. at the home studio of boy genius Michael Lloyd, Kim Fowley is thought to have been lurking somewhere here too... The 'A' side of their 45 is written by WCPAEB's Shaun Harris and Michael Lloyd (of numerous other projects beside). The 'B' side is presumably the Hayes/Porter ditty favourite with soulful garage bands (Mauds, Pied Pipers etc). *Dark Horse Blues* can also be heard on *Glimpses, Vol. 4* and the *Midwest Garage Band Series: Kansas* CD.

(Max Waller / Joe Foster)

The Fabulous Depressions

TOP

Personnel:

- JIM DAUER bs A B C D
- PHIL GROEBNER ld gtr A B C D
- PETER KITZBERGER organ A B C D
- JOHN TRETAULT drms A
- GREG DEBERRY drms B
- TIM LINDSAY ld vcls B C
- RANDY EVANS ld vcls D
- JOHN GINKEL drms C D

45:

1. I Can't Tell You/One By One (Mead 123167) 1967

Formed in 1964 these wonderful chaps were from New Ulm, Minnesota. They'd earlier used various names like Wholly Moses, Brain Police, Manic Depression and Great Depression. Their first drummer was an 11 year old. John Tretault came in on drums, although in 1966 he left and was replaced by Greg DeBerry from Iowa. Around the same time they recruited Tim Lindsay, a talented singer, who got them lots of work around Minnesota and northern Iowa.

After a short while Greg DeBerry was forced to leave the band when his father's business required him to be

transferred out of town and John Ginkel who'd previously played with another local band, The Shags, was welcomed into the fold (he was Peter Kitzberger's next door neighbour). Shortly after Tom Lindsay departed to join The Royal Emperors (an Owatonna, Minnesota band) and a new vocalist Randy Evans, from the Lake Crystal area, was recruited in his place. His vocal range was well suited to the 'harder' rock and roll and blues the band was now playing. This line-up (D) recorded the band's sole 45. The 'A' side, which later resurfaced on *Root "66", Vol. 1*, was a song of teenage love with a scorching fuzz guitar break by Phil Groebner. The flip was a good cover of a Blues Magoos' tune.

Fabulous Pack

45s:

1. * Harlem Shuffle/I've Got News For You (Lucky Eleven 003) 1968
2. Wide Trackin'/Does It Matter To You Girl? (Lucky Eleven 007) 1968

* Issued as by The Pack.

Wide Trackin' can be heard on *Mindrocker, Vol. II*. From Detroit, Michigan, this is Terry Knight & the Pack minus Terry, who decided he'd make more money for less effort as their manager.

The Fabulous Pharaohs

45s:

1. Church Key/Route 66 (Three Star 2668) 196?
2. Hold Me Tight/Sometimes I Think About (Reprize 36-22-36) 196?
3. Talkin' Bout You/Sometimes (Reprize 38-22-38) 196?

This outfit was part of Delaware's contribution to the garage-rock scene. Their first 45, *Church Key*, a grungy rocker about the evils of alcohol, was not very memorable. You'll find it on *Garage Punk Unknowns, Vol. 4* and another of their offerings, *Hold Me Tight*, can be heard on *Psychedelic Unknowns, Vol. 6*. (Max Waller)

The Fabulous Prophets

45:

1. Gertrude/? (Combo 1000) 196?

Gertrude can be heard on *Scum Of The Earth, Part 1*. From Nashville, Tennessee, they were also known as Larry Herman & the Fabulous Prophets.

Faces In The Crowd

45:

1. Clouds Of Doubt / Lonely Beach (Del-Nita 60941)1966

Clouds Of Doubt has resurfaced on *Hipsville 29 B.C., Vol. 2* and the band hailed from Cleveland, Ohio.

(Max Waller / George Gell)

The Factory

Personnel:

LOWELL GEORGE	ld gtr	A B
MARTIN KIBBEE	bs	A B
WARREN KLEIN	gtr	A
CARY SLAVIN	drms	A
DALLAS TAYLOR	drms	A
RITCHIE HAYWARD	drms	B
(EARL PALMER	drms	B)
(EMIL RICHARDS	perc	B)
(FRANK ZAPPA	vcls, piano	B)

ALBUM:

1(A)	LIGHTNING-ROD MAN	(Bizarre/Straight R2 71563)	1993

NB: (1) is a CD retrospective, issued as **Lowell George and The Factory**, and manufactured and marketed by Rhino. Also released in Europe by Edsel (EDCD 377) 1993.

45s:

1	When I Was An Apple/Smile, Let Your Life Begin	(UNI 55005)	1967
2	No Place I'd Rather Be	(UNI 55027)	1967

NB: (2) with Emil Richards.

A Los Angeles band. Line-up 'B' recorded a three track demo on the 18th August 1966, two tracks from which appeared on the first UNI 45, with the third, *Candy Cane Madness* finally appearing on Demon's *Microdelia* CD comp. Their second 45 is a rework of a Gene Vincent composition which they turned into a late sixties punker by adding a screaming fuzztone guitar. Both of their 45s were produced by ex-Teddy Bear, Marshall Lieb and he also cut four or five additional tracks at the time.

The band's main significance was that Kibbee, Klein, Hayward and Taylor later played with Fraternity Of Man, the late Lowell George played with The Mothers of Invention, and achieved greater fame as an original member of Little Feat with Hayward. Dallas Taylor was also one of the two original drummers with the revered Clear Light and would later occupy a very successful seat behind Crosby, Stills, Nash (& Young).

Frank Zappa also cut some tracks with **The Factory** at Original Sound studios in 1966, and financed / produced / played on several more between '67 - '69. None were released at the time, but two have recently been released on

Lightning Rod Man CD by Rhino (*Lightning Rod Man* and *The Loved One*). The retrospective also contains another thirteen tracks including a live version of *Candy Cane Madness*, two post-Factory cuts: *Framed*" and *Juliet*; and studio versions of *Lost* (great garage pop), *Slow Down*, *Smile*, *Let Your Life Begin*, *Sleep Tonight*, *No Place I'd Rather Be*, *Hey Girl*, *Changes*, *Crack In Your Door*, *Teenage Nervous Breakdown* and *Candy Cane Madness*.

An interesting aside on **The Factory** is that they appeared in two '60's sitcoms: "F-Troop" (as The Bedbugs in a starring role) and "Gomer Pyle" (performing as a bar band... where both *Lost* and *Candy Cane Madness* can be clearly heard in the background).

Other compilation coverage has also included: *No Place I'd Rather Be* and *Smile, Let Your Life Begin* on *California Acid Folk.*

(Stephane Rebeschini)(Vernon Joynson / Max Waller / Joe Foster / Mike Dugo / Stephane Rebeschini)

The Factory

TOP

45:

1. High Blood Pressure/Lovely Path (USA 922) 1969

From Chicago. Their late '60s rock version of *High Blood Pressure* was originally done by '60s frat outfit Huey "Piano" Smith & The Clowns and can also be heard on *Pebbles, Vol. 7* (CD) and *Mindrocker Vol. 2*.

According to the *Pebbles* sleevenotes, this outfit consisted of ex-members of The Ides of March and Little Boy Blues.

Facts of Life

TOP

Personnel incl:

- BRUCE KLAUBER drms

45:

1. I've Seen Darker Nights/All In Good Time (Frana 59) 1967

From Bala-Cynwyd, which is a suburb of Philadelphia in Pennsylvania, this outfit formed in 1966 when a group of ninth formers came together at Bala-Cynwyd Junior High School. *I've Seen Darker Nights* is a pretty typical sixties garage record with up-front organ, lots of fuzz and some adventurous drumming tor the times. You can check it out on the *Crude PA* compilation. The flip, however, is bereft of fuzz and is a very doleful garage-ballad (sniff). Both sides of the 45 were written by Yampolsky - another member of the band, perhaps?

Bruce Klauber went on to become one of Philadelphia's top jazz drummers.

(Max Waller)



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The Fab Four *to* Family Tree

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Faine Jade
- The Fairviews
- Faith
- Falcons
- Fallen Angels
- The Fallen Angels
- The Famen
- Family
- Family
- Family of Apostolic
- Family Tree

Faine Jade



TOP

ALBUM:

1. INTROSPECTION - A FAINE JADE RECITAL (RSVP ES 8002) 1968
2. IT AIN'T TRUE (Distortions 1007) 1992

NB. (1) was reissued on Psycho (13) in 1983. More recently the album has been released on CD with four bonus tracks, plus the 'missing' *Piano Interlude* which was recorded for the album, but left off at the time it was originally released (Sandiland SL 8002) 1993 and (Big Beat CDWIKD 141) 1995.

EP:

1. FAINE JADE (Distortions DB 1009) 1992

NB: (1) contains *December's Children* from the *It Ain't True* retrospective, plus *You're All I Gotta Do*, *Crazy World* and *Widow Woman, Willow Woman*.

45s:

1. Can't Get You Out Of My Heart/Look At Me (Ye Old King 1000) June 1966
2. Love On A Candy Apple Day/It Ain't True (Providence 420) 1966
3. Doctor Paul/Introspection (RSVP 1130) 1967
4. Doctor Paul /Don't Hassle Me Part 2 (PS) (Distortions DB-1013) 1993

NB: (1) as The Rustics, limited to 100 copies, this now fetches in excess of $100. (4) contains two previously unreleased demos from 1967.

Faine Jade was an East Coast solo artist based around Boston. The album contains two outstanding tracks *People*

Games Play - complete with sounds of the jungle - and the subtle *Cold Winter Sun Symphony In D Major*. Both tracks are also featured on *Endless Journey, Phase 2* and you can also find another classic cut *The Ballad Of The Bad Guys* on *Psychedelic Crown Jewels Vol. 1* (CD). The remainder of the album is experimental, but not outstanding (though some regard it as an absolute classic). It is, however, quite a significant collectable.

It Ain't True, is a limited edition release of previously unreleased demos and acetates. Side one consisting of **Faine Jade**'s earlier outfit The Rustics, which led to him and Nick Manzi being signed up as staff writers for Laurie Records in 1966. The Rustics did issue one single on their own label, which also appears on the Distortions album, but towards the end of the year Nick Manzi left to join Bohemian Vendetta. **Faine** then signed a solo deal with Laurie subsiduary, Providence, which resulted in the *Love On A Candy Apple Day* 45 with his brother Jeff Jade on drums, and founding Illusion member Bruce Bradt on organ. The 'B' side, *It Ain't True,* is an excellent psychedelic number and can be heard on *Acid Dreams, Pebbles, Vol. 8, Mindrocker, Vol. 5, Journey To Tyme, Vol. 2, Mayhem And Psychosis, Vol. 1* and *Acid Trip From The Psychedelic Sixties.*

In late '67, **Faine** recorded demo versions of *Cold Winter Sun* and *I Lived Tomorrow Yesterday,* backed by the Bohemian Vendetta, which led to the deal with New York independent label for the *Instrospection* album. The band also backed him on the album, along with Bruce Brandt and Randy Skrha (who filled in for Jeff Jade - who was in Vietnam at the time). Bruce also co-wrote two of the songs on the album. The recent CD reissue, includes a linking piano section *Piano Interlude* omitted by the record company at the time because of it's uncommercial nature, as well as three album demos, and a '90s tribute to John Lennon.

Where *Introspection* captures the arguably naive atmosphere of '67, and naked openess that the use of psychedelics represented, Vietnam polarised poltical opinion, which **Faine** articulated on a 1969 recording *USA Now* before moving to Florida and working with pre-Allmans outfit Second Coming. Later he rejoined Nick Manzi and Bruce Brandt as Dust Bowl Clementine who released one album *Patchin' Up* on Roulette (1970) and opened a studio in Long Island.

Faine recently had a local hit with *Mario Taxes,* a song about the state of affairs in New York.

For more information check **Faine Jade**'s website: http://www.fainejade.com

(Vernon Joynson / Ivor Trueman / Max Waller)

The Fairviews

TOP

45s:

1	Ya Gotta Be Real Good, Baby/Twinkee Lee	(Spin It 120)	1964
2	Cry Over Mary Lou/Little One	(Spin It 121)	c1965
3	Nightmares/Little Baby Of Mine	(Spin It 122)	c1965
4	Windy City/Big Joke	(Spin It 123)	1966
5	A New Direction/Discomboober	(Spin It 124)	1966

NB: (5) as Fairviews with The 5th Dimensions.

The *Windy City* 45 features decent mid-tempo garagey-beat that sounds more like 1965, with its early Byrds and British Invasion influences. A garage band from Burbank, California. They were managed by Sunset Strip enterpreneur Bud Mathis, whose retrospective compilation *Take The Brain Train To The Third Eye* (Bachus Archives BA 1147) 2000, includes *A New Direction,* plus an unreleased version of *Discomboober* featuring Bud Mathis on vocals.

Nightmares can also be heard on *Boulders Vol. 8.*

(Max Waller/Mike Markesich)

Faith

ALBUM:

1	FAITH	(Brown Bag)	1973

A mediocre heavy rock in the style of Rare Earth. They were also known as Limousine.

(Stephane Rebeschini)

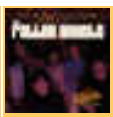
Falcons

45:

1. There's A Tear/I Gotta See Her (Strafford 6504) 1966

I Gotta See Her gained belated appreciation and reputation via its inclusion on the five-star comp *Psychotic Moose And The Soul Searchers*. A great Kinks-type riffin' punker with fuzz and atmospheric harmonica, totally at odds with the insipid Merseybeat flavoured lounge-ballad on the 'A' side. Now both can be experienced on *The Strafford Story* CD. According to the CD leaflet, the band actually hailed from Upstate New York and would be known later as the Franklin Brothers, after they'd recorded 2 further unreleased tracks in 1969, also featured on the CD - *Rape The Wind* and *When Mother Nature Was A Girl*. (Max Waller)

Fallen Angels



Personnel:

JACK BRYANT	vcls, bs	A B
HOWARD DANCHIK	keyb'ds, flte	A
WALLY COOK	drms	A B
RICHARD KUMER	drms	A
JACK LAURITSEN	gtr, sitar, vibes	A B
KEVIN ARMSTRONG	bs	B
TOM MANSELL	drms	B
LARRY WILLIS	keyb'ds, B-3	B

ALBUMS:

1(A)	FALLEN ANGELS	(Roulette SR 25358)	1968
2(A)	IT'S A LONG WAY DOWN	(Roulette SR 42011)	1968
3(B)	RAIN OF FIRE	(Wild Child! 05852)	1998

NB (2) has recently been repressed. (3) CD only.

45s:

1	Everytime I Fall In Love/I Have Found	(Laurie 3343)	1966
2	Have You Ever Lost A Love?/A Little Love From You Will Do	(Laurie 3369)	1966
3	Room At The Top/Your Friends Here In Dunderville	(Roulette 4770)	1967
4	Hello Girl/Most Children	(Roulette 4785)	1967
5	Room At The Top / Most Childen Do (PS)	(Philco HP-23)	c1968
6	Everything Would Be Fine/Hid And Found	(Sun Dream 704)	1974

NB: (5) is a 'Hip Pocket' 45 - a 4" flexi in a pic envelope, a series issued by Philco. (6) was recorded in 1969 but released posthumously on manager Tom Traynor's local label.

Operating out of Washington D.C. this band was formed in 1965 when Wally Cook and Ned Davis of the Young Rabbits teamed up with Jack Bryant and Charlie Jones. Initially called the Disciples, then the Uncalled Four, they eventually settled on the **Fallen Angels**. Drummer Rocky Isaac was also a member at one point (he was formerly with the Tejuns, the Creatures, and later Cherry People, and of course in the '70s Joe Walsh's Barnstorm) but his place was eventually taken by Richard Kumer from the The Mad Hatters by the advent of the first LP. Lauritsen had also replaced Charlie Jones by then and Danchik had been added to make it a quintet.... Their first album has a nice paisley cover and consists of competent rock with some pleasant psychedelic interludes. The second album carried on from where the first had ended. Three tracks in particular - *One Of The Few Ones Left, Something New You Can Hide In* and *I'll Drive You From My Mind* - stand out, being full of melodic guitar work, climbing keyboards and sensitive vocals.

The band split in 1969 but in 1974 a retrospective 45 was released on their manager's own-label 45. This has an acoustic mellow rock sound until some mean guitar kicks in, and is notable for affected 'vibrato' vocals. The flip is dull by comparison and full of la-la-la-la-la's.

Both original albums are worth searching for and the second has been repressed. You can also find twelve album tracks on each of the Collectables CDs *Roulette Masters, Part 1* and *Part 2*.

In 1998, **The Fallen Angels** returned with a new CD *Rain Of Fire*. *Every Time I Fall In Love* and *Everything Would Be Fine* are updated and accompanied by eleven new tunes (all bar one by Jack Bryant). Purists who expect a time-warp back to their garage and psych sounds of 1967/8 will be disappointed; but for those without such unrealistic preconceptions, this is accomplished and mature rock with blues, folk and country influences (just the odd spot of rust in the vocals department).

Compilation coverage has included: *Have You Ever Lost A Love?* on *Mindrocker, Vol. 10* whilst their decent cover of Arthur Lee's *Signed D. C.* resurfaced on *Psychedelic Moods - Part Two*.

For a comprehensive lowdown on the band check out issue #9 of Jeff Jarema's excellent Here 'Tis fanzine. Alternatively check their website: http://www.thefallenangels.com.

(Max Waller)

Fallen Angels

Personnel:

- CHRIS BANDLER
- JAY KERR

- DAVE STEVENSON
- RICHARD ZIPPLE

45:

1. Bad Woman/Pimples And Braces (Eceip 1003/4) Dec. 1970

A different bunch who were formed at Syracuse University in Syracuse New York in 1965. *Bad Woman* was recorded in 1966 but not presssed until Ron Wray put it out on Eceip (Piece backwards) in the early '70s. *Bad Woman* remains a classic example of U.S. garage punk influenced by both british and U.S. success stories.

Compilation coverage has so far included: *Bad Woman* on *Songs We Taught The Fuzztones, The Best Of Pebbles, Vol. 2, Pebbles (CD), Vol. 1, I Was A Teenage Caveman* and *Off The Wall, Vol. 2*.

(Frank Brandon III / Max Waller)

The Famen

TOP

Personnel incl:
WAYNE WHITE A

45s:

1	Time Is Slipping Away / Crackin' Up	(X-Pose # unkn)	1966

From the Atlanta, Georgia region, this outfit released a total of four 45s in 1965-6 on the Delta Ltd., X-Pose and World Wide labels. Their crackin' version of Bo Diddley's *Crackin' Up* (also tackled by The Gants) appears on *Sixties Rebellion Vol. 1*. Group-leader Wayne White lent one of his compositions, *Laugh In My Face*, to The (Swingin') Apolloes for their debut 45 - hear it on Psychedelic Crown Jewels Vol. 3.

(Max Waller/Mike Markesich)

Family

TOP

45s:

1. Face The Autumn (one sided promo) (USA 886) 1967
2. Face The Autumn/So Much To Remember (USA 886) 1967
3. San Francisco Waits/Without You (USA 894) 1968

This group of studio musicians was put together, in Chicago, by USA records staff producer, Bobby Whiteside. San Francisco Waits, a flower-pop single, which successfully captures the Californian sunshine in its chorus, can also be heard on *Mindrocker, Vol. 2*.

Family

45:

1. I Wanna Do It/A Song (Teen Town 119) 1968

A different Wisconsin band who recorded a version of The Strangeloves' *I Wanna Do It* in 1968. Several garage bands recorded this and **Family**'s version, which can be heard on *Highs In The Mid-Sixties, Vol. 15*, is unexceptional.

Family of Apostolic

Personnel:

BOB BERKOWITZ	piano, organ	A
JERRY BURNHAM	bs, drms, vcls, wind	A
LYNDON HARDY	vcls	A
PETER SMITH	bs, oud	A
DEIRDRE TOWNLEY	vcls	A
GILMA TOWNLEY	drms	A
JOHN TOWNLEY	gtr	A
JAY UNGAR	violin, mandolin, vcls	A
and many friends.		A

ALBUM:

1(A)	FAMILY OF APOSTOLIC (dbl)	(Vanguard 79301)	1968

45s:

1	Saigon Girls/Water Music	(Vanguard Apostolic 35081)	1968
2	Just Another Day/Did You Leave Your Heart Behind?	(Vanguard 35122)	1969

NB: (1) Some copies in picture sleeve, on which the artists name appears to be 'The Spirit Of Khe Sahn', although the label still credits **The Family...**, other copies shown as by John Townley and The Apostolic Family. (2) is non-LP.

A New York band, sometimes acoustic, at others they sounded rather like The Fugs. Two of the weirder album cuts, *Saigon Girls* and *Water Music* were also released on 45.

Apart from *Saigon Girls* (a Bonner/Gordon song), all their material was original and penned by the Townleys, Jay Ungar or Bob Berkowitz. Some were in fact rearranged trad folk songs (notably *Fiddler A Dram*, also recorded by The Youngbloods).

John Townley founded the Apostolic studios in New York, and had earlier played guitar with Gordon and Bonner in The Magicians. He was managing his Apostolic studio when he signed a distribution deal with Vanguard for the productions of his label, Apostolic (artists included Far Cry, Boa Constrictor and Everything Is Everything). He was later involved in Gospel and, in 1979, released an solo album in England *John Townley* (Harvest ST 12007).

Jay Ungar later joined Cat Mother and was active on the folk scene.

(Vernon Joynson / Max Waller / Stephane Rebeschini)

Family Tree

Personnel:

- BOB SEGARINI gtr, vcls, keyb'ds A B C D
- BILL WHITTINGTON bs, gtr A B C
- NEWMAN DAVIS drms A
- MIKE OLSEN (LEE MICHAELS) keyb'ds A
- MIKE DURE gtr B C D
- VAN SLATTER drms B C D
- BILL 'KOOTCH' TROACHIM bs, vcls C D
- JIM DECOCQ keyb'ds D

ALBUM:

1. (D) MISS BUTTERS (RCA LSP 3955) 1968

45s:

1. Prince Of Dreams/Live Your Own Life (Mira 228) 1967
2. Do You Have The Time?/Keepin' A Secret (RCA 9184) 1967
3. Slippin' Thru My Fingers/Miss Butters (RCA 9565) 1968
4. He Spins Around/She Had To Fly (RCA 9671) 1968
5. Terry Tommy/Electric Kangaroo (Paula 329) 1970

Segarini and Whittington formed this band when The Brogues dissolved in late 1965. They based themselves in San Francisco. In the summer of 1966 they signed for Mira issuing the above 45. The 'A' side was a folk-rocker notable for strong vocals and a prominent harp which resurfaced on the *Mindrocker, Vol. 8* compilation in the early eighties. The flip side merged folk rock and Merseyrock. A further seven tracks were also recorded for Mira to put out on an album which never materialised. (The tracks were *Good Day, May I Ride Wlth You, He Doesn't Come Around, Up In The Alr, Beggar, She Reads Magazines* and *Observations*.) After this Mira release, which was a minor hit in Northern California, the group were offered a recording contract by RCA and made the above concept album which was rather ahead of its time and Beatiesque in inf luence. The *Miss Butters* 45 was also taken from the album. The others were non-LP. As neither the album nor the singles sold RCA dropped the band in 1969. Segarini and DeCocq later formed Roxy. Olsen pursued a solo career as Lee Michaels and Segarini and Kootch were later in The Wackers. Segarini also recorded a series of solo albums in the late seventies.

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The Fanatics *to* Farquahr

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Fanatics
- Fancy
- The Fantastic Dee-Jays
- Fantastic Zoo
- Fantasy
- Fanz
- Fapardokly
- Far Cry
- Fargo
- Fargo
- Richard Farina
- Farm
- Farm
- The Farm Band
- The Faros
- Farquahr

The Fanatics

TOP

Personnel incl:

- NEAL FORD
- LARNIER GREGG

45:

1. I Will Not Be Lonely/Be Mine (Gina 1118) 1965

Formed in Houston, Texas in 1965 out of The Ramadas when they were still in their mid-teens. Neal Ford wrote both songs. The 'A' side was a powerful punker, which can be heard on *Mayhem & Psychosis Vol. 3* (*Vol. 2* CD), *Flashback, Vol. 5* or *Highs In The Mid-Sixties, Vol. 13: Texas, Part 3*. After the 45 the band became known as Neal Ford And The Fanatics.

An unissued cut from 1966, *I Can't Believe*, has also been compiled on *Acid Visions, Vol. 2* and also appears on *Acid Visions - The Complete Collection, Vol. 1* (3-CD set) together with *I Will Not Be Lonely*. (Max Waller)

Fancy

ALBUM:

1	MEETING YOU HERE	(Poison Ring PRR 22??)	1970 R1/R2

On the same label as Pulse and Incredible Broadside Brass Bed Band, and from Connecticut too, this is a rare hard-rock album with screaming female vocals and blistering fuzz lead guitar. The best track is probaby *Black Snake*.

(Stephane Rebeschini)

The Fantastic Dee Jays

Personnel:

- TOM JUNECKO drms A
- DICK NEWTON gtr, vcls A B
- DENNY NICHOLSON gtr, vcls A B
- BOB HOCKO drms, vcls B

ALBUM:

1. (B) THE FANTASTIC DEE-JAYS (Stone 4003) 1966

NB. Reissued in 1996 on Millenia (FDJ 96) as *Fantastic Dee-Jays: 30th Anniversary Reissue* and also on Eva (12028) in 1983.

45s:

1. Apache/This Love Of Ours (Sherry 309) Mar. 1965
2. Love Is Tuff/Two Tymes Two (Fleetwood 1096) May. 1965
3. You're The One/Two Tymes Two (Red Fox 102) Sept. 1965
4. Fight Fire/Get Away Girl (Tri Power 421) Jun. 1966
5. Love Is So Tuff/Just A Boy (Stone 044) Oct. 1968
6. Fight Fire / Get Away Girl / T&C Lancers (PS) (Get Hip GHAS-1) 1995
7. Shy Girl / Two Tymes Two (PS) (Get Hip GHAS-10) 1997

NB: (6) & (7) reissue 45s in picture sleeves, (6) in blue wax.

Originally known as The Larks, this McKeesport, Pennsylvania band began to smoulder with some sparse beat offerings culminating in the gloriously noisy *Fight Fire*. Both sides of this fine 45 can also be heard on *Hipsville, 29 B. C.* and *Love Is Tuff* resurfaced on *Burghers, Vol. 1*. *Fight Fire* pointed the way to the next step - the legendary Swamp Rats, the epitomy of great garage music.

An unreleased 1966 track *Shy Girl* has also turned up on the Pittsburgh radio-show comp *Terry Lee Show WMCK*. This is one of many unreleased recordings which are known to include alternate and acoustic versions of above singles and album cuts, plus many early WMCK recordings. In all, there are 17 unreleased tracks.

(Max Waller / William S. Scully)

Fantastic Zoo

Personnel incl:

- DON CAMERON
- ERIK KARL

45s:

1. MidnightSnack/This Calls For A Celebration (Double Shot 105) 1966
2. Light Show/Silent Movies (Double Shot 109) 1967

Don Cameron and Erik Karl were the creative force behind this band which originated from Colorado and were originally known as The Fogcutters. They became known as **Fantastic Zoo** when the original band broke up and Cameron and Karl moved to Los Angeles in 1966, where they cut a debut single *Midnight Snack* in the October of that year. Their lead singer's distinctive voice and bizarre lyrics stand them aside from a typical psychedelic bands of the era.

Their best song was the excellent *Light Show* (the only psychedelic record I know of dealing with one of psychedelia's best known attributes), released in February 1967. This can be heard on *The Psychedelic Experience* (CD), *Mindrocker, Vol. 6* and *Highs In The Mid-Sixties, Vol. 3*. It is an excellent example of well-crafted, laid back, subtle psychedelia.

Mindrocker, Vol. 8 features *This Calls For A Celebration*, which was in a similar mode to, though not as good as, *Light Show*.

Fantasy

Personnel:

- J. DeMEO Jr. A
- G. KIMPLE A
- LYDIA MILLER A
- D. ROBBINS A
- M. RUSSO A

ALBUM:

1. (A) FANTASY (Liberty LST-7643) 1970

45s:

1. I Got The Fever/Painted Horse (Imperial 66394) 1969

2. Understand/Stoned Cowboy (Liberty 56190) 1970

NB: (1) also issued in France with a picure sleeve (Liberty 2C006-90647) 1968.

From Miami, Florida, this band's first LP is well worth a listen if you're into the 'West Coast sound' format, though they're closer sound-wise to Big Brother than Jefferson Airplane.

A strident female lead vocalist called Lydia belting it out and sounding not unlike her namesake - Lydia Pense - of Cold Blood. Some searing guitar and quite a hard rockin' style with more blues rather than folk influences. *Stoned Cowboy* received considerable airplay in Miami / Detroit at the time.

They were later known as Year One and their first 45 was non-album.

(Max Waller / Stephane Rebeschini / Ron Bronholc)

Fanz

TOP

Personnel:

DUFFY JACKSON	drms	A
LITTLE KENNY	perc	A
CHARLES MICHAEL	gtr	A
MICHAEL PINERA	vcls	A
DANNY RAY	keyb'ds	A

ALBUM:

1(A)	THE GRAND ILLUSION	(Illusion CM 1045)	1970

From Miami, a rare album mixing psyche and southern rock. It's not known if Mike Pinera is the former Iron Butterfly member.

The Illusion label did'nt last long and is rumored to have been a tax scam label, the records being given away or destroyed after production. Other Illusion records include Hopney and Sage.

(Stephane Rebeschini)

Fapardokly



TOP

Personnel:

- MERRELL FANKHAUSER gtr A
- BILL DODD ld gtr A
- JOHN OLIVER bs A
- DICK LEE drms A

ALBUM:

1. (A) FAPARDOKLY (ULP 2250) 1966

NB. Reissued in 1983 (Psycho 5), 1987 (5 Hours Back Tock 003) and on CD (Sundazed SC 6059) 1995.

The above album was issued around 1966/67, during which time the band played in Lancaster, California. It includes material recorded on 45s with Fankhauser's previous band, The Exiles, which by the time of the album's release was patchy and rather dated. The remainder of the album consists of folk-rock and soft psychedelia. Examples of the latter are the mysterious *Gone To Pot* and *No Retreat*, which also appear on *Echoes In Time, Vol. 1*. *Gone To Pot* can also be found on the *We Have Come For Your Children* compilation. The **Fapardokly** album remains extremely sought-after.

The recent Sundazed CD includes three previously unreleased tracks *The War, Yes I Love You* and *Run Baby Run*.

Far Cry

TOP

Personnel:

- SEAN HUTCHINSON bs A
- LARRY LUDDECKE keyb'ds A
- VICTOR McGILL drms, perc A
- JERE WHITTING vcis, hrmnca A
- PAUL LENART gtr A
- DICK MARTIN sax, perc A
- DAVID PERRY gtr, vcls A

ALBUM:

1. (A) FAR CRY (Vanguard Apostolic VSD 6510) 1968

45:

1. Shapes/Hellhound (Vanguard 35085) 1968

NB: (1) both tracks taken from their album.

From Boston, this was a heavy psychedelic outfit with free jazz influences. Except for the classic blues track, *Sweet Little Angel*, all the songs on their album were penned by the group and sung in a very rasping voice by Jere Whiting.

The album was produced by Danny Weiss (Everything Is Everything) and recorded in New York. It's one of the few records issued on Vanguard Apostolic, the label managed by John Townley (from Family Of Apostolic).

Paul Lenart went on to play with another Bostonian, Peter Ivers.

(Vernon Joynson/Stephane Rebeschini)

Fargo

TOP

Personnel:

- TONY DECKER A
- DEAN WILDEN A

ALBUM:

1. (A) I SEE IT NOW (RCA Victor LSP 4178) 1969

This romantic-sounding late sixties pop offering with the occasional nod and a wink towards more vaguely psychedelic tendencies is worth a passing mention.

Fargo

TOP

45:

1. Robins, Robins/Sunny Day Blue (Capitol 2149) 1968

This 45 could possibly be by a different band of the same name.

Richard Farina

TOP

Personnel:

RICHARD FARINA	vcls, ftr, dulcimer	A B C
MIMI FARINA	gtr, autoharp	B C
BRUCE LANGHORNE	gtr, tambourine	B C
RUSS SAVAKUS	bs	B C
CHARLES SMALL	piano, celeste	B C
JOHN HAMMOND	hrmnca	C
FELIX PAPPALARDI	bs	C
ALVIN ROGERS	drms	C

ALBUMS:

1(A)	SINGER SONGWRITER PROJECT	(Elektra EKS-7299)	1965
2(B)	CELEBRATIONS FOR A GREY DAY	(Vanguard VSD-79174)	1965
3(C)	REFLECTIONS IN A CRYSTAL MIND	(Vanguard VSD-79204)	1965
4)-)	MEMORIES	(Vanguard VSD-79263)	1968
5(B/C)	THE BEST OF MIMI AND RICHARD FARINA	(Vanguard VSD 21/22)	1971

NB: (1) stereo pressing, also exists on mono (EKS-299). (2) and (3) as Richard and Mimi Farina. (5) is a reissue of (2) and (3) on a double album.

45:

1	Reno Nevada/One Way Ticket	(Vanguard ?)	1965

Of Irish and Cuban heritage, Richard "Dick" Farina was caught up in the I.R.A. movement and arrested at the age of

16. At 18 he was finally deported from Ireland to the U.S.A. for his activities, attended Cornell and was dismissed after leading a demonstration. He began singing in the Greenwich Village folk circuit and briefly married Carolyn Hester. He returned to Europe as an actor, street singer and play writer and finally met and married Mimi, Joan Baez's sister, in 1963 in Paris.

Both returned to the U.S.A. and Richard became a published writer for various magazines and newspapers, a poet and a songwriter. His song *Birmingham Sunday* was sung by Joan Baez at the 1964 Newport festival and he got offered a contract with Elektra to appear on their 1965 *Singer Songwriter Project* along with David "Blue" Cohen, Patrick Sky and Bruce Murdoch. The resulting record contains three **Farina** songs: *House Un-American Blues Activity Dream* (later covered by Ian Matthews), *Birmingham Sunday* and *Bold Marauder* (covered by John Kay of Steppenwolf).

He then formed a duo with his wife and they recorded two excellent albums, predominantly folk with nice poetic lyrics, and some oriental influences (especially on *Reflections*). The use of a rock rhythm section is very effective on several tracks. *Miles* is dedicated to Miles Davis and the superb *Reno, Nevada* was later covered by Turnquist Remedy and Ian Matthews. *Pack Up Your Sorrows* became a folk classic and some dozens of versions exist. Both albums are recommended.

The long liner notes of these well-received albums thank "Assorted Algerian herbs for the head", Leary for his Quick-Trip manual, Paul Butterfield and Bob Dylan.

Farina also wrote a novel, "Been Down So Long It Looks Like Up To Me", which is now considered a classic of the transitional period between beatniks and hippies.

After this very promising start, **Richard Farina** unfortunately died in a motorcycle accident in 1966.

Mimi Farina kept on singing in the folk and folk/rock circuit, recording some albums with Tom Jans in the seventies.

(Stephane Rebeschini)

F a r m



Personnel:

- DENNY AABERG vcls, gtr A
- ED CARTER A
- JACK CONRAD A
- DARYL DRAGON keyb'ds A
- DENNIS DRAGON drms A
- DOUG DRAGON keyb'ds A
- ROGER HEATH A
- ERNIE KNAPP gtr A
- ADRIEN MILLER A
- PHILL PRITCHARD bs, gtr, vcls A

ALBUMS:

1. (A) THE INNERMOST LIMITS OF PURE FUN (No label) 197? R3

2. (A) THE INNERMOST LIMITS OF PURE FUN (Dendra) 197? R3

NB: On the first release the label had a crude swirl design. The record was issued in a black and white printed cover with a blank back. The second release came with a red label, issued in a plain sleeve with a front cover sticker pasted on. The second pressing has fewer tracks than the first issue listed above.

A local Southern Californian release of an Original Movie Soundtrack to a surf movie. Oddly, an Australian pressing of this rare private press also exists! Another album shown as by **Farm** and involving the Dragon brothers is rumoured to exist but so far, no copy has turned up. The music is rural rock, mostly instrumental. Dennis Dragon later played in another rural rock outfit, the Joyous Noise (Musical Ensemble). (Clark Faville / Max Waller)

Farm

Personnel:

JIM ELWYN	A
STEVE EVANCHIK	A
GARY GORDON	A
ROGER GREENWALD	A
DEL HERBERT	A
MIKE YOUNG	A

ALBUM:

1	FARM	(Crusade Enterprises LPS-465)	c1971 R2

NB: (1) reissued as a 10" LP (Akarma AK2012) 2000.

Recorded at Golden Voice Recording Studios in South Pekin, Illinois and released on a small record label from Flora, Illinois, this **Farm** released a very obscure and rare album of heavy garage psyche with fuzz guitars, congas, mouth harp, organ, bottleneck and timbales. The album contains five tracks including *Jungle Song*, *Let That Boy Boogie* and *Sunshine In My Window*. They thank a certain George Leeman as their friend and spiritual guide.

(Stephane Rebeschini)

The Farm Band

Personnel:

DAVID CHALMERS	drms	A
LOUISE DOTZLER	vcls	A
THOMAS DOTZLER	vcls, keyb'ds, sax	A
WALTER RABIDEAU	gtr, vcls	A
MICHAEL SULLENS	bs	A
JOSEPH	gtr, hrmnca, vcls	A
STEPHEN	perc	A

ALBUM:

1	THE FARM BAND	(Mantra 777)	1972

2	UP IN YOUR THING	(Farm Records EE 1776)	1973
3	ON THE RIM OF THE NASHVILLE BASIN	(Farm Records 1001)	1976
4	COMMUNION	(Farm Records 1013)	1977

NB: (2) as Stephen and The Farm Band.

These records are the work of a Tennessee rural and vegetarian community directed by Stephen, their guru. The first album contains two LPs with inner sleeves and a giant poster. Their music was somewhat inspired by the Grateful Dead: long bluesy jams with good guitar solos, flute and violin (several tracks last more than eight minutes). The lyrics are very religious and quite naff (*Loving You*, *Being Here With You*, *I Believe It*). The second album came with another poster explaining how their community in Summertown worked (no smoking, no alcohol, free concerts and pastoral activities). It's musically very similar to their first album. With their third, their music became more influenced by the Southern Rock a la Allman Brothers. *On the Rim Of The Nashville Basin* was recorded in the famous Muscle Shoals studios by Steve Melton and the country soul singer George Soule. It's psychedelic sleeve mentions its "Southern Country Boogie" style. Their fourth album was more of the same, always with the excellent guitar of Walter Rabideau.

Contrary to some beliefs, **The Farm** was totally unconnected to Frantic.

(Stephane Rebeschini)

The Faros

TOP

45:

1. I'm Cryin'/I'm Calling You Back (Target 10314) 196?

From Neenah, Wisconsin, their finest moment is this half decent berserk cover of the Animals' hit. It figures on *Highs In The Mid-Sixties, Vol. 10*.

Farquahr

TOP

ALBUMS:

1	FABULOUS FARQUAHR	(Verve Forecast FTS-3053)	1968
2	FARQUAHR	(Elektra EKS 74083)	1970

45:

1	My Island / Teddy Bear Days	(Verve Forecast KF5085)	1968

After their debut album on Verve Forecast, the four **Farquahr** "brothers": Barnswallow, Hummingbird, Condor and Flamingo, moved to Elektra in 1970. Produced by Jerry Ragovoy and recorded in New York, *Farquahr* is a deceiving and overproduced album in 1970. The only decent tracks being the Lovin' Spoonful like *Dear John Deere* and *Babe In The Woods* on Side Two.

The backing group was made of local session men: Eric Weissberg, Gary Chester, Joe Mack and Lou Mauro.

(Stephane Rebeschini)



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Pat Farrell and The Believers *to* Felt

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Pat Farrell and The Believers
- Cyrus Faryar
- Fat
- Fat Chance
- Fat City
- Fat Water
- Father Pat Berkery
- The Fatimas
- Faun
- Fax
- Fear Itself
- The Fearsome Five
- Feather
- Feather Da Gamba
- Federal Duck
- Feebeez
- The Feelies
- Fe Fi Four Plus 2
- The Felicity
- Felt

Pat Farrell and The Believers



TOP

Personnel:

- PAT FARRELL (real name PAT HENRY SICKAFUS) bs
- KEITH FISTER drms
- RUSSELL HIX gtr
- KEITH VAN ETTEN gtr

CD:

1. PAT FARREL & THE BELIEVERS (Arf!Arf! AA-072) 1998

45s:

1. Gotta Find Her/War Boy (Kingston 1967) 1967
2. War Baby/Gotta Find Her (Diamond 236) 1968
3. All My Love/Bad Woman (Diamond 239) 1968

NB: (1) credited to Razor's Edge.

Around 1965, Hamburg Pa.'s The Triumphs were looking for a new bassist and Pat got the job - it helped that he could sing too. They were already well established with two 45s released on Barclay in 1964 and had several other recordings that stayed in the can but are now available - see their entry. They kept this name for a couple of years until it came to the release of *War Boy*, whereupon they became the Razor's Edge, to avoid confusion withother Triumphs. After the release of a 45 on Kingston, it turned out that another group was using that moniker so a further name change was in order.

Bad Woman, featured on *Pennsylvania Unknowns* and *Destination Frantic!* (CD), is a superb tough pop-punker with a wicked bass line and scorching guitar. Unfortunately the 'A' side is a cover of a sloppy ballad and Pat's macho-man vocals tended toward Tom Jones here! *Gotta Find Her* on *Psychedelic Unknowns, Vol. 3* and *Sixties Rebellion Vol's 1 & 2* (CD) is a bouncy pop number with some fine drifting organ and dreamy vocals, whilst the unreleased demo *Brand New Baby* on *Crude PA.* is again more pop than garage - being dominated by warbling keyboards.

The band eventually called it a day in 1969, Hix and Etten going on to Pepper Mill, a cover band. Fister had already left to join the Air Force and his replacement Joey Goheen joined the Police force (obvious choices for rock drummers?!). Pat moved into the country music field.

The CD retrospective contains seventeen tracks (ten unreleased plus two unreleased Pat Farrell solo efforts) from 1966 through 1968. I've taken the liberty of using Erik Lindgren's liner notes to confirm and extract the skeletal facts and do this band's entry justice. This CD is one of a 'set' of four 1998 releases that explore the '60s music of Eastern Pennsylvania - the other being a Flowerz CD (*Fltye*) and two vols of *Eastern Pa. Rock* which cover other acts on Barclay and its associated labels. (Erik Lindgren/Max Waller)

Cyrus Faryar

TOP

Personnel incl:

MIKE BOTTS	drms	A
CRAIG DOERGE	piano	A
CYRUS FARYAR	vcls, glass hrmnca, gtr	A B
BRIAN GAROFALO	bs	A
ALEX HASSILEV	electronic score, backing vcl	A
PAUL McCANDLESS	oboe	A
GLEN MOORE	bs	A
DICK ROSMINI	gtr	A
RALPH TOWNER	gtr, mellophone	A
COLIN WALCOTT	perc	A B
(DAVID CROSBY	backing vcl	A)
(MAMA CASS ELIOTT	backing vcl	A)
(BOB GIBSON	gtr, backing vcl	A)

ALBUMS:

1(A)	CYRUS	(Elektra 74105)	1971
2(B)	ISLANDS	(Elektra ?)	1973

The former Modern Folk Quintet member and voice of Zodiac Cosmic Sounds recorded these solo album's in 1971 and 1973. *Cyrus* was recorded in Los Angeles with the help of the members of the jazz group Oregon, David Crosby, Cass Elliott and various sessionmen. It's mainly composed of introspective folk rock with some oriental influences and very religious lyrics (*Softly Through The Darkness*, *New Beginnings*, *Kingdom*). *Springtime Bouquet* is an electronic score composed by Alex Hassilev. Recorded in 1973, *Islands* is presumably in the same style.

Faryar can also be found on recordings by Fred Neil, Mama Cass and the Stone Poneys and he sung one track for the soundtrack of "Last Summer" produced by John Simon. He even produced some albums by the Firesign Theater. In the early seventies, **Faryar** moved to Hawaii where he produced some local groups like Country Comfort.

(Stephane Rebeschini)

Father Pat Berkery



TOP

ALBUM:

1. Prayers For A Noonday Church (Glasgow 1500) 1969 R1

A spoken word religious album of some note, on which local Missouri band Spur provide the musical backdrop. (Clark Faville)

Fat

TOP

Personnel:

WILLIAM BENJAMIN	drms, vcls	A
MICHAEL BENSON	gtr	A
GUY DeVITO	bs, vcls	A
JAMES KAMINSKI	gtr, vcls	A
PETER NEWLAND	vcls, hrmnca	A

ALBUM:

1(A)	FAT	(RCA LSP 4368)	1970 R1
2()	FOOTLOOSE	(Dream Merchant)	1975

45s:

1(A)	Over The Hill / The Shape I'm In	(RCA Victor 47-9913)	1970
2(A)	Still Water/Jump Town Girl	(RCA 74-0408)	1970
3()	Livin' Like An Outlaw / ?	(Dream Merchant # Unkn)	1975

NB: (3) comes in a fold-open PS.

A local Massachusetts rural rock outfit, their first album is now catching on with collectors. The first 45 features two album cuts, but the second 45 tracks are non-album.

They apparently had a long local career as they recorded a rare second album in 1975, which is reputedly more polished than the first one.

(Vernon Joynson / Max Waller / Stephane Rebeschini)

Fat Chance

TOP

ALBUM:

1	FAT CHANCE	(RCA LSP- 4626)	1972

A decent horn rock group.

(Stephane Rebeschini)

Fat City

TOP

Personnel:

EVERETT BARKSDALE	bs	A
HOWARD COLLINS	gtr	A
BILL DANOFF	vcls, gtr	A B
TAFFY NIVERT	vcls	A B
JIM PARKER	gtr	A B
(BERNARD PURDIE	drms	A)

ALBUMS:

1(A)	REINCARNATION	(ABC/Probe CPLP 4508)	1969
2(B)	WELCOME TO THE FAT CITY	(Paramount PAS 5???)	1970

Produced by the blues guitarist Dick Weissmann and lead by Bill Danoff, **Fat City** released two psyche folk albums of minor interest. The first album contains cuts like *Prince Of Peace*, *Easter Island*, *Holly Would* or the title track. With a renewed line-up, still reinforced by several session men (including Eric Weissberg and Richard Greene), the second album is reputedly in the same style. Bill Danoff would later marry Taffy Nivert and together they founded the Starland Vocal Band which released five albums during the '70s on RCA and Windsong.

(Stephane Rebeschini)

Fat Water

TOP

ALBUM:

1	FAT WATER	(MGM SE 4660)	1969

45:

1	Santa Anna Speed Queen / Amalynda Guinevere	(MGM 14101)	Dec 1969

From Chicago, a mix of psyche and heavy rock, with good organ and guitars plus the powerful voice of their singer, who was probably influenced by Janis Joplin.

This outfit reportedly evolved out of The One Eyed Jacks from Champaign, Illinois.

(Stephane Rebeschini/Max Waller)

The Fatimas

45:

1. Sand Storm/Hoochy Coo (Original Sound 72) 1967

A great single with female vocals, the 'B' side is an instrumental version of the 'A' side with sandstorm sound effects added! Both tracks were written by Petagno / Grovers / Hudson. *Sand Storm* can also be heard on *Psychedelic Unknowns, Vol. 8* and *Teen Beat, Vol. 4* (CD).

(Stephane Rebeschini)

Faun

Personnel:

DON BANDUCCI		A
LYNN CHATWIN	vcls	A
ROYAL MARTIN		A
GEORGE TICKNER	gtr	A
JAMES TRUMBO	vcls, keyb'ds	A
ROSS VALLORY	bs	A

ALBUM:

1(A)	FAUN	(GreGar GG 70000)	1968

NB: (1) also released in Italy with a different sleeve (Muriel) 1970.

45s:

1	I Asked My Mother/Better Dig What You Find	(Gregar 7000)	1968
2	Son Of A Literate Man/Yes l'm Really Lonely	(Gregar 7001)	l968

A San Francisco band, which strangely enough is not mentioned in Gleason's excellent book on 'The Jefferson Airplane and the San Francisco Sound'. Indeed some of the personnel may have come from Northem Califomia.

Vallory and Tickner had both previously played with Frumious Bandersnatch and Vallory later went onto play with The Steve Miller Band and Joumey. Trumbo had previously been a solo artist and retumed to this pursuit after **Faun**'s demise. The case for **Faun**'s inclusion here is marginal, as the album largely consists of progressive rock. It is now a minor collectable.

(Vernon Joynson/Stephane Rebeschini)

Fax

TOP

45s:

1. I Can Only Give You Everything/ Her Love (Transaction 701) 1966
2. Just Walkin'ln The Rain/Not Too Long Ago (Trans-action 702) 1966
3. I'll Go Crazy/If I Needed Someone (PS) (Trans-acton 704) 1967

NB: (3) as **The Lost & Founds**.

A four piece teen garage combo from La Crosse, Wisconsin often linked with label-mates The Ladds. Both were billed for the *La Crosse Rock Reunion '91* show with other fifties and sixties local acts including Marauders, Unchained Mynds, Molly McGuires, Satisfactions, Johnny & the Shy Guys, and Dave Kennedy & The Ambassadors.

Their raunchy, rather primitive version of*I Can Only Give You Everything* has been compiled on *Brainshadows Vol. 2* CD. (Max Waller)

Fear Itself

TOP

Personnel:

- CHRIS ZALOOM ld gtr A
- ELLEN McILLWAINE gtr, keyb'ds, vcls A
- BILL McCORD drms A
- PAUL ALBUM bs A

ALBUM:

1. (A) FEAR ITSELF (Dot DLP 25942) 1969

NB: (1) later reissued by Paramount, also released in France with a different sleeve (Dot 2C062 90484).

45:

1. The Letter / Born Under A Bad Sign (Dot 17278) 1969

A late sixties San Francisco outfit, whose album is tull of fuzz-blues material sounding rather like a psychedelic Groundhogs. Its more psychedelic tracks included *Underground River* and *For Suki*. Only two covers are present, a bluesy version of "The Letter" and "Born Under A Bad Sign", both were chosen for their 45. The album is now a

very minor collectors' item and was produced by Tom Wilson.

Mclliwaine produced many solo albums in the seventies when she spent much of her time in Canada. Paul Album was also in Chrysalis.

(Vernon Joynson/Stephane Rebeschini)

The Fearsome Five

TOP

45:

1. It's All Right/? (Fearsome 101) 196?

Unknown garage band, the 'A' side has resurfaced on *Hipsville 29 B.C., Vol. 2*.

Feather

TOP

Personnel:

- M. COLLINGS A
- D. GREER A
- R. WHITE A
- STEVE WOODWARD A

ALBUM:

1. FRIENDS (Columbia KC-30137) 1970

45s:

1. Kiss Of Fire / Mocassin (Viva 635) 1969
2. Friends / Salli (White Whale 353) 1970
3. Fifth Stone / No Time For Sorrow (Columbia 4-45231) 1970
4. Choo Choo Nairobi / Down The Wire (Columbia 4-45405) 1971

They were probably from L.A. where the album was recorded. Musically we're talking typical mainstream U.S. rock, pleasant and all originals. Collings and White were also responsible for Catch.

Feather Da Gamba

TOP

ALBUM:

1	LIKE IT OR GET BENT	(Private Pressing)	1971

From Louisiana, a psyche group playing tracks like *Fear* or *Refusal* and sometimes compared to Ant Trip Ceremony. Their album was pressed in very small quantities (maybe 200 copies with paste on covers).

(Stephane Rebeschini)

Federal Duck

Personnel:

TIMMY ACKERMAN	drms, perc	A
JACK BOWERS	gtr	A
TONY SHAFTEL	vcls, bs	A
GEORGE STAVIS	gtr, vcls	A
BOB STERN	bs, vcls	A
KEN STOVER	keyb'ds, tuba	A
HUCK WHITE	gtr, french horn	A

ALBUM:

1(A)	FEDERAL DUCK	(Musicor MS 3162)	1968

The sleeve to this record features a picture of a duck made up by a collage of different coloured pieces of paper, together with a photo of the group. The album, which was recorded in New York, is not greatly acclaimed although there are some good tracks including the mellow psychedelia of *Tomorrow Waits For Today* and *Peace In My Mind*. The outstanding track, however, is *Bird* with strong out-there vocals and a jazzy piano solo.

In 1969, George Stavis went solo, recording an album for Vanguard.

Feebeez

45:

1. Walk Away/Season Comes (Strange R 2216) 1966

You'll find the 'A' side on a compilation called *Diana's Rootin' Tootin' Wild Teenage Rock 'n'Roll Party* and both sides have also resurfaced on *Girls In The Garage, Vol. 4*. The group came from Albuquerque, New Mexico and some copies of the 45 included a poster. (Max Waller)

The Feelies

Personnel:

- RICK FONDELL bs
- BILL HOLLAND keyb'ds

- GORDY "FLASH" KJELLBERG ld gtr
- SHAKEY ROE drms

45s:

1. Louie, Louie/Warm Women (Jerden 904) 1968
2. Happy/Look At Me (Jerden 910) 1969

Kingsmen imitators from the Pacific Northwest. Kjellberg had earlier played with The Liberty Party. (Darryl F. Riffero/Max Waller)

Fe-Fi Four Plus 2

TOP

Personnel:

- ERNIE GONZE bs
- DANNY HOULIHAN vcls
- EDDIE JAMES gtr
- MIKE LAYDEN ld gtr
- EDDIE ROYBAL drms
- VIC ROYBAL organ

45s:

1. I Wanna Come Back (From The World Of LSD)/Double Crossin' Girl (Lance 101) 1967
2. Mr Sweet Stuff/Pick Up Your Head (Odex DR 1042) 196?

Wow, what a name! This was perhaps the best acid punk outfit to record out of New Mexico. Danny Houlihan wrote *I Wanna Come Back*. The band have been well represented on compilations. *New Mexico Punk From The Sixties* includes both sides of the Lance 45. You'll also find the 'A' side on *Pebbles, Vol. 5* and the flip on *Boulders, Vol. 10*. *Mr Sweet Stuff* has resurfaced on *Journey To Tyme, Vol. 2* and *Pick Up Your Head* can be found on *Everywhere Chainsaw Sound, Vol. 1*. More recently, *I Wanna Come Back...* has been covered by the likes of the Undertakers (1985 LP *The Greatest Stories Ever Told*), Nik Turner's Inner City Unit and the Mad Violets (1986 LP *World Of...*).

Dick Stewart, who ran Lance Records as well as being the main-man behind King Richard and The Knights has recently confirmed that Tom Bee was not a member of this band.

(Max Waller/Mike Dugo)

The Felicity

TOP

Personnel:

- DON HENLEY drms
- RICHARD BOWDEN gtr

- MIKE BOWDEN bs
- JIM EDNORMAN keyb'ds

45s:

1. Hurtin'/Try It (Wilson 101) 1967
2. Hurtin'/Try It (Regency 974 - Canadian release) 1967

Formed in Texarkana, Texas in 1964 they are more significant for their later achievements than this 45. All four became Shiloh in 1969. The Bowden brothers later played in Linda Ronstadt's band and various LA country-rock outfits. Henley who was in two earlier bands, The Four Speeds and The Speed, also played for Ronstadt and ended up in The Eagles, whose string arranger was Jim Ed Norman. *Hurtin'* can be heard on *Boulders, Vol. 8* and *Mindrocker, Vol. 6*. It was also covered by Dewayne and The Beldettas. This version is featured on *Boulders, Vol. 7*. (Max Waller)

Felt



Personnel:

- MYKE JACKSON gtrs A
- MIKE NEEL drms A
- TOMMY GILSTRAP bs A
- STAN LEE gtrs A
- ALLAN DALRYMPLE keyb'ds A

ALBUM:

1. (A) FELT (Nasco 9006) 1971

NB. (1) has had a limited repress.

Felt came from Alabama. Their album, which is full of good guitar work and fine vocals, has become a very rare collectors' item. The bands leader, Myke Jackson also made a solo album.

Destination is also featured on *Journey To The East*.

(Vernon Joynson / Clark Faville / Max Waller)



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The Feminine Complex *to* Fifth Avenue Band

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Feminine Complex
- Fenner, Leland & O'Brien
- The Fentons
- The Fenways
- Fenwyck (Featuring Jerry Ray)
- Ferguson Tractor
- Lawrence Ferlinghetti
- The Ferraris
- Feris Wheel
- The Ferris Wheel
- Fever Johnny
- The Fever Tree
- The Few
- The Fewdle Lords
- Fields
- W.C. Fields Memorial Electric String Band
- Fifth Avenue Band

The Feminine Complex

ALBUM:

1	LIVIN LOVE	()	1968

An all girl rock quartet who is beginning to attract collectors.

(Stephane Rebeschini)

Fenner, Leland & O'Brien



Personnel:

FENNER	A
LELAND	A
O'BRIEN	A

ALBUM:

1 SOMEWHERE, SOMEDAY, SOMEHOW () 1969

NB: (1) has been reissued on vinyl.

An acid folk trio, sometimes compared to D.R. Hooker or Arthur Lee Harper. Only 250 originals were pressed but the album has recently been repressed.

(Stephane Rebeschini)

The Fentons

TOP

An unknown Michigan combo who have a previously unreleased cut on *Thee Unheard Of* compilation. *Need Me Like I Need You* is a pretty typical garage punker with rather a catchy guitar riff.

The Fenways



TOP

Personnel incl:

- JOEY COVINGTON
- SONNY DINUNZIO
- JOHNNY YORK

45s:

1. Will You Please Be Mine / Goodbye My Love (Kiski 2057)c1962
2. Moonlight Was Made For Lovers / I'm In The Mood For Love (Joey 6202) 1962 / 63
3. Nothing To OfferYou/The #1 Song In The Country (Ricky 106) 1964
4. Nothing To Offer You/Humpty Dumpty (Bevmar 401) 1964
5. Be Careful Little Girl (vcls)/Be Careful Little Girl (instr.) (Bevmar 402) 1964
6. Walk/Whip And Jerk (Imperial 66082) Dec. 1964
7. Walk/Whip And Jerk (Stone 4560) 196?
8. Hard Road Ahead/The Fight (Blue Cat 116) 1965
9. You're The One / Some Words (Blue Star 229)1965
10. Will You Or Won't You/True Lovers (Co & Ce 231) 1965
11. I'm A Mover/Satisfied (Co & Ce 233) 1966
12. Love Me For Myself/Satisfied (Co & Ce 237) 1966
13. I Move Around/A Go-Go (Co & Ce 241) 1966
14. I'm Your Toy/There For Pammy (Co & Ce 243) 1967

NB: (1) released as **Tawny Sims with The Fenways**. (4) also issued on Chess (1901) 1964. (5) also issued on Roulette (4573) 1964. (9) released as **Vogues with The Fenways** and also released on Co & Ce (229) 1965. (10) released as **Four Chaps**. There may be another 45, *Never Thought I'd See The Day* / ?, which may itself have been reissued on Stone (48). Details? Confirmation? Anyone?

Pittsburgh in Pennsylvania was home to this band. Joey Covington was a member for part of '66 - '67, before he moved to California and fame and fortune with Jefferson Airplane. He's known to have played on at least one of their 45s, *I'm A Mover*, and may have played on another. Sonny Di Nunzio went on to Racket Squad and then Sebastian.

You can also find *Be Careful Little Girl* on *Burghers, Vol. 1*.

(Max Waller / D. Molnar/Timothy Cox)

Fenwyck (featuring Jerry Raye)

TOP

Personnel:

- JERRY RAYE A
- PAT ROBINSON A
- PAT MAROSHEK A
- KEITH KNIGHTER A

ALBUM:

1. (A) THE MANY SIDES OF JERRY RAYE FEATURING FENWYCK (De Ville LP-1 01) 1967 R3 (On Red Vinyl)

NB: (1) has been repressed.

45s:

1. I'm Spinning/Mindrocker (Challenge 59369) 1967
2. Iye/I Wanna Die (Progressive Sounds of America 103) 1967

Jerry Raye 45s:

1. The Simple Things Of Life/She Just Kept Coming Around (Perspective 6005) 196?

(& the New Trend):

1. The Devil Is A Woman / I Cry (Deville 201) 1966
2. Pray For Me / I'll Wait (Red Vinyl) (Deville 202) 1966
3. Mr.Kicks / ? (Deville #unkn) 1966 (203 or 204?)

(& Fenwyck):

1. I'm Spinning / Mindrocker (Deville 206) 1967
2. State Of Mind / Away (Deville 207) 1967
3. Mindrocker/State Of Mind (Blue or yellow Vinyl) (DeVille 207) 196?
4. I Cry/? (DeVille 207) 196?
5. I Wanna Die / Iye (Deville 208)1967

NB: (3) details dubious, anyone able to confirm? (4) also dubious.

A whole compilation series was named after this band's fine pop/rock 45 *Mindrocker* which typified the times of 1967. Jerry Raye came originally from Bristol in Rhode Island and along with the rest of this crew possessed some talent. Certainly Pat Robinson was quite a talented songwriter and Raye possessed an appealing vocal style. However, the album suffers from variable material with *Mindrocker*, *State Of Mind* and *I'm Spinning* (the last two both penned by Robinson) among its better moments. Much of side two is very lightweight pop and overall it can't be recommended.

The original LP is rare and pricey and was booted a few years back on black vinyl in a black-and-white sleeve (original sleeves are black-white-purple). The LP should be considered as by two different outfits: **Fenwyck**'s psychy folk-rock side vs. Jerry's Raye's teen crooning side (Sorta 2nd division Conway Twifty). Certainly Jerry Raye's sound was out-of-date then.

Although Raye originated from Rhode Island, **Fenwyck** were probably based in California, as both their record label and management company were Hollywood, California based outfits.

Fenwyck compilation coverage has included: *Iye* on *Pebbles CD Vol. 9: S.California 2* (CD); *Mindrocker* on *Mindrocker Vol. 1* and *The Garage Zone Vol. 4*; *Mindrocker* (Remix, unreleased version) on *Psychedelic Microdots Vol.1* (CD); *Mindrocker* (stereo version), *I'm Spinning* (stereo), *State Of Mind* (stereo), *I Wanna Die*, *Iye* and *Away* all appear on *I Turned Into A Helium Balloon*. Finally *Away* (alternate version) appears on *Brain Shadows II*.

(Max Waller)

Ferguson Tractor

TOP

45:

1	12 O'Clock High/Desperation Blues	(MTA)	1968?

An acid/garage rock rarity.

(Stephane Rebeschini)

Lawrence Ferlinghetti

TOP

Personnel:

JEFFERY CHIN	gtr, sitar	A
LAWRENCE FERLINGHETTI	voice	A

ALBUM:

1(A)	FERLINGHETTI (aka TYRANNUS NIX)	(Fantasy 7014)	1969

Ferlinghetti was a San Francisco poet, who owned the 'City Lights' bookshop. On side one, **Ferlinghetti** is accompanied by either the sitar or guitar on three tracks: *Assasination Raga*, *Big Sur Sutra* and *Moscow In The Wilderness*. The whole of side two is taken up by one track *Tyrannus Nix* - a narrative attack on ex-President Nixon, before his dramatic fall from grace. An unusual, but tedious album.

(Vernon Joynson/Stephane Rebeschini)

The Ferraris

Personnel:

- JIM GRANT gtr A
- BILL FORD gtr A
- CHUCK RODGERS gtr A
- SAM NOTTLEMAN drms A
- BOB KUHLMANN keyb'ds A

45:

1. Can't Explain/I'm Not Talkin' (Welhaven 1001) 1966

Hailed from Winona in South-east Minnesota. This 45 was their sole vinyl offering and is becoming sought-after. *I'm Not Talkin'* can be heard on *Psychedelic Patchwork, Vol. 1* and *When The Time Run Out Vol. 1*. *I'm Not Talkin'* was a Yardbirds' song also copied by The Electras. The 'A' side was a straight copy of The Who's classic hit.

They underwent several line-up changes over the years. Originally formed in 1963 as The Westcotts, they were also known at various times as The Farrarez, The Ferraries, The Fabulous Ferraris and finally The North Country Band. In 1968 they opened for The Yardbirds on their tour throughout the Mid West, and also played with The Flying Burrito Brothers, among others.

Jim Grant later went on to a solo career, becoming one of Southern Minnesota/Wisconsin Border's foremost acoustic rock artists. His debut CD *Not The Only World*, from 1995, was nominated for a Minnesota Music Award.

Feris Wheel

45:

1. The Best Part Of Breaking Up (Is Making Up)/Woman (Magenda 5653) c1967

Lower division Michigan garage-pop notable for being on the same label as Meatloaf's first waxing when he was a member of Popcorn Blizzard and that's all. To be fair, although the 'A' side is dire, their Zombies' cover ain't half bad. Check it out on *Bad Vibrations Vol. 2*.

(Max Waller)

The Ferris Wheel

45:

1. Come Baby Back/Cherrie-42533 (Randolph 004) 1966

Hailed from the small Indiana town of Winchester and just put out this one 45. The 'A' side, a typical garage-punker,

later got another airing on the *Hoosier Hotshots* compilation. The flip was more pop-orientated.

Fever Johnny

45:

1. Zombie/Wonderful World Of The Heart (RCA Victor 47-9071) 1967

Good fuzz-pop novelty with deep echoey Zombified vocals. The flip is an awful orchestrated Gene Pitney type ballad. There's also a 45, which maybe has no connection at all, by a similarly-named 'Mad John Fever' *Breath & Thunder / One World Lost To Another* (Century 44090) 197? whose topside is prog rock with jazzy guitar interludes between the heavier riffin' moments. The flip is jazzy rock with pizzicato guitar and brass soloing to the fore, but is actually pretty cool - if that's your thing, dude. A Rofran (Urbana,Illinois??) product. (Max Waller)

Fever Tree

Personnel:

DENNIS KELLER	vcls	A B
MICHAEL KNUST	ld gtr	A B C
ROB LANDES	keyb'ds, woodwind	A
JOHN TUTTLE	drms	A
E.E. WOLFE III	bs	A B
GRANT JOHNSON	keyb'ds	B
KEVIN KELLY	drms	B
KENNETH BLANCHET	bs	C
PAT BRENNAN	vcls, keyb'ds	C
ROBBIE PARRISH	drms	C
JOHN CLARRY	drms	

ALBUMS:

1(A)	FEVER TREE	(UNI 73024)	1968 156
2(A)	ANOTHER TIME, ANOTHER PLACE	(UNI 73040)	1969 83
3(A)	CREATION	(UNI 73067)	1969 97
4(B)	FOR SALE	(Ampex A 10113)	1970
5(C)	LIVE AT LAKE CHARLES 1978	(Shroom SP 98004)	1998

NB: (1) was reissued in 1973 as MCA 551. (1) and (2) issued on one CD by See for Miles (SEECD 364) 1993. (3) and (4) reissued on one CD. There's also two compilations:- *San Francisco Girls - The Best Of* (LP) (See For Miles SEE 71) 1986 and *San Francisco Girls: The Best of Fever Tree* (CD) (ERA)1992.

EPs:

1	Radio Spots Promo - (Five Tracks)	(UNI 10)	19?
2(C)	Fever Tree Return (PS)	(Buttermilk 711X4779-102)	1978/9

NB: (2) contains: *Mam Hang Around*, *Nowadays Clancy Can't Even Sing*, *Rhythm Fix* and *You Don't See Me*.

45s:

1	Hey Mister/I Can Beat Your Drum	(Mainstream 661)	1967
2	Girl, Oh Girl (Don't Push Me)/Steve Lenore	(Mainstream 665)	1967 -
3	San Francisco Girls (Return Of The Native)	(UNI 55060)	1968 -
4	San Francisco Girls (Return Of The Native)/Come With Me (Rainsong)	(UNI 55095)	1968 91
5	Love Makes The Sun Rise/Filigree And Shadow	(UNI 55146)	1969 -
6	Clancy (Nowadays Clancy Can't Even Sing)/ The Sun Also Rises	(UNI 55172)	1969
7	Catcher In The Rye/WhatTime Did You Say It Is In Salt Lake City?	(UNI 55202)	1969
8	I Am	(UNI 55228)	1970
9	I Am/Grand Candy Young Sweet	(UNI 55228)	1970
10	She Comes In Colors	(Ampex 11013)	1970
11	She Comes In Colors/You're Not The Same Baby	(Ampex 11 01 3)	1970
12	I Put A Spell On You	(Ampex 11028)	1970
13	I Put A Spell On You/Hey Joe, Where You Gonna Go	(Ampex 11 028)	1970

NB: (3), (8), (10), (12) double-sided promo.

Originally known as Bostwick Vine, they formed in Houston in 1966 and quickly became known as **Fever Tree**. Michael Knust had earlier been a solo artist. Like many other Texan bands of this era they spent time in San Francisco and many actually believed them to be Californians. This was partly due to their Top 100 U.S. hit *San Francisco Girls*, which reached No. 91.

Their first album was excellent, and reached No. 156 in the charts, but then decline set in. The remaining three each had moments of merit, particularly the second and third which got to No.'s 83 and 97 respectively in the charts. However the last album was released during a period when the group was breaking up and appears to have been completed using session musicians. The liner notes to the ERA CD suggest that many of the tracks were outtakes from earlier LPs.

Michael Knust reformed the band in 1978, recording a four-track EP *Fever Tree Return* and the *Live At Lake Charles 1978* CD, which was released in 1998. The group style is best described as "Fever Tree gets funky" and neither release is recommended.

Kevin Kelly joined the band from The Byrds and went on to play in Jesse, Wolf and Wings, Clarry and Blanchefte were both earlier in The Sherwoods.

San Francisco Girls remains the best guide to their material.

Compilation appearances to date include: *San Francisco Girls* on *21 KILT Goldens, Vol. 2*; *Man Who Paints The Picture* on *Turds On A Bum Ride, Vol. 2*; *HeyJoe* on *Boulders, Vol. 8*; *Hey Mister* and *I Can Beat Your Drums* on *Mindrocker, Vol. 12*; and two radio adverts for the *Living Eye* club and *Now Sound* on *Houston Hallucinations* taken from the Radio Spots 'EP'. They also appeared on the soundtrack to *Angels Die Hard*.

(Vernon Joynson/Joe Rein/John Melbourne)

The Few

45s:

1. Why?/How Much Longer (Skokie 451) 196?
2. Escape/? (Maestro 4977/4978) 1967

This Skokie, Illinois outfit were big fans of The Animals. They split in mid '67 a few months after their second 45 was recorded to go to college.

Back From The Grave, Vol. 5 features *Escape*, a raunchy garage punker with a catchy guitar and upfront organ.

The Fewdle Lords

45s:

1 Farewell To Today And Tomorrow / I Know (Tiara MP-900) 1968

A mystery group thought to hail from Miami or Fort Lauderdale, Florida. The stately baroque-harmony-pop Farewell... has been unearthed by Jeff Lemlich on Psychedelic States: Florida Vol. 1.

(Max Waller)

Fields

Personnel:

- PATRICK BURKE bs A
- STEVE LAGANA drms A
- RICHARD FORTUNATO gtr A

ALBUM:

1. (A) FIELDS (UNI 73050) 1969

45:

1. Bide My Time/Take You Home (UNI 55106) 1969

A Los Angeles outfit, these three were previously known as ESB. The album, which is heavy rock with some psychedelic influence, was produced by ex-Merry-Go-Rounder Bill Rinehart, ESB may previously have been W.C. Fields Memorial Electric Band. (Electric String Band ESB. Get it?).

W.C. Fields Memorial Electric String Band

Personnel (probably):

- GEORGE CALDWELL
- ZINNER
- PATRICK BURKE
- STEVE LAGANA
- RICHARD FORTUNATO

45s:

1. Hippy Elevator Operator/Don't Lose The Girl (HBR 507) 1966
2. I'm Not Your Steppin' Stone/Round World (Mercury 72578) 1966

This Los Angeles band are thought to have recorded the first version of *I'm Not Your Stepping Stone*, which is featured on *Highs In the Mid-Sixties, Vol. 2* and *Pebbles, Vol. 9* (CD). However, perhaps their most successful number was *Hippy Elevator Operator*, which demonstrated the band's commercial aspirations and underground pretensions. This can be heard on *Boulders, Vol. 3*. Their non-comped tracks are worthy of note - *Don't Lose The Girl* is a simmering midslow punker with strong moody vocals from, I'd guess, Richard Fortunato (based on the fabulous April'66 Vejtables sessions that finally saw light of day on the *Good Things Are Happening* CD). With snarling guitar and a mean break, this oozes class throughout. *Round World* has a lighter feel with orchestrated backing and softer harmonies but retains a cool folk-rock-pop aura with some sharp guitar mixed low. Surely there must be unreleased stuff languishing in some tape archive or band member's loft?

A later recruit to the band was George Caldwell from The Bees.

Shorten the name to Electric String Band, then ESB and you have an outfit featuring a Caldwell, George ex-Bees Caldwell (+Zinner, Patrick Burke, Steve Lagana and Richard Foftunato). And when ESB became a three piece they became Fields.

(Max Waller)

Fifth Avenue Band

Personnel:

KENNY ALTMAN	bs, vcls	A
JERRY BURNHAM	vcls, gtr	A
PETER GALLWAY	vcls, gtr	A
PETE HEYWOOD	drms	A
JON LIND	vcls	A
MURRAY WEINSTOCK	keyb'ds	A

ALBUM:

1(A)	FIFTH AVENUE BAND	(Reprise RS 6369)	1969

NB: (1) also released in France (Vogue/Reprise 6369).

Produced by the two Lovin' Spoonful members Jerry Yester and Zal Yanovsky, an urban folk-rock group who should naturally appeal to the 'Spoonful fans.

Peter Gallway later formed the short-lived Ohio Knox and Kenny Altman became the bass player of another 'Spoonful, John Sebastian.



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The Fifth Estate *to* The Final Solution

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Fifth Estate
- Fifth Flight
- Fifth Generation
- Fifth Generation
- Fifth Order
- Fifty Foot Hose
- Filet of Soul
- The Final Solution

The Fifth Estate

TOP

Personnel:

DON ASKEW	wordsmith	A B
RICK ENGLER	gtr	A B
KEN EVANS	gtr	A B
DOUG FERRARA	bs	A B
CHUCK LEGROS	vcls	A
BILL SHUTE	gtr, hrmnca	A B
WAYNE WADHAMS	keyb'ds	A B

ALBUM:

1(-)	DING DONG! THE WITCH IS DEAD	(Jubilee JGM(S) 8005)	Oct. 1967

NB: There's also a retrospective CD, *Ding Dong: The Witch Is Back! ('64-'69)* (Boston Skyline BSD 116) 1995.

45s:

1	Love Is All A Game/Like I Love You	(Red Bird 10064)	May 1966 -
2	Ding Dong! The Witch Is Dead/The Rub-a-dub	(Jubilee 5573)	Apr. 1967 11
3	The Goofin' Song/Lost Generation	(Jubilee 5588)	Aug. 1967
4	Heigh Ho!/It's Waiting There For You	(Jubilee 5595)	Oct. 1967
5	Morning Morning/Tomorrow Is My Turn	(Jubilee 5607)	Feb. 1968
6	Do Drop Inn/That's Love	(Jubilee 5617)	Apr. 1968

7	Coney Island Sally/Tomorrow Is My Turn	(Jubilee 5627)	July 1968

NB: (2) Also released in France.

The *Ding Dong: The Witch Is Back!* is a superb CD package documenting the life and evolution of the above group, from their 1964 formation in Stamford, Connecticut as the **Demen** (line-up 'A'), their Invasion garage-beat stance as the D-Men, to the addition of solo vocalist Chuck Legros and a change of name and direction to **The Fifth Estate**. Comprising 28 tracks, including many demos and unreleased versions, plus a hefty 30+ page booklet - good value for money, especially if you don't have the D-Men 45s. Much of their later material is pretty weak pop.

Love Is All A Game, their debut single, came out on the imminently defunct Red Bird Records and despite being an infectious and tuneful Searchers-style number, failed to chart. Meanwhile, the songwriting team of Wadhams/Askew were also pitching songs at a number of British artists including Peter and Gordon, Cilla Black, and Freddie and The Dreamers. All of them passed but some lesser-known American acts like The Highwaymen, the Brothers Four, and Reparata and the Delrons did record their songs. They also wrote and recorded a number of advertising jingles and continually played New York's nightclub scene.

In late 1966, Chuck Legros left after walking off stage in a pique just before the band managed to interest Jubilee Records in a demo of a tune taken from "The Wizard Of Oz". The song, done in response to a dare, was arranged around a Bouree by the 17th century composer, Michael Praetorius, and made No. 11 on the US charts on June 15th 1967. It was also the title track of their album. The "B" side written by W. Wadhams and Don Askew, is decent bubblegum pop. The remainder of their Jubilee LP contains tracks like *No. 1 Hippie On The Village Scene* and covers of *I'm A Believer* and *Midnight Hour*.

The follow-up single was in the good-timey vein of The Lovin' Spoonful but failed to repeat the success of its predecessor. In August and September 1967 the band toured as part of a package with Gene Pitney, The Happenings, The Music Explosion, The Buckinghams, and The Easybeats. After the tour, most of the bandmembers decided to return to college, mainly to avoid the draft, but still found time to record occasionally. *Heigh Ho* was an attempt to cash in on *Ding Dong*'s success and was arranged around a Bach tune. Their label pressed them to record bubblegum material in keeping with the Spring 1968 trend. The group was unenthusiastic and Jubilee hired studio musicians to record an ersatz Fifth Estate single *Parade Of The Wooden Soldiers*. When the label went bankrupt shortly after, the group broke up also. Wadhams now teaches record production at Berklee College of Music in Boston.

(Max Waller / Stephane Rebeschini)

Fifth Flight



TOP

Personnel:

- anonymous

ALBUM:

1. INTO SMOKE TREE VILLAGE (Century 39398) R2 197?

Obscure early seventies private album of cover songs, the highlight of which is a version of Neil Young's *Sugar Mountain* with massive fuzz guitar. Overall, the album is pretty inept and is not recommended. The stock Century "mill" cover makes another appearance on this album. I think this group was from California. (Clark Faville)

Fifth Generation

45:

1. Purple Haze/Caroline (IGL 155) 1968

Carroll, a small town in Western Iowa, was home to this obscure band. These guys could play though - check out their fine version of Hendrix's *Purple Haze* on *Midwest vs The Rest, Vol. 1* or *The Best Of IGL Garage Rock* (LP) and *The IGL Rock Story Part Two* (CD). (Max Waller)

Fifth Generation

45:

1. If I See Her/You Lied To Me (Fone Booth 1001) 196?

A different band, from Westfield, Massachussetts, whose *If I See Her* can be heard on *New England Teen Scene, Vol. 2* and *New England Teen Scene* (CD). (Max Waller)

Fifth Order

Personnel incl:

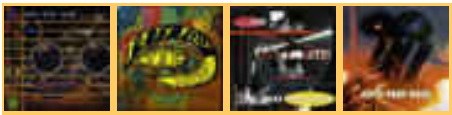
- BILLY CARROLL vcls
- T. HAY
- JEFF JOHNSON bs
- H. LOVDAL
- J. SENDER

45s:

1. Goin'Too Far/Walkin'Away (Counterpart 2571) 1966
2. Goin'Too Far/Walkin'Away (Diamond D-212) 1966
3. A Thousand Devils (Are Chasin' Me)/Today (I Got A Lefter) (Counterpart 2595) 1967
4. A Thousand Devils (Are Chasin' Me)/Today (I Got A Lefter) (Laurie 3404) 1967

This Columbus, Ohio band played a form of folk-rock with a strong Merseybeat influence. This is typified by *Today (I Got A Letter)* which has resurfaced on *Mindrocker, Vol. 3* and *Walkin' Away* which also appears on *Sixties Rebellion Vol's 1 & 2* (CD). You can also find the punkier *Goin' Too Far* on *Boulders, Vol. 1, The Psychedelic Sixties* and *A Journey To Tyme, Vol. 2*. (Max Waller/Ben Knepper)

Fifty Foot Hose



Personnel:

DAVID BLOSSOM	gtr, piano, thumb piano	A B C D
NANCY BLOSSOM	vcls	A B C D
GARY DOOS	drms	A
LARRY EVANS	gtr, vcls	A B C D
CORK MARCHESCHI	(bs), various electronic effects	A B C D
KEN CAMPAGNA	drms	B
TERRY HANSLEY	bs	B C D
DOUG ?	drms	C
KIM KIMSEY	drms, perc	D

ALBUM:

1(D)	CAULDRON	(Limelight 86062)	1969

NB: (1) has been reissued on CD as *Cauldron... Plus* (Big Beat CDWIKD158) 1996, with bonus tracks and also on CD in the U.S. (Weasel Disc 744213 1945 3) 1994. There's also a live CD taken from a 1995 performance *Live And Unreleased* (Captain Trip CTCD 052), 1997 and a 1999 studio CD *Sing Like Scaffold* (Weasel Disc WD 19456). On vinyl, there was also a limited album of previously unreleased material dating from '66/'67 called *Ingredients* () 1998.

45s:

1	Blue Canary / Need Your Love	(D & A 6601)	1965
2	Skopull / It's Time	(D & A 6602)	Feb 1966
3	?? / ??	(D & A #unkn)	1965/6
4	Bad Trip/Skins	(Mary Jane NA 102)	1967

NB: (1), (2) and (4) released as by The Ethix. (3) backing Rudy Grau - titles unknown. There's also a 45 *Red The Sign Post* (Alt. Take)/ *If Not This Time* (Alt. Take) (PS) (Get Hip GH-50) 1990.

Cork Marcheschi, the creative force behind **Fifty Foot Hose**, grew up in the Bay Area and developed a taste for both R&B and avantgarde music - Edgar Varese was an early influence. After finishing high-school in 1963, he formed a garage band called the Hide-A-Ways with guitarist Jim Flannery (Marcheschi played bass). The band soon changed name to the Ethix and played constantly around the Bay Area between 1964-66. They recorded the notoriously atonal *Bad Trip* single in the bathroom of Cork's mother's house but the band ended in early 1967 when the band played Las Vegas where two of the members were found to be under-age.

Cork's interest in avant-garde music prompted him to build his very own musical "instrument" with two audio generators, two theremins, and various other sonic-distortion devices - a bit like the one Simeon used in the Silver Apples. He teamed with guitarist and fellow experimental music-enthusiast David Blossom who brought in his wife, Nancy, as vocalist. A second guitarist, Larry Evans, was added and former Ethix-member, Gary Doos, played drums to complete the original lineup of **Fifty Foot Hose**. Doos soon left and a couple of other drummers were tried before settling on Kim Kimsey for good. Meanwhile Cork gave up bass to devote himself to the electronics and Terry Hansley was brought in to take up bass duties.

Early on, the band played a lot of gigs but mostly perplexed audiences with their uncompromisingly experimental approach. They recorded a demo, four tracks of which are included on the Big Beat CD, and hawked it around the record companies. Limelight Records, an experimental label subsidiary of Mercury, signed the band and they

recorded their album in early 1968 with Dan Healy, who also worked with Human Expression and later extensively with the Grateful Dead, as producer.

Although *Cauldron* went unnoticed at the time, partly because it didn't fit into any neat "psychedelic" mould, it has certainly stood the test of time and utilises just about every music-making electronic device then available. Audio generators, echodette, squeaky box, siren, ringing oscillator circuits, theremin - the list is almost endless. Nancy Blossom also has a beautifully clear voice which begs comparison with Dorothy Moscowitz, the vocalist with another pioneering electronic band, The United States of America.

Sadly after the album disappeared without trace, several members left to join the production of the musical "Hair" (just to get a regular paycheck) and the band effectively folded.

No original 45s were issued under the **Fifty Foot Hose** monicker, but the recent release of original alternate takes of the strongest LP tracks is a welcome addition and worth seeking out. The recent Big Beat CD reissue of the *Cauldron* album also features two takes of *Bad Trip* - the 33rpm and the 45rpm versions. Both are still way out there somewhere. Finally, subscribers to Ptolemaic Terrascope #23 also got to hear an 'unreleased acetate version' of *Bad Trip* on the accompanying free EP.

Kimsey later played with the Hoodoo Rhythm Devils, whilst Cork became a teacher and later a well-known sculptor.

In the late '70s and '80s *Cauldron* influenced a number of experimental outfits - including Pere Ubu, Throbbing Gristle, and Chrome. Continuing interest in the band led to a "re-union" live album, from 1995, which appeared on the Japanese, Captain Trip label. Although only Cork Marcheschi is the only original member, *Live... and Unreleased* is rather successful, with spirited performances of *If Not This Time*, *Red The Signpost* plus six other tracks. A studio album *Sing Like Scaffold* followed in 1999 and there was also a vinyl rarities compilation *Ingredients*.

You can also find *Red The Sign Post* on *Psychedelic Crown Jewels Vol. 1* (CD) and both *Bad Trip* and *Skins* on *California Halloween*.

(Vernon Joynson / Max Waller / Lloyd Peasley / Alec Palao)

Filet of Soul

TOP

Personnel:

- RICH LEGAULT drms A
- DENNY LEWAN bs A
- MIKE PEARCE vcls, ld gtr A
- BEN WIESNIEWSKI gtr A

ALBUM:

1. FREEDOM (Monoquid Squid ST 4857) 1968

An album which is reputed to contain a few flashes of brilliance from this outfit from Champaign, Illinois, who were heavily into Hendrix-style guitar work. The remainder is poppy and gospel influenced. The album was recorded in Chicago.

The Final Solution

Personnel:

- ERNIE FOSSELIUS gtr A B
- JOHN YAGER gtr A B
- BOB KNICKERBOCKER bs A B
- JOHN CHANCE drms A
- JERRY SLICK drms B
- (CARL FOSSELMS vcls, ld gtr

This San Francisco-based band was founded by Ernie Fosselius (who came from Berkeley) and Bob Knickerbocker (from Sunnyvale) who met in 1963, although the band proper started when the other two members joined in the summer of 1965. They coined their name late that year, not realising what it could mean to a Jew. Although the band were a part of the early San Francisco music revolution, partly through their own violation they weren't in the big league. They tried to look different (dressing from top to bottom in black) and sound different. They auditioned for Mainstream but never made it on to vinyl because Bob Shad never liked them or their sound. Late in 1966 Bob Chance lost interest in the band and Jerry Slick (Grace's husband) came in as a replacement in November following the break-up of The Great Society. This, briefly, gave the band new impetus but they never really capitalised on it and fell apart in 1967. Ernie Fosselius went on to enjoy a career in film-making and Bob Knickerbocker is now dead. *Pebbles, Vol. 22* and the *Pebbles Box* set both include *So Long Goodbye*, a hitherto unreleased song by the band. It's a raw-sounding rather trippy jam that typified the San Francisco sound between 1966-67. Those who subscribed to the first issue of Jud Cost & Alec Palao's quality zine "Cream Puff War" also received a one-sided red flexi 45 which featured an unreleased track, *Bleeding Roses*, from 1966.

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Finchley Boys *to* Firebirds/31st Flavour (Electric Firebirds)

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Finchley Boys
- Fink Muncx IX
- Emmett Finley
- Finnigan and Wood
- Mike Finnegan and The Surfs
- Finnegan's Wake
- Finnicum
- Fire
- Fire and Ice
- Fire and Ice Ltd.
- The Fire Escape
- Firebirds/31st Flavour (Electric Firebirds)

Finchley Boys



TOP

Personnel:

- GARRET OOSTDYK gtr A
- GEORGE FABER vcls, harp A
- J. MICHAEL POWERS drms, perc A
- TABE bs A

ALBUM:

1. (A) EVERLASTING TRIBUTE (Golden Throat 200-19) 1972

NB. (1) reissued plus session material as *Practice Sessions* (Eva 12033) 1984, also reissued on CD with three bonus cuts.

Hailing from Champaign, lliinois, where they formed in January 1963, the band recorded the material for their album in Chicago during 1968 and 1969, although it was not released until 1972. They do not appear to have released any 45s at all. *Practice Sessions* is a reissue of their album but with five additional tracks. The best cuts on the album are their reinterpretation of Ray Davies' *I'm Not Like Everybody Else* and the superb *It All Ends*. Most of their material is very bluesy, as one might expect for a Chicago band of this era and to appreciate their music you'll need to be a fan of the blues. There is a rumour that the band later evolved into Bent Wind, but I think this is wrong.

Compilation appearances include: *I'm Not Like Everybody Else*on *Endless Journey, Phase I*; *It All Ends* on *Endless Journey, Phase 2* and *Outcast* on *Reverberation IV* (CD).

Fink Muncx IX

45:

1. Coffee, Tea, Or Me / ? (Prism 1907)1964

A Cincinnati, Ohio outfit made up of four instrumentalists and five singers - the 45 was released purely as a fund-raiser. Basically a joke band, they did actually play live a couple of times. Lap it up on *Garage Punk Unknowns Vol.1* (where the band are miscredited as **Fink Muncx 4**).

Wasn't there a teen exploito movie of this name around at the time??

(George Gell/Max Waller)

Emmett Finley

ALBUM:

1	EMMETT FINLEY	(Poison Ring PRR 22??)	c1972 SC

Another release by this Connecticut label (also responsible for Fancy and Pulse), this one is a moody organ/guitar rural psych album.

(Stephane Rebeschini)

Finnigan and Wood

Personnel:

RAY BAGBY	drms	A
DON CLAREY	drms	A
MIKE FINNIGAN	keyb'ds, vcls	A
DAVE GATES	bs	A
RAY LOECKLIE	sax	A
JERRY WOOD	vcls, gtr	A

ALBUM:

1(A)	CRAZED HIPSTERS	(Blue Thumb BTS 35)	1972

A good Californian blues and heavy rock outfit, with rough vocals and strong instrumental parts (guitar, organ, sax and harp). Mike Finnigan (or Finnegan) was previously the leader of The Serfs and Ray Loecklie would later play with Mike Bloomfield and Jesse Colin Young.

(Stephane Rebeschini)

Mike Finnegan and The Surfs

Personnel incl:

MIKE FINNEGAN	keyb'ds, vcls	A

45s:

1	Bread and Water/?	(Parkway 113)	1966

An obscure single by the future leader of The Serfs.

(Stephane Rebeschini)

Finnegan's Wake

45s:

1. Situation Sad/Walking The Dog (Disques Cote X-13/14) c1966
2. Stay With Me Baby / You Blew It (Val 1015) c1967

An unknown Pittsburgh, Philadelphia. outfit. Their choice cut is a strong fuzz-popper *Situation Sad*, featured on *Psychedelic Patchwork Vol. 1* and *The Psychedelic Experience Vol. 3*. The song is actually a cover of Michel Polnareff's *No No No No No (La Poupee Qui Fait Non)* whose success in continental Europe resulted in both a U.S. and U.K. release in 1966 (Kapp 786 and Vogue VRS 7012) and is one highlight on his *French Rock-Blues* album. (Max Waller)

Finnicum

45:

1. Come On Over/On The Road Again (Ruff 1011) 1966

This West Texas band was managed by Ray Rut but isn't one of his better known bands. Nonetheless the 'A' side is great - lots of fuzz, feedback and harp. You can hear this bubbling rocker on *Flashback, Vol. 1*. The flip was a hard rock version of a Dylan song.

Fire

Personnel:

P. GLANZ ?	A
ROGERS ?	A
TAPLIN ?	A

WHITE ? A

ALBUM:

1(A) FIRE (ABC ABCS-661) 1968

An unknown quartet whose album was produced by Tom Wilson and is reputedly a mix of psyche and soul/rock a la Rascals. Two tracks, *One More Heartache* and *I Thought You Were A Lover*, were compiled on *Tom's Touch*, an album dedicated to Tom Wilson productions. Both songs are well structured, with good organ and guitar parts.

(Stephane Rebeschini)

Fire and Ice

TOP

Personnel:

- JOE McCLEAN bs, vcls A
- LES THEDE drms A
- LARRY BARRETT vcls, gtr A
- ANDY BAILEY organ A

McClean and Thede put this Iowa act together when The XL's were ripped apart by the draft. The *Dirty Water* compilation includes a McClean composition called *Person To Person* which contains some good instrumental breaks. The above line-up disintegrated in 1969, although Andy Bailey (who still plays in Iowa bands tgday) was involved in later line-ups. Les Thede deputised for The Daybreakers'/Rox's drummer in 1970 when he was incapacitated through illness.

Fire and Ice Ltd.

TOP

ALBUM:

1. THE HAPPENING (Capitol T 2577) 1966

Chaotic off-the-wall instrumentals accompanied by shouted exhortations, or rambling spoken nonsense, characterize this strange trip. I guess it's an early attempt at some sorta free-form freakout - whether it works depends primarily, I suspect, on one's state of mind at the time. Definitely do not listen to it sober, however, as it just sounds vacuous.

There was a **Fire and Ice** who provided backing music to Capitol's notorious *LSD* documentary album (the one which tells the tale of Brian's 34th LSD trip amongst other things)... anyone out there able to confirm that they're the same bunch??

(Max Waller / Joe Foster)

The Fire Escape

ALBUM:

1 PSYCHOTIC REACTION (GNP Crescendo 2034) 1967

NB: (1) is also available on CD with The Seeds' *Raw And Alive* LP, and has also been reissued on vinyl by GNP Crescendo.

45:

1 Love Special Delivery/Blood Beat (GNP Crescendo 384) 1967

NB: There's also a rare French EP with PS : *Love Special Delivery/Talk Talk/96 Tears/Trip Maker* (Vogue INT 18117) 1967.

The Fire Escape was actually a group of studio musicians, one of many put together by Kim Fowley. Their sole album, produced by Hank Levine, included competent versions of such punk classics as *96 Tears, Talk, Talk, The Trip* and, of course, the title track *Psychotic Reaction* which the record company misspelt on the album cover!

All the songs on the album were written by Hank Levine and Larry Goldberg, making it almost certainly some relation to the other phantom group The Mesmerizing Eye. The remaining members are unknown, but the band were from Hollywood.

It is rumoured, but not proved that Sky Saxon and Kim Fowley played on the album. Like so many bands of this ilk, their demise was as fast as their rise. **Fire Escape** have one song, *Love Special Delivery*, on *Mindrocker, Vol. 1*. Their version of Fowley's *The Trip* (also covered by Godfrey) appears on the *MIcrodelia* CD comp.

Both 45 cuts were on their album.

(Vernon Joynson / Max Waller/Stephane Rebeschini)

Firebirds / 31st Flavour (Electric Firebirds)

ALBUMS:

1. LIGHT MY FIRE (Crown CST 589) 1969 R2
2. DANCE PARTY TIME (Crown) 1969
3. HAIR (Crown CST 492) 1969

NB: (1) was counterfeited in 1991. (2) as **Electric Firebirds**. (3) as **31 Flavours**.

An intriguing mystery outfit whose albums have become sought-after for their over-top heavy psych-blues-rock mayhem that owes much to Hendrix, Iron Butterfly and Blue Cheer's *Vincebus Eruptum*. The best place to start is Erik Lindgren's superb 1997 CD compilation, *An Overdose Of Heavy Psych* which contains six primordial chunks. The Associated Soul Group Contessa album below is listed purely as conjecture in the hope that someone may establish a connection other than that it shares the same cover as the Electric Firebirds and is on another exploitation California label. Who WERE these Godfathers of grunge? (Max Waller)

Possibly connected:
ASSOCIATED SOUL GROUP

ALBUM:

1. TOP HITS OF TODAY (Contessa CON 15012) 1968



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Firesign Theatre *to* Fish 'N' Chips

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Firesign Theatre
- 1st Century
- First Chips
- First Crow To The Moon
- First Friday
- The First Four
- 1st National Band
- First Revelation
- Ernie Fischbach and Charles Ewing
- Wild Man Fischer
- Fish 'N' Chips

Firesign Theatre

TOP

Personnel:

- PHIL PROCTOR A
- PETER BERGMAN A
- PHIL AUSTIN A
- DAVID OSSMAN A

ALBUMS:
(up to 1972)

1. (A) WAITING FOR THE ELECTRICIAN (Columbia 9518) 1968
2. (A) HOW CAN YOU BE IN TWO PLACES AT ONCE WHEN YOU'RE NOWHERE AT ALL (Columbia 9884) 1970
3. (A) DON'T CRUSH THAT DWARF HAND ME THE PLYERS (Columbia 30102) 1970
4. (A) I THINK WE'RE ALL BOZOS ON THIS BUS (Columbia 30737) 1971

Although their records are worth investigating, their best work in this period is considered to have been for TV and for their free-form radio show, "Dear Friends". Primarily a comedy act, **Firesign Theatre** owed much of their early success to the 'acid rock' period with their lyrics exploiting the way many American kids were spending their time getting stoned to well-crafted rock albums. Their repertoire extended well beyond 'acid' humour, mixing in both poignant political comment and slapstick comedy - for example their debut album dedicated one side to a series of sketches dealing with the fate of the American Indian.

Firesign Theatre also had a side-line as session men, with Gary Usher using them as 'Atmosphere' on many of his productions including Sagittarius and Chad and Jeremy. Perhaps the best known of these was on The Byrds classic

Draft Morning.

Throughout the seventies and eighties **Firesign Theatre** continued to issue a plethora of albums, whilst both Austin and Ossman recorded solo comedy albums. They've also recently recorded a video, whilst Phil Proctor and David Ossman have also worked on a film with Canadian documentarian Ron Mann called "GRASS - the social and legislative history of Marijuana....".

For more information on this act, check their website: http://www.benway.com/firesign

(Vernon Joynson / Brian Phillips / Joe Foster / Michael Packer)

1st Century

TOP

45:

1. Looking Down/Dancing Girl (Capitol 2135) 1968

Scintillating and irresistibly catchy sitar-pop-psychedelia backed by a stoned mid-tempo groovy effort which adds a flute to the exotic instrumentation. Both sides can also be heard on *Professor Pott's Pornographic Projector (Incredible Sound Show Stories, Vol. 8)*. (Max Waller)

First Chips



TOP

Personnel:

- VYTO BELESKA A
- GARY GREENBERG A
- GENE LYNCH A
- DENNY MURRAY A
- DARICK NAVA A
- ARVY TUMOSA A
- ED WESTPHAL A
- TED ZDANEK A

ALBUM:

1. (A) VOLUME ONE (Clay Pigeon CPP SFCV1) 1972 R2

NB: This album was subtitled *A Collection Of Early Recordings From Clay Pigeon Productions*. It has been counterfeited.

A rare Illinois local blues-rock, folk-rock item. Much of it sounds amateurish and the recording quality is poor. Most of the material was recorded between 1970 - 72. There is one, rather interesting instrumental track with sound effects dating from December 1964. Otherwise on offer is experimental but disjointed blues-rock, best exemplified on the opening cut *Stoneball* and the 8.31 minute *Mind and Soul*, recorded live at Tinley Park High School. Other material is more acoustic-based.

First Crow To The Moon

Personnel:

- JERRY MILLSTEIN ld vcls, organ, piano
- ALLEN MILLER drms
- ALAN AVICK ld gtr
- STUART GOLD gtr
- EDDIE GREENBERG bs

45:

1. Spend Your Life With Me/The Sun Lights Up The Shadows (Roulette 4774) 1967

Hailed from Brooklyn, New York. They were originally known as Back Door Men when they cut one 45 backing Alaina Shore, *Wrong Number/Shades Of Yesterday* on Satellite (not the Stax-related label). As **First Crow To The Moon**, they were signed to Roulette on the recommendation of Doc Domus. They were also sometimes known as The Bootleggers. The sleevenotes to *Psychedelic Microdots, Vol. 3*, which includes both sides of the Roulette 45 and the previously unreleased *We Walk The Rain* (all three songs were written by Jerry Millstein), suggest that their name was the product of a typographical error at Roulette - their correct name was actually First Crew To The Moon, which would make more sense. All three songs are an exciting blend of punk and psychedelia. *Spend Your Life...* can also be heard on *Psychedelic Unknowns, Vol. 2* and the *Psychedelic Unknowns EP* and you'll find the flip on the *Magic Carpet Ride* and *Psychedelic Unknowns, Vol. 7*. The 45 was not really promoted at all by Roulette, who were busy pushing the latest Tommy James record (*I Think We're Alone Now*). Jeff Jarema recently interviewed the band's drummer, Allen Miller, who sang vocals on *The Sun Lights Up The Shadows Of Your Mind*. According to Miller, the band opened for The Vagrants and The Lovin' Spoonful but never The Velvet Underground (as previously reported). Also, Chris Stein (laterof The Stilletos, MagicTramps and Blondie) was never in this band, he was just a friend who hung around with them and was at many rehearsals. It had previously been thought that Stein was in the band, which broke up in January 1968 when Alan Avick died of leukaemia.

First Friday

Personnel:

- BOB EWAN vcls A
- JOHN PRENDERGAST bs, sax, keyb'ds A
- JIM STYNES drms A
- ANDY WALLACE keyb'ds, vcls, gtr A
- NORM ZELLER gtr A

ALBUM:

1. (A) FIRST FRIDAY (Webster's Last Word WLW-S-2895) 1970 R2

Local Illinois roadhouse rockers/blues with some fine guitar moments. Recorded in 1969, the album was issued in

1970. (Clark Faville)

The First Four



45s:

1. Hurt Me To My Soul/That's Where Your Love Has Gone (Strata 108) 1965
2. Empty Heart/One And Only Man (Claridge 306) 1966

A garage band from Philadelphia. Their version of the Rolling Stones *Empty Heart* has resurfaced on *What A Way To Die*, whilst *One And Only Man* is on *Follow That Munster Vol. 2*.

1st National Band



45:

1. The Trip Down/When Once It Was Good (Monument 45-1031) 1967

The top side has the encouraging title but is pretty tame harmony-pop and though it has some psychy effects it disappoints. However, turn it over and mellow-psych lovers are in for a treat - an entrancing mid-slow psych ballad infused with backward guitars, effects and smell of incense.

When Once It Was Good also appears on the *Acid & Flowers* CD. (Max Waller)

First Revelation



Personnel:

DANNY	gtr, vcls	A
LINDA	keyb'ds, vcls	A

ALBUMS:

1	THIS SIDE OF ETERNITY	(Revelation)	1973 R1
2	UPON THIS ROCK	(Revelation)	1975 SC

From New York, a Christian rock group with heavy guitar and moog. They were previously known as Danny and Linda.

(Stephane Rebeschini)

Ernie Fischbach and Charles Ewing



Personnel:

- ERNEST FISCHBACH dulcimer, sarod, gtr A
- CHARLES EWING gtr A
- DAVID GOINES vcls A
- DEBORAH CLEALL FISCHBACH tamboura A
- TOM HARRIS A
- DUSTIN MARK MILLER vcls, producer A

ALBUM:

1. (A) A CID SYMPHONY (No label) 1967 R3/4

NB: (1) reissued as a double CD (Gear Fab GF-135) 1999. Originally issued as a three album set on coloured vinyl. The three discs had individual catalogue numbers: yellow vinyl #7-121/7-123, purple vinyl #7-122/7-124, and green vinyl #7-125/7-126. These were in separate printed inner sleeves on which photos of the group appear, and were shrink-wrapped together. The front cover was a cardboard slick that was mostly pink; some of these were mounted to heavy posterboard, had their corners rounded and had a gold card attached through a hole at the top for hanging. The back cover was a cardboard slick that featured a photo of an Afghan turban cap, often described as "The Mandala cover". Some copies also included concert flyers. All of these items were contained in an open-top polyethylene bag.

This unusual and decidedly uncommercial private press triple album was produced at the University Of California by Berkeley graduate Miller, who had earlier produced other records in support of the Free Speech Movement on campus. **Fischbach and Ewing** had been playing together while students at California State University - Long Beach, but came up to Berkeley to play and study music at the Ali Akbar College Of Music. The album was recorded at Fantasy Studios in Berkeley in 1967 and 1,000 copies were pressed that year. The band played frequently, usually at colleges but also appeared at the Monterey Pop Festival, and The Human Be - In in Golden Gate Park. Their repertoire of acoustic material covered blues, flamenco guitar improvisations, Hindustani ragas, even American Indian chants. Miller added some spoken word segments to the record, it is acknowledged as a significant Bay Area collectable from the heyday of California's political and psychedelic era.

(Clark Faville)

Wild Man Fischer

ALBUM:

1	AN EVENING WITH WILD MAN FISCHER (dbl)	(Bizarre Reprise RS 6332)	1969

NB: (1) also released in England (Reprise RSLP 6332).

45:

1	Circles/ Merry Go Round	(Bizarre 0781)	1969

Larry "Wild Man" Fischer was a Los Angeles street singer when Frank Zappa discovered him and decided to release and produce a double album of his "songs" on his Bizarre label.

The usual Zappa graphic designer, Cal Schenkel conceived the strange gatefold sleeve and the liner notes explain that "His mother had him committed to a mental institution twice".

Most of the material was recorded "live in the street in front of the Whisky A Go Go and The Hamburger Hamlet on Sunset Strip", with occasional percussion added by Art Tripp. The album was divided on four parts: "The Basic Fischer" with *Merry Go Round* and *The Madness And Ecstasy* (a recitative by Kim Fowley, Rodney Bingenheimer and the GTO's), "Larry's Songs": fifteen vocal tracks with unusual titles and really tormented vocals (*Which Way Did The Freak Go, Think Of Me When Your Clothes Are Off, I'm Working For The Federal Bureau Of Narcotics*), "Some Historical Notes " with *The Taster* (later covered by Kane's Cousins and the *Rocket Rock* and "In Conclusion" with *Circles* (subtitled "Larry's first psychedelic hit").

Taster and *Circles* were accompanied by over dubs provided by Zappa and some of the Mothers (Jimmy Carl Black and Roy Estrada). A real curiosity!

Wild Man Fischer recorded some other albums for Rhino between 1978 and 1984.

(Stephane Rebeschini)

Fish 'N' Chips

45:

1. Four Times Faster/The Whole Thing Is Getting Out Of Hand (Joy 45K-297) 1965

Excellent up-tempo pop-beat with harpsichord and a fuzz-enhanced chorus, from New England. (Max Waller)

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The 5 *to* Five More

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The 5
- The Five
- The Five Americans
- Five Bucks
- Five By Five (5X5)
- Five Canadians
- Five Dollar Shoes
- The Five Empressions / The Five Emprees
- Five Hungry Men
- Five More

The 5

TOP

45:

1. I'm No Good/? (JB 106) 196?

Mobile in Alabama was home to this obscure outfit. The 'A' side, a Beau Brummels-styled song, can be found on *Highs In The Mid-Sixties, Vol. 22 - The South, Part 2*.

The Five

TOP

45:

1. She Doesn't Love Me Anymore/I Don't Care If It Rains All Night (Britain 100) 196?

I Don't Care If It Rains All Night, by this unknown primitive garage band, has resurfaced on *Sixties Rebellion, Vol. 2*. The vocalist sounds like he's about twelve and the rest of the band sound like they were similar in age...

The Five Americans



TOP

Personnel:

JOHN DURRILL	drms, keyb'ds	A
NORMAN EZELL	bs, gtr	A
JIM GRANT	gtr, bs	A B
MIKE RABON	ld gtr, vcls	A B

JIMMY WRIGHT	vcls, drms	A B
KENNY GOLDSMITH	keyb'ds	B
BOBBY RAMBO	gtr	B

ALBUMS:

1(A)	I SEE THE LIGHT	(HBR HCP 9503)	1966 136
2(A)	WESTERN UNION	(Abnak ABLP 2067)	1967 121
3(A)	PROGRESSIONS	(Abnak ABLP 2069)	1967
4(B)	NOW AND THEN	(Abnak ABST 2071)	1969

NB. (1) reissued on CD (Sundazed SC 6018) 1994, with bonus tracks. There's also two compilations: *Western Union* (Eva 12050) 1985; and *Western Union / The Best Of* (Sundazed SC 11004) 1989 featuring 20 tracks from 1964 to 1969, many in original unedited form and/or stereo mixes.

45s:

1	It's You Girl/I'm Gonna Leave Ya	(Jestar 104)	1964
2	I'm Feeling O.K./Slippin' And Slidin'	(Jetstar 105)	1964
3	Love Love Love/Show Me	(ABC 10686)	1965
4	Say That You Love Me/Without You	(Abnak 106)	1965
5	I See The Light/The Outcast	(Abnak 106)	1965
6	I See The Light/The Outcast	(HBR 454)	1965 26
7	EVOL Not Love/Don't Blame Me	(HBR 468)	1966 52
8	Good Times'/The Losing Game	(HBR 483)	1966 -
9	Reality/Sympathy	(Abnak 114)	1967
10	If I Could/Now That It's Over	(Abnak 116)	1967
11	Western Union/Now That It's Over	(Abnak 118)	1967 5
12	Sound Of Love/Sympathy	(Abnak 120)	1967 36
13	'Western Union/Sound Of Love	(Hip Pocket 10)	1967 -
14	Zip Code/Sweet Bird Of Youth	(Abnak 123)	1967 36
15	Stop Light/Tell Ann I Love Her'	(Abnak 125)	1967 132
16	7.30 Guided Tour/See-Saw-Man	(Abnak 126)	1968 96
17	No Communication'/Rain Maker	(Abnak 128)	1968 -
18	Lovin' ls Livin"/Con Man	(Abnak 131)	1968
19	Generation Gap/The Source'	(Abnak 132)	1968
20	Virginia Girl/Call On Me'	(Abnak 134)	1969 133
21	Ignert Woman/Scrooge	(Abnak 137)	1969
22	I See The Light '69/Red Cape	(Abnak 139)	1969
23	She's Too Good To Me/Molly Black	(Abnak 142)	1969

NB: (1), (2), (3) & (4) contain non-LP tracks. (20) & (22) released as Michael Rabon and The Five Americans. (11) four-inch flexi-disc enclosed in a picture envelope. (19) also released in France with a PS. There are also three rare French EPs with PS (Vogue INT 18087,

Stateside FSE 102 and 107).

This pleasant pop/rock outfit formed in Dallas in 1964 and proceeded to enjoy a prolific recording output until they disbanded in 1970. Mike Rabon, Norman Ezell and John Durrill formed a successful song-writing trio and most of the band's songs were self-penned. *Western Union*, produced by Dale Hawkins, captures them at their best and includes their three main hits:- *I See The Light, Westem Union* and *Sound Of Love*, along with covers of Steve Winwood's *Gimme Some Lovin*, Screaming Jay Hawkins, *I Put A Spell On You* and Roger Miller's *Husbands And Wives*. *Westem Union* and *Sound Of Love* both received a fair degree of airplay in the U.K. where the former was covered by The Searchers, but neither charted.

Group members Jim Grant, John Durnill and Jimmy Wright, along with Bobby Rambo and Jim Glaves (from a group called The Crowd) were the backing musicians on the album *Elastic Event* (Abnak ABST-2070) 1967 by the Dallas pop/rock duo Jon and Robin. **The Five Americans** drummer went on to marry Javonne Braga aka "Robin" in the '70s after Jon and Robin and **The Five Americans** had broken up.

The Five Americans have also featured on a number of compilations. *Gimme Some Lovin'* featured on a radio station EP from 1967 or 1968, 'WLAV Memory Pack Vol.1', alongside *Cherish* by The Association, *Think Twice* by The Pedestrians and *Hey Joe* by The Soulbenders. More recently you'll find: - *I See The Light* on *Mayhem & Psychosis Vol. 3*; *Don't Blame Me* on *Garagelands Vol. 2*; *Slippin' And Slidin'* on *Pebbles, Vol. 10* and *I See The Light* on *The Sound Of The Sixties*. They also appeared imitating The Beatles backing Rex Miller on a 1965 45, *Ballad Of The Boss Bug/Ringo's Doctor*.

Jimmy Wright stayed with Mike Rabon in the seventies outfit, Mike Rabon and Choctaw.

The band also had three EPs issued in France:- *I See The Light* and three other tracks (Stateside Vogue 18087); *Western Union/Now That Its Over/lf I Could/Reality* (Stateside 103) which appeared in a picture sleeve and *Sound Of Love + 3* (Stateside 1007).

(Vernon Joynson / Max Waller / Tom Truszkowski / Stephane Rebeschini... and a couple of other people Ivor's missed!)

Five Bucks

TOP

45s:

1	No Use In Tryin' / Now You're Mine	(Afton 1701)	May 1966
2	I'll Walk Alone / So Wrong	(Omnibus 1001)	Nov 1966

"Class of '66" at the University Of Michigan in Ann Arbor. Students who'd been in bands in their hometowns of Waukesha, WI. and Glencoe, IL. joined forces at UOM, releasing two cool 45s that year. Both fetch considerably more than five bucks thirty+ years on.

No Use In Tryin' is on *Open Up Your Door Vol. 2* and *I'll Walk Alone*, featuring excellent fuzz and organ work, is on Psychedelic Crown Jewels Vol. 3.

(Max Waller/Mike Markesich)

Five By Five (5X5)

Personnel:

- LARRY ANDREW gtr, vcls A
- DOUG GREEN drms A
- BILL MERRITT gtr A
- TIM MILAM organ, vcls A
- RONNIE PLANTS ld vcls, gtr A

ALBUM:

1. (A) NEXT EXIT (Paula LPS 2202) 1968

45s:

1. Shake A Tail Feather/Tell Me What To Do (Paula 261) 1967
2. Harlem Shuffle/You Really Got A Hold On Me (Paula 283) 1967
3. Fire/Hang Up (Paula 302) 1968 52
4. Aint Gonna Be Your Fool No More/She Digs My Love (Paula 311) 1968
5. Apple Cider/Fruitstand Man (Paula 319) 1970 133
6. Ain't Gonna Be Your Fool No More/Too Much Tomorrow (Paula 322) 1970
7. 15 Going On 20/Penthouse Pauper (Paula 326) 1970
8. Good Connection/Never (Paula 328) 1970

This garage band used lots of fuzz in many of their songs. The album is now a minor collectors' item and they also enjoyed a U.S. hit when *Fire* (which was written by Jimi Hendrix) climbed to No 52 in 1968. Produced by Gene Kent, *Next Exit* features various covers: *Hush* (Joe South), *She Digs My Move* (Doug Sahm), *Soul Man* (the Sam and Dave song), *Shake A Tail Feather*, *Share your Love*... Two songs were written by Eddie Hinton and Jimmy Johnson, who are both credited as arranger or engineer and would later take an active part in the famous Muscle Shoals Studios.

Nine of their singles tracks are non on their album (*Tell Me What To Do*, *Harlem Shuffle*, *You Really Got A Hold On Me*, *Hang Up*, *Apple Cider*, *15 Going On 20*, *Penthouse Pauper*, *Good Connection* and *Never*).

The inclusion of *Apple Cider* on *Austin Landing, Vol. 2*, suggests that they hailed from Texas, but *Turds On A Bum Ride, Vol. 5* (CD) also features the track, and claims they came from Louisiana... whilst the more reliable *Sixties Rebellion Vol. 8* includes their fine version of Love's *7 And 7 Is* (from their album) and locates the band as Oklahoma... Mike Markesich has however since established that they were from Magnolia, Arkansas. *Apple Cider* by the way is a catchy punker with some great wavering male vocals, and neat keyboard motif. Finally, *Hang Up* is also compiled on *Turds On A Bum Ride Vol. 3* (CD).

(Max Waller / Stephane Rebeschini)

Five Canadians

Personnel:

- BRUCE SVOBODA keyb'ds
- LOUIE SIEDLECKI ld gtr, vcls
- RAUL PINA gtr
- BILL KAITNER drms
- BOBBY FLORES bs

45s:

1. I'm Gonna Love You / Goodnight (Flo-Pin 101) 1966
2. Writing On The Wall / Goodnight (Domar 1120) 1966
3. House Of The Rising Sun / Never Alone (Domar 1121) 1966
4. Don't Tell me / Writing On The Wall (Domar 1123) 1967

NB: (1) as by **The Hangman**. (2) also released on Stone (701) in Canada 1966. (3) also released on Stone (704) in Canada 1967. (4) reissued on a limited edition Canadian 45 with a Pic Sleeve - (Leaf DOMAR CDN-1001) 1997.

Andrew Brown's *Brown Paper Sack #1* 'zine is to be commended for finally unravelling the myths and presenting the full and fascinating story of this group (amongst many others, so go grab a copy).

In brief, **The Hangmen** were a quintet from around San Antonio,Texas. Following their self-promoted debut on their own label (which misprinted their name as 'The Hangman'), they came to the attention of a local self-styled promoter 'Colonel' Paul Beckingham (as in Colonel Tom Parker or Major Bill Smith). He imposed a new name on them based on the logic that non-local groups were more exotic and got more air-play - along the same lines I guess as US bands adopting British names, even accents, in the wake of the British Invasion. So, the **Five Canadians** were born and the band were publicised as invaders from north of the border (Toronto). No wonder there has been so much confusion and debate ever since. At the time the hype only achieved limited success and despite out-of-state forays the band would remain a local phenomenon. Bobby Flores moved on to The Infinite Staircase and later solo 45s. Bruce Svoboda released a psych 45 as **Grapple** - *Ethereal Genesis/Snail* (Rush 1394) - in 1969.

Despite the confusion and doubts perpetuated as to their origins, what is not in doubt is the testosterone drive of their music whose climax is *Writing On The Wall*. It is rightfully regarded as a classic of the garage genre and no collection is complete without it. The article mentions that it impressed others at the time - it was covered by the XL's (from St.Louis). But it is with the Pebbles generation that appreciation has matured and this song has now been covered by the likes of Germany's Broken Jug on their *Grand Junction* EP, girl-garage queens the Brood, and the Nines.

Compilation coverage has so far included: *Writing On The Wall* on *Pebbles Vol. 5* (LP & CD), *Pebbles Box Set* and *I Was A Teenage Caveman*; *Goodnight* on *Sixties Rebellion 2: The Barn*; *Never Alone* on *60's Punk EP Vol.1, Boulders Punk EP Box, Texas Flashbacks Vol. 5* and finally, *Don't Tell Me* resurfaced on *Sixties Rebellion Vol.1: The Garage*.

(Andrew Brown - *Brown Paper Sack #1*, Max Waller)

Five Dollar Shoes

Personnel:

GREGG DIAMOND	drms, perc, vcls	A
TOM GRAVES	keyb'ds, vcls	A
JIM GREGORY	bs, vcls	A
MIKE MILLIUS	ld vcls, hrmnca	A
SCOTT WOODY	gtrs, vcls	A

ALBUM:

1(A)	FIVE DOLLAR SHOES	(Neigborhood Records NRS 47002)	1972

Produced by Peter Schekeryk and enginered by Eddie Kramer at the Electric Lady Studios, **Five Dollar Shoes** came from the New York area, where Tom Graves had previously played in Street Noise. Their sole release is a decent urban hard rock/power rock album, obviously influenced by Mott The Hoople and other early seventies UK glam acts. Lots of keyboards, guitar and harmonica and growling vocals, not bad but nothing outstanding. The most interesting tracks are maybe *Chemical Lover* and *Can't Do That Anymore*. All their songs are originals penned by the group members and Daniel Elfassy.

Gregg Diamond also drummed for Melanie and Ian Lloyd (ex-Stories) and he would team up again with Jim Gregory on Michael Wendroff's *Southpaw* (Buddah BDS 5609, 1974).

(Stephane Rebeschini)

The Five Empressions / The Five Emprees

Personnel:

- TONY CATANIA ld gtr
- DON COOK ld vcls
- MIKE DE ROSE drms
- RON PELKEY ld gtr
- BILL SCHUENEMAN keyb'ds, bs

ALBUMS:

1. THE FIVE EMPREES (Freeport FRS-3001) 1965
2. LITTLE MISS SAD (Freeport FRS-4001) 1966

45s:

1. Little Miss Sad/Nobody Cares (Gold Standard 262) 196? -
2. Little Miss Sad/Hey Lover (Freeport 1001) 1965 74
3. Hey Baby/Why (Freeport 1002) 1965 -

4. Little Miss Happiness/OverThe Mountain (Freeport 1007) 1966 -
5. Pretty Face (Part I)/(Part 2) (Freeport 1009) 1966
6. Johnny B. Goode/Hey Lover (Freeport 1010) 1966
7. Shake/I'm In Love (GMA 9859) 196?
8. Hey Diddle Diddle/Gone From My Mind (Smash 2065) 1966

From Benton Harbor, Michigan this act were picked up by Freeport records in Northern Illinois and had a minor hit with *Little Miss Sad*. More commonly known as **The Five Emprees**, they had quite a prolific output and both their albums are now minor collectables.

Founder member Ron Pelkey recalls: "We had been known as the Impressions for a few years, not knowing there was another group by that name. When we released our first record as **The Five Empressions** , The Impressions filed an injunction against us and our record company changed our name to **The Five Emprees** without consulting us. We did not like the sound of *Little Miss Sad*, but it turned out to be #2 on WLS in Chicago behind *Yesterday* by the Beatles. Making *Hey Lover* the flip side was a mistake, however, as it was probably the best recording we ever made and would have been a good follow-up."

The band recorded *Little Miss Sad*, which was given to them by their DJ-Manager Bob Richards, plus several other songs at Universal Studios in Chicago. It was written by Dick and Don Addressi, who also wrote several songs for The Association and the track looked like it might break nationally, Bob:- "But there were promotional blunders as well. Irv Garmissa (our Agent and Freeport label owner) did not spend $2000 to have the song promoted nationally as he thought that it was going to be #1 in Chicago and then would take off on it's own. If he had spent the money it would have gotten the song played in all markets, but as it was with the spotty playing it, #76 on Billboard was as far up the charts as I ever saw it."

"We all had a great time playing tho'. We performed with some big names including The Animals, The Outsiders, Neil Diamond, The Vogues, Bobby Vee, The Lovin' Spoonful, Paul Revere and the Raiders and most of the other big names of the day. If fame had come later we would have known better what to do with it. As it was, we were not ready to climb the ladder."

Don Cook and Bill Schueneman later married Ron Pelkey's sisters, making three-fifths of the band brother-in-law's! It is consequently easy for the group to stay in touch and with the exception of Mike De Rose, they still perform today at the occasional benefit gig and all accomplished musicians. Don Cook and Tony Catania still live in Benton Harbor, Mich., Bill Schueneman in Woodstock, Georgia, Mike DeRose in Santa Barbara, Calif., and Ron Pelkey in Alpharetta, Georgia.

Little Miss Sad can also be found on *A Journey To Tyme, Vol. 4*.

(Max Waller)

Five Hungry Men

TOP

45:

1. Bustin' Rocks/We Belong Together (Melmar 122) 1967

This outfit came from Andalusia, Pennsylvania, but their sole 45 isn't very memorable. You'll find the 'A' side on *Pebbles, Vol. 13* and on *Vile Vinyl, Vol. 2*, though the latter compilation erroneously lists it as being the 'B' side. (Max Waller)

Five More

45:

1. Avalanche/I'm No Good (Tandy 205) 196?

A mid-sixties garage punk outfit from Tucson, Arizona, *Avalanche* has been included on *Garage Punk Unkowns, Vol. 2* and *I'm No Good* can be found on *Vol. 6* of the same series.

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Five Of A Kind *to* Flintwhistle

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Five of a Kind
- Five of Us
- Sonny Flaherty and The Mark V
- The Flamin' Groovies
- Tommy Flanders
- Flash and The Memphis Casuals
- Flat Earth Society
- Flavor
- Flintwhistle

Five of a Kind

TOP

45:

1. Never Again/I Don't Want To Find Another Girl (Vandan no #) 1965

The 45 was this Fort Worth outfit's sole stab for stardom. *Highs ln The Mid-Sixties Vol. Il: Texas, Part One* includes the 'A' side, a folk-punk anthem. (Max Waller)

Five of Us

TOP

Personnel incl:

- GEORGE 'TAGO' MARYVILLE

45:

1. Why Oh Why/Pretty Baby (Keeson 125) 1965
2. Hey You/I Don't Believe (Platt) 1966
3. Hey You/Need Me Like I Need You (Current 110) 1966

NB: (1) With Tommy Gardner.

Previously known as The Impressions and The Temptations, they were one of Maryville's Tucson sixties outfits. Their cover of The Guilloteens *Hey You* resurfaced on *Boulders, Vol. 8*. Prior to this band Maryville was with The Showmen and when they spit he joined The Poppies, but they did not record. His final outfit was Whatever's Left. The band also recorded a 1966 acetate: *Let Me Explain / I Lied Need Me Like I Need You* which together with an unreleased 1966 track *Let Me Explain*, has recently resurfaced on Bacchus Archives' *Think Of The Good Times*

(The Tucson Sound 1960-1968).

Sonny Flaherty and The Mark V

TOP

Personnel incl:

- SONNY FLAHARTY

45s:

1. Hey Conductor/You Bring These Tears To Me (Counterpart 2591/2) 1967
2. Hey Conductor/You Bring These Tears To Me (Philips 40479) 1967

From Dayton, Ohio in the late sixties and eady seventies Sonny Flaharty released several 45s on local labels in the era. He started out playing rockabilly and ended up a middle of the road ballad singer. His groups included The Sonny Flaharty Application, the Young Americans and the Grey lmprint as well as the Mark V. The 45 which was originally issued on a local label credited The Grey lmprint as his backing band but when it was picked up for nationwide release by Philips the Mark V was credited, so maybe the backing band changed its name. *Hey Conductor* can also be heard on *Pebbles, Vol. 14*. Written by Sonny Flaharty, it showcases his vocal talents and some good organ work. Some of his other 45s are listed below:-

Sonny Rabafty and The Young Americans 45:

1. Coconut Stomp I/II (PAQ 21) early 60's

Sonny Raharty Applicafion 45s:

1. The Marble Orchard/Reflections (Philips 40532) 1968
2. I'm Not The Man / Brave Little Boy (Counterpart C-2651/2) 1969
3. Ma Belle Made/Wrong Side Of The Road (Fratemity 3366) 19?
4. Odyssey / Husbands Of Young Wives (Counterpart #unkn) 196?

Sonny Raharty Solo 45s:

1. Heartbreak Station / Don't Talk About Love (Epic 9394) 1960
2. Mystery Of Love / Teenage War Chain (Huron 22004) c1961

The Flamin' Groovies

TOP

Personnel:

- GEORGE ALEXANDER bs A
- CYRIL JORDAN gtr, vcls A
- ROY LONEY vcls, gtr A
- TIM LYNCH gtr A

- DANNY MIHM drms A

ALBUM:

1. (A) SNEAKERS (Snazz R-2371) 1968 R2

Rare first 10" album by this well - known San Francisco rock and roll group, *Sneakers* is more of a psych - pop/blues effort and due to its great tracks (like *Golden Clouds*) and its rarity, it should be included in this archive. (Clark Faville)

Tommy Flanders

TOP

Personnel:

MICHAEL BOTTS		A
TOMMY FLANDERS	vcls	A
BRUCE LANGHORN		A
DENNIS McCARTHY		A
DICK ROSMINI	gtr	A
JERRY SCHEFF	bs	A

ALBUM:

1(A)	MOONSTONE	(Verve Forecast FTS-3075)	1969	(-)

45:

1	Between Purple and Blue / The Moonstone	(Verve Forecast KF5076)	1968

Musically, this solo project by Blues Project member **Tommy Flanders** is similar to Tim Buckley's early albums. It's best tracks *The Moonstone*, *Blue Water Blue*, *Boston Girls*, and *Sleepin'*, are melancholic folk with excellent vocals and jazz / West Coast influences.

(Stephane Rebeschini)

Flash and The Memphis Casuals

TOP

Personnel:

JOE Jr CARRERA	drms	A
JIM DICKINSON	gtr	A
DAVID "FLASH" FLEISHMAN	vcls	A
JOE FRANK	bs	A
MARK TIDWELL	gtr	A

45s:

1	Midnight Hour/Uptight Tonight	(Block Records ?)	1966

A Memphis group playing wild rock with loud guitars and lost of crash cymbal. *Uptight Tonight* was written by Jim Dickinson (Jesters, Avengers) and has been compiled on *It Came From Memphis* (Upstart 022) 1995.

As Flash and The Board Of Directors, David Fleishman would later record some regional white soul/pop hits under the guidance of Chips Moman.

(Stephane Rebeschini)

Flat Earth Society



TOP

Personnel:

PAUL CARTER	bs, vcls	A
RICK DOYLE	ld gtr, vcls	A
PHIL DUBUQUE	gtr, vcls, recorder	A
CURT GIRARD	drms	A
JACK KERIVAN	keyb'ds, vcls	A

ALBUM:

1(A)	WALEECO	(Fleetwood FCLP 3027)	April 1968

NB: (1) reissued on CD together with The Lost Kids *Space Kids* on Arf Arf (AA 042-2). The latter being a sci-fi audio fairy tale with incidental music. Also earlier reissued as a separate CD and on vinyl (Psycho 17) 1983..

From Lynn, just north of Boston, **Flat Earth Society** were notable for their crispy, clear vocal sound. In early 1968 they were approached by the Boston advertising firm Quinn and Johnson to make an album and a jingle for the manufacturer of the 'Waleeco' candy bar - the F. B. Washburn Candy Company. That year every 'Waleeco' bar carried a coupon advertising the **Flat Earth's Society**'s album *Waleeco* for $1.50 and six 'Waleeco' bar wrappers.

Recorded at Fleetwood Recording Studio in Revere, most of the material was written by Kerivan, the only non-original being a slow melodic version of *Midnight Hour*. The album covers quite a wide rock spectrum with goodtime (*I'm So Happy*), folk (*When You're There* and *The Prelude For Town Monk*), hard rock (*Four & Twenty Miles* and *Shadows*), as well as psychedelia, but each track has the band's own style about it. Aside from *Feelin' Much Better*, the best tracks are arguably on the second side of the album. *Dark Street Downtown* has some haunting vocals superimposed upon swirling piano. *Portrait In Grey* is a haunting piano-oriented instrumental and *Satori*, a very strange psychedelic instrumental. The reissue is worth purchasing, although it's probably imprudent to fork out for the original should you come across a copy.

The band made a few appearances after making the album but broke up soon after.

In 1974, Fleetwood disposed of the remaining boxes of the album into the dumpster but luckily the mastertapes survived to be revived by Arf Arf who reissued the album in 1993 on CD in the original stereo mix (the vinyl originals had been mixed down to mono).

Paul Carter was active in the Boston music scene until the late '80s, Phil Dubuque later moved to England for a while but is now back in Boston, and Jack Kerivan became senior director of professional services at NEC. One member was also later in Copperfield.

Compilation appearances have so far included: *Feelin' Much Better* on *Psychedelic Crown Jewels Vol. 1* (CD), *Endless Journey, Phase 2* (LP) and *Endless Journey* (CD).

(Vernon Joynson / Max Waller / Lloyd Peasley)

Flavor

Personnel:

- GARY ST.CLAIR bs, gtr A
- DEMETRI CALLAS gtr A
- DANNY CONWAY drums A

45s:-

1. Sally Had A Party / Shop Around (Columbia 4-44521) 1968
2. Hearteaser / Yea I'm Hip (Columbia 4-44673) 1968
3. Coming On Home / Dancing In the Streets (Columbia 4-44881) 1969

From around the Frederick, Maryland and Washington DC area, this trio originally came together behind Billy Joe Ash, and were known collectively as Billy Joe & The Continentals. When they parted company with their front-man in mid-65 they carried on as a trio under the name The Bad Boys, releasing one classy garage-punk 45 on Paula. Their named was changed again to **Flavor** after gaining a contract with Columbia, but an expected LP never materialized due to the lack of chart success with their three 45s. Tim O'Brien was their producer at Columbia, not a group member, as we previously had suggested. Gary St.Clair released an eponymous solo LP on Paramount in 1972 with O'Brien as producer again. Recently the pair have also been producing and directing the group "All For One".

There was also an album by **Flavor** called *In Good Taste* (Ju-Par 6-1002) 1977, but this is probably a different outfit.

(Max Waller)

Flintwhistle

Personnel:

ERIK BRAUN	gtr	A
DARRYL DeLOACH	vcls	A
LENNY FEIGEN	drms	A
JERRY PENROD	bs	A

Formed in January 1970, this band played through the year but whether they recorded is debatable. Braun, DeLoach and Penrod were all ex-Iron Butterfly.

(Nick Warburton)



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Floating Bridge *to* Fly By Nites

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Floating Bridge
- The Floating Opera
- The Flock
- Flood
- Floss
- The Flow
- The Flower Children
- Flower of Purple
- The Flower Pot
- The Flower Power
- Flower Power
- Flowers, Fruits and Pretty Things
- Flowerz
- Fluff
- Fly By Nites

Floating Bridge



TOP

Personnel:

- RICK DANGEL ld gtrs A
- JO JOHNANSEN ld gtrs A
- MICHAEL MARINELLI drms A
- JOE JOHNSON bs A
- PAT GOSSAN keyb'ds B

ALBUM:

1. (A) FLOATING BRIDGE (Vault 124) 1969

NB: (1) issued as Liberty LBS 83271 in the U.K. also recently issued on CD.

45s:

1. Brought Up Wrong/Watch Your Step (Vault 947) 1968
2. Don't Mean A Thing/Mr Jaybird (Vault 953) 1969

NB: (1) also released on Japan on dark red translucent vinyl with a picture sleeve (Liberty/Toshiba LR-2589).

This Seattle outfit included Dangel from The Wailers and Johnansen later went onto play with Little Bill and the Blue Notes. Their album is guitar oriented and largely blues-based. It lacks consistency, but their medley of *Eight Miles High/Paint It Black* shows them at their most inventive. Liberty included the best track *Don't Mean A Thing* on their compilation album *Son Of Gutbucket* and it can also be found on *Nuggets, Vol. 8.*

(Vernon Joynson / Tom Whiting / Stephane Rebeschini)

The Floating Opera

TOP

Personnel:

- ARTIE ALINIKOFF drms A
- CAROL LEES keyb'ds A
- GARY MUNCE bs A
- JOHN NEMEROVSKI piano A
- STEVE WELKOM gtr A

ALBUM:

1. (A) THE FLOATING OPERA (Embryo SD 730) 1971

45:

1. The Vision / Song Of The Suicides (Embryo 511) 197?

A hit and miss progressive album surprisingly produced by soulster Herbie Mann. The best track is the opener, *Song Of The Suicides*, which features some great guitar work sadly lacking elsewhere on the album, which is mostly rather ordinary. The sleeve-notes give a brief biography of the members who formed the band in Ann Arbor, Michigan.

The Flock




TOP

Personnel incl:

RICK CANOFF	sax	A
JERRY GOODMAN	violin	A
RON KARPMAN	drms	A
FRED GLICKSTEIN	gtr	A
JERRY SMITH	bs, vcls	A

ALBUMS:

(up to 1971)

1(A)	THE FLOCK	(CBS 9911)	1969
2(A)	DINOSAUR SWAMPS	(CBS 30007)	1971

NB: (1) and (2) also released in France (CBS 63733) and the U.K. (CBS S 64055). Both album were reissued as *Flock* in Holland (CBS

67278) 1972.

An ambitious mix of jazz, blues, prog and rock, with horns and the electric violin of Jerry Goodman, who would later join Mahavishnu Orchestra. They benefited from an intense promotion from CBS who tried to launch them with Blood, Sweat & Tears, Aorta and Chicago. Their records may sound dated now.

Big Bird was compiled on the CBS sampler *Different Strokes* in 1971.

Flock reformed with a new line-up in 1975 and finally disappeared after an awful album (*Inside Out*, Mercury).

(Stephane Rebeschini)

Flood



TOP

Personnel:

- GEORGE CABANTING gtr A
- BILLY CARROLL drms, congas A
- FRED COVINO bs, gtr A
- JOHN T. MAGAZINO vcls, conga, tamb A

ALBUM:

1. (A) THE RISE OF FLOOD (Maple # unknown) 1970 R3

NB: (1) reissued as a limited edition in 1996 with no label name, also reissued on CD.

Long-lost seventies psych-rock from an act based in New York. Some bluesy workouts with a funky feel on occasion and rock'n'riffy numbers with great moments of intense fuzz guitar soloing, but really rather a disappointment. Inexplicably considered R5 by a couple of record dealers recently, but R3 value has been consistent for 10 years elsewhere. (Max Waller/Clark Faville).

Floss

TOP

ALBUM:

1	CRUISIN	(SilverCrest)	1976 R3

A rare (and late) garage psych group covering classics. Reputedly only 100 copies were made and therefore it's now really expensive.

(Stephane Rebeschini)

The Flow



TOP

Personnel:

- MONTE FARBER bs, vcls A
- PETE FINE gtr, vcls, synth A
- STEVE STARER drms A

ALBUM:

1. (A) FLOW (No label) 1972 R5

NB: (1) all copies came in a plain cover that said 'one-sided' on the back although some of the discs have music on both sides. The album was later counterfeited in Europe on vinyl and this contains all the music. (1) also counterfeited on CD.

From New York, whilst this band's album is a primitive recording, it nevertheless contains lots of fuzz guitar and is one of the mega rarities. Musically it's orchestrated progressive electric folk rock (whew!), a very unique and powerful record with male and female vocals and impressive musicianship. Not unusually, the album was not truly representative of the bands sound, as Monte Farber recalls: "It was a great band, what the record didn't capture was that our real love and our real speciality was to just stand up and jam. It was truly amazing and we were like one mind, waaaaaaaayyyyyyyy ahead of our time and of this time, too, unfortunately."

Their guitarist Pete Fine broke up the band when his girlfriend inherited some money and they moved to Arizona. He later released a rare privately - pressed album *On A Day Of Crystalline Thought* (No label) 1974. This was issued in a plain sleeve with front and rear paste-on slicks and an insert. Information on the labels is rubber-stamped and on the label the title is "On A Day Of Crystalline Thought".

Monte Farber went on to become an author: "The truth is that I've moved on from making music of a spiritual secret nature to writing books of a metaphysical nature that have done quite well, thank you. So take care and keep up the good work".

The Flow album is going to be reissued officially shortly, together with a bonus EP. Pete Fine's solo album is also going to have a limited official vinyl reissue.

(Vernon Joynson/Clark Faville)

The Flower Children

TOP

45s:

1. Mini-Skirt Blues/Marching Lovers (Castil 101) 1968
2. Mini-Skirt Blues/Marching Lovers (Allied 101) 1968

A Los Angeles band who came up with the raunchy garage R & B style offering *Mini-Skirt Blues* in early 1968, which has an effective drum and organ intro. This is featured on *Highs In The Mid-Sixties, Vol. 3*.

Flower of Purple

TOP

Personnel
probably incl:

- RICH CLARK
- DOROTHY ANDREW

45:

1. Luv's So Free/Luv's So Free (instr.) (RC Enterprise M650) Nov. 1967

A snaking lead underpins this mid-tempo West Coast rocker with male-female vocals by an obscure L.A. area outfit. (Max Waller).

The Flower Pot

TOP

Personnel:

- MIKE DEASY

45s:

1. Mr Zig Zag Man/Black Mojo (Vault 935) 1967
2. Wanting Ain't Gettin'/Gentle People (Vault 937) 1967

This was Deasy operating under a pseudonym in LA. Freaky harmony flower-pop is the groove here - with the sitar-infused *Black Mojo* being the choice cut on the first 45. *Wantin' Ain't Gettin'* is catchy stoned sitar-pop that the Association covered on their *Insight Out* album. Mike's other projects included Ceyleib People, Your Gang, Friar Tuck. (Max Waller)

The Flower Power

TOP

Personnel incl:

- CRAIG FERGUSON
- SANDI CRAIG

45s:

1. You Make Me Fly/Sunshine Day (Tune-Kel 608) Feb 1968
2. Mississippi Delta/Bye Bye Baby (Tune-Kel 611) April 1968
3. Trivialities/Mt. Olympus (Tune-Kel 612) c May 1968
4. Don't Burn My Wings/Sailing Around The Sun (Tune-Kel 613) 1969
5. Stop! Check It/Orange Skies (Tune-Kel 614) 1969

NB: (2) released as by **Sandi Craig & the Flower Power**.

This lot sound every bit like a San Francisco outfit but Erik Lindgren tells us that they originated from Louisiana. He's also selected their outstanding *Mt. Olympus* for his *Beyond The Calico Wall, Vol. 1* collection of psychedelic mayhem and no wonder - a smouldering slice of psych that erupts at the end with unrestrained manic feedback. The mellower *You Make Me Fly* can be heard on the vinyl and CD versions of *The Psychedelic Experience* and the EP

Garagelands, Vol. 2. Its flip *Sunshine Day* is on *Psychedelic Archives, 6*.

Their second 45, released as **Sandi Craig & The Flower Power** features a decent bluesy cover of Bobby Gentry's *Mississippi Delta* with strong vocals and some searing guitar bursts. In contrast, their final 45 features a laid back, almost lounge-styled, rendition of Love's *Orange Skies*, this has also resurfaced on *Sixties Rebellion Vol. 8*, whilst *Trivialities* also made an appearance on the ltd *Brainshadows Vol. 2* CD.

Other compilation coverage has included *You Make Me Fly* and *Sunshine Day* on *Acid Dreams Volume Three*.

(Max Waller)

Flower Power

TOP

Personnel incl:

MICHAEL MELBY	gtr, vcls	A B
LARRY PEARL	bs, vcls, hrmnca	A B
STEVE PUGLIESIE	keyb'ds, gtr, vcls	A B
JOHNNY SHERMAN	drms	A
JOHN COX	drms	B

45:

1(A)	I Can Feel It / Stop	(Tener T1010)	May 1967

Formed in early 1967 in Brevard County, Florida, this quartet blossomed briefly with one superb fuzz-punkadelic 45, and an otherwise unavailable cover of the Hollies' *Hard Year* on the rare double-album *Bee Jay Demo Vol. II* (Tener 1014). Cox replaced Sherman in late '67. The band went into limbo shortly after, when Larry Pearl moved to Houston to take up a post with NASA. He quickly discovered a vibrant scene there and encouraged the other three to join him ... and so they did, on January 2nd 1968, for a gig at the University Of Houston. This secondary flowering lasted only until July, when the gigs started to dry up.

I Can Feel It is one of the highlights on *A Lethal Dose Of Hard Psych* and Psychedelic States: Florida Vol. 1, whose liners tell the group's full story.

(Max Waller/Roger Maglio)

45:

1	I Can Feel It / Stop	(Tener T1010)	May 1967

Thought to be from the Orlando region of Florida this band left just one excellent punkadelic 45 and a cover of the Hollies' *Hard Year* on the rare double-LP sampler of local bands, *Bee Jay Demo Vol.II* (Tener 1014) 1967. *I Can Feel It* is just one of many highlights on the superb *A Lethal Dose Of Hard Psych* CD compilation.

(Max Waller)

Flowers, Fruits and Pretty Things

45:

1. Take Me Away/Wanting You (G E P 101) 1968

Not the usual heavy psych associated with late sixties Michigan obscurities, this Saginaw outfit turn out two delicate garage ballads full of weeping guitars and yearning vocals. If this is your bag, check out *Wanting You* on *Professor Pott's Pornographic Projector* or *Take Me Away* on *Fuzz, Flaykes And Shakes Vol. 2*.

(Max Waller)

Flowerz



Personnel:

- MIKE LEECE ld gtr
- JIM LEINBACH drms
- BILL SHEFFER keyb'ds
- LARRY SKILLMAN bs gtr
- JEFF STOUT vcls
- BARRY TUCCI rhythm gtr

CD:

1. FLYTE (Arf! Arf! AA-071) 1998

45s:

1. I Need Love Now/My Sad Story (Kingston 1967) 196?
2. Flyte/Talken About Love (Kingston 19683/19684) 196?

From Reading, Pennsylvania. Previously known as the Marauders, they became the **Flowerz** when Stout was added and Tucci replaced Danny Bausher. Now you can read their whole story and enjoy their soundz on Erik Lindgren's CD - issued as part of a quartet on the region, with Pat Farrell & The Believers and two volumes of *Eastern Pa. Rock* making up the set. This CD features twenty-two tracks recorded especially by the band as a 'backing soundtrack' over which they would play or sync at a live performance in Reading on February 16th 1968. Their four 45 tracks appear on the *Eastern Pa. Rock Part Two* CD.

I Need Love Now has also resurfaced on *Pennsylvania Unknowns* and both sides of the 2nd 45 can be heard on *Return Of The Young Pennsylvanians*.

(Max Waller)

Fluff

ALBUM:

1	FLUFF	(Roulette)	1971

An average rock group whose only album came in a superb psychedelic cover.

(Stephane Rebeschini)

Fly By Nites

45:

1. Found Love/Come On Up (Tiffany 564) 196?

A short-lived outfit, thought to have come from either Georgia or Alabama, whose sole stab for stardom was this one 45, *Found Love*, which can now be heard on *Highs In The Mid-Sixties Vol. 8: The South*. It has a rather hypnotic quality coming with an acid punk organ drone, some fine guitar work and rather sleepy vocals. The flip-side, *Come On Up*, has also resurfaced on *Sixties Rebellion, Vol. 2* is another fine track, with a danceable beat and great guitar break.

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Flying Circus *to* The Fonograf Four

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Flying Circus
- Flying Karpet
- The Flys
- Foamy Brine
- Fogcutters
- Tom Fogerty
- The Foggy Notions
- Foley and Kavanaugh
- Folkswingers
- The Fonograf Four

Flying Circus

TOP

Personnel:

- BILL BERRY vcls A
- JOHN HAAPALA bs A
- KEVIN "KID" HAAPALA gtr A
- JIM GRANDJEAN gtr A
- DON PERKINS drms A

45s:

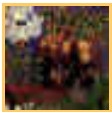
1. I'm Going/Midnight Highway (MTA 117) 1967
2. Green Eyes Green World/Got To Learn To Love (MTA 130) 1967
3. Pony Rider/Betty June (PS) (Rock Bottom WRS 670) 1970

Decent West Coast garagey sounds, from this Marin County, California outfit, who recorded at San Francisco's Golden State Studios. Both sides of the 2nd 45 feature good guitar work, and the third came in a beautiful picture sleeve.

I'm Going is more in a garage vein and can also be heard on *Sixties Rebellion Vol's 1 & 2* (CD) and *Brain Shadows*. You can also find *I'm Going*, *Midnight Highway* and *Green Eyes Green World* on *Crystalize Your Mind* (CD), whilst *Got To Learn To Love* remains uncompiled - it's catchy pop-beat.

Another 45, *Hayride/Early Morning* (GNP Crescendo 426) 1969, was by an Australian band of the same name, with a cover of a Barclay James Harvest tune. (Max Waller/Clark Faville).

Flying Karpet



Personnel:

- CHRIS bs A
- FRANK gtr A
- PAUL keyb'ds A
- PEPE drms A
- TONY vcls, hrmnca A

ALBUM:

1. (A) THE FLYING KARPET (Mexico/Soa-Art D 179) 1968 R4

NB: (1) reissued as a limited edition of 300 (Iguana 159) 1997.

Housed in a great psychedelic cover, this album consists largely of weakish cover songs including standards such as *White Rabbit, San Francisco Nights* and *My Back Pages*. Recorded by a group of mainly American draft-dodgers in Mexico, the album is on a par with a "psychedelic" PJ Orion & The Magnates and shouldn't be taken too seriously! (Ivor Trueman/Clark Faville)

The Flys

45s:

1. Reality Composition No. 1 /? (Myskatonic 100) 1966
2. Be What You Is/The Way Things Are (Myskatonic 101) 1966

Hailed from McLean, Virginia. Their finest moment sounds like *Reality Composition No 1*, a real Stones-influenced garage classic with superb vocals and typical girl-put-down lyrics. Check it out on *Highs In The Mid-Sixties, Vol. 22: The South*. By comparison *Be What You Is* sounds rather mundane, but it got an airing on the *Signed D.C.* and *Psychedellc Unknowns, Vol. 6* compilations.

Foamy Brine

Personnel incl:

W.R. ("DUB") LYNCH	A

45s:

1	Tell Her / Ever Changing	(Brine 101)	Apr 1967
2	The Change Is Made / About You	(ARV International 5017)	Mar 1969

This Texas Valley group included Dub Lynch who had previously been in The Danes and The Gnats. *Tell Her* is an accomplished garage power-popper that lopes effortlessly along.

(Max Waller/Andrew Brown)

Fogcutters

Personnel incl:

- DON CAMERON
- ERIC KARL

45s:

1. Cry Cry Cry/You Say (Carthay 777) 1965
2. Cry Cry Cry/You Say (Liberty 55793) 1965
3. Casting My Spell/I Want Your Love Again (Charter CR 1217) 1965
4. It's My World/That's Where I'll Be (Charter CR 1218) 1965

An excellent beat/pop combo originally from Colorado who may have moved to California (Charer is a small Californian label that also featured the likes of The Cascades) before splitting. Mainstays and songwriters Cameron and Karl would stay in the sunny State and produce two wonderful 45s as the Fantastic Zoo.

This earlier work ranges from Beatlesque pop to Beau Brummels style *(Cry Cry Cry)* and ballads not dissimilar to the aforementioned Cascades. (Max Waller).

Tom Fogerty

Personnel:

RODGER COLLIN	backing vcls	A
TOM FOGERTY	gtr, vcls, hrmnca	A B C D
RUSS GARY	gtr	A C
JOHN KAHN	bs	A B
BILLY MUNDI	perc	A
MERL SAUNDERS	keyb'ds	A B
BILL VITT	drms	A B
JERRY GARCIA		B
JOHN FOGERTY	gtr	C
STEPHEN FUNK	keyb'ds	C
STEPHEN MILLER	keyb'ds	C D
JEFF NARELL	steel drum	C
TOM PHILLIPS	gtr	C D
THE STOVALLS	backing vcls	C
DOUG CLIFFORD	drms	D
STU COOK	bs, gtr, harp	D

RUSSELL DaSHIELL	gtr	D
(GARY POTTERTON	gtr	C D)
(RON STALLINGS	sax	C D)
(ED BOGAS	moog, piano	D)
(MATTHEW CORRIGAN	perc	D)

ALBUMS:

(up to 1975)			
1(A)	TOM FOGERTY	(Fantasy 9407)	1972
2(B)	EXCALIBUR	(Fantasy 9413)	1972
3(C)	ZEPHYR NATIONAL	(Fantasy 9448)	1974
4(D)	MYOPIA	(Fantasy 9469)	1974

NB: (1) and (2) were also released in Germany by Bellaphon. (3) was also released in Holland (Fantasy 5C062-95265) (4) was also released in Italy by Fonit (AMI 9469).

45s:

1	Goodbye Media Man, pt. 1/pt. 2	(Fantasy 17027)	1971
2	Lady Of Fatima/Cast The First Stone	(Fantasy 17037)	1972
3	Joyful Resurrection/Heartbeat	(Fantasy 17042)	1973

NB: (1) is non LP. (1), (2) and (3) were also released in France with picture sleeves.

When he left Creedence Clearwater Revival, **Tom Fogerty** went solo and recorded several albums and singles. Unfortunately, he didn't have the voice and the songwriting skills of John, his younger brother and his records are generally better avoided (unless you are a die-hard Creedence fan!). Their main interest resides in the participation of notorious Bay Area musicians: Billy Mundi (Mothers, Rhinoceros), Stephen Miller (Linn County), Ron Stallings (Southern Comfort) and Russell DaShiell (Crowfoot, Norman Greenbaum).

The only album of interest is *Excalibur*, recorded with Jerry Garcia (Grateful Dead) and his usual jamming partners Saunders, Vitt and Kahn. Produced by **Fogerty** and Brian Gardner, it features some good Dead-like tracks: *Black Jack Jenny*, *Sign Of The Devil* and *Faces, Places, People*. The same musicians can also be found on two Merl Saunders albums, *Heavy Turbulence* and *Fire Up*.

Tom Fogerty later formed Ruby with Randy Oda and died in the '90s.

(Stephane Rebeschini)

The Foggy Notions

TOP

Personnel incl:

- PETER HOY
- SUE KOFF
- KAPLAN bs
- MAZIQUE

45:

1. Need A Little Lovin'/Take Me Back And Hold Me (Ginny 904) 1966

A Chicago garage band who were together for some time but just recorded the one 45. The 'A' side, a powerful slow-paced punker with an unusual drum roll near the end, can be found on *Pebbles, Vol. 10* (LP), *Vol. 6* of the equivalent CD and *The Essential Pebbles Collection Vol. 2*. The flip, which has some bluesy piano and lots of mouth organ, has also resurfaced on *Pebbles, Vol. 7* (CD) and *Highs In The Mid-Sixties, Vol. 4*. (Max Waller)

Foley and Kavanaugh

TOP

ALBUM:

1	Ways To Get Through	(Merlin)	1973 R1/R2

A double album of dreamy folk psych with an introspective feel and fuzz guitar interplay.

(Stephane Rebeschini)

Folkswingers

TOP

Personnel:

GLEN CAMPBELL	12-string gtr	A
DOUG DILLARD	banjo	A
RODNEY DILLARD	gtr	A
TUT TAYLOR	dobro	A
DEAN WEBB	bs	A
HAL BLAINE	drms	B
DENNIS BUDIMIR	12-string gtr	B
HERB ELLIS	gtr	B
LARRY KNECHTEL	keyb'ds	B
BILL PITTMAN	bs	B
HARIHAR RAO	sitar	B
LYLE RITZ	fender bs	B
HOWARD ROBERTS	gtr	B
TOMMY TEDESCO	gtr	B

ALBUMS:

1(A)	12 STRING GUITAR!	(World-Pacific Records WP-1812)	1964
2(A)	12 STRING GUITAR! VOL. 2	(World-Pacific Records WP-1814)	1964
3(B)	RAGA ROCK	(World Pacific WP-1846)	1966

45s:

1	Black Mountain Rag / This Train	(World Pacific 391)	1963

2	12 String Special / Amor A Todos	(World Pacific 396)	1963
3	Don't Think Twice / Freight Train	(World Pacific 410)	1964
4(B)	Norwegian Wood / Raga Rock	(World Pacific 77831)	1966

NB: (3) as 'Bud Shank & The Folkswingers'.

The third album *Raga Rock* unashamedly cashed in on the success of Ravi Shankar and the emerging use of the sitar in Western pop/rock (Beatles, Stones, Byrds), offering up instrumental versions of the latest cool hit sounds, many with fuzzed guitar, and all topped off with that exotic sound. The more obvious and successful choices for such treatment are here - *Paint It Black*, a regular on later "exploito" LPs of exotic-psych, *Eight Miles High* and *Shapes Of Things*. Also tackled (with varying success) are *Norwegian Wood*, The Association's *Along Comes Mary*, Outsiders' *Time Won't Let Me*, *Kicks*, *Hey Joe*, *Homeward Bound* and The Turtles' *Grim Reaper Of Love*. Their own *Raga Rock* is the finale - although it starts off rather pedestrian, it's soon spiralling off into *Eight Miles High* territory, but comes back to earth way too soon.

The two 1964 albums were produced by Jim Dickson. He asked Dillards members Doug and Rodney together with Dean Webb to help him on his instrumental project, rounding it out with session guitarist Glen Campbell and Nashville based dobroist Tut Taylor, who was in L.A. to work on his own solo instrumental albums in '64.

Jim Dickson called the group **The Folkswingers** and they recorded folk and bluegrass songs to cash-in on the current trends. Basically they kept the name for the 1966 album and tried to tackle another musical trend. It's interesting to note that World Pacific actually put out a Ravi Shankar sitar album in 1965.

Jim Dickson not only went on to produce the Byrds, Flying Burrito Brothers and Country Gazette, but in 1964 alone, produced World Pacific sessions for The Kentucky Colonels, The Dillards (including a live album and tracks with drummer Dewey Martin later of Buffalo Springfield), sessions for the Hillmen {Chris Hillman's pre-Byrds Bluegrass group}, as well as the embryonic Byrds in their original and Jet Set/ Beefeaters formations.

A couple of the names on the *Raga Rock* release should also strike a chord - Larry Knechtel (later of Bread) and Hal Blaine were part of the elite corps of L.A. session musicians known as The Wrecking Crew.

(Max Waller / Jason Odd)

The Fonograf Four

45:

1. Don't Throw Stones/You're Not Foolin' Me (Recettsic 69) 196?

Don't Throw Stones, by this New England garage band, has resurfaced on *Sixties Rebellion, Vol. 2*. With a pulsing and a rather repetitive organ 'hook', gentle beat and almost spoken vocal...

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Food *to* The Four of Us

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Food
- The Footprints
- Jim Ford
- Neal Ford and The Fanatics
- Ford Theatre
- Forgotten Times
- Joplin Forte
- The Fort Mudge Memorial Dump
- The Fortune Seekers
- Fortune Teller
- Forum Quorum
- The Forums
- Forvus (featuring Brooke Chamberlain)
- The Foul Dogs
- The Fountain of Youth
- The Fountain of Youth
- Four Fifths
- The Four Gents
- Four In The Morning
- 4 Making Do
- Four More
- The Four O'Clock Balloon
- The Four of Us

Food

Personnel:

TED ASHFORD	keyb'ds	A
ERICK SCOTT FILIPOWITZ	bs	A
BARRY MRAZ	drms	A
STEVE WHITE	vcls	A
BILL WUKOVICH	gtr	A

ALBUM:

1(A)	FOREVER IS A DREAM	(Capitol ST 304)	1969

NB: (1) reissued on CD (Ascension ANCD021) 2000.

A Chicago act whose album of soft psychedelia is heavily orchestrated in places. A couple of tracks from the album were used in a porno B-movie,'The Babysitters'. A very pleasant and melodic album which maintains a high standard throughout, with the title cut and *Here We Go Again* among its finer moments. They didn't release any 45s.

(Vernon Joynson/Max Waller)

The Footprints

TOP

45:

1. Never Say Die/Mama Rand's (Capitol 2052) 1967
2. Just Lazy / You Got A Ticket To A Mobile (Capitol 2215) 1968

From Island Park, Woodmere, New York. Their first 45 features two decent garagey beat-pop numbers that sound a bit dated by 1967, despite being punctuated by some clear ringing guitar spots and steaming organ. *Mama Rand's* was a popular live number, named after the club where they played. The second 45 is lame. (Max Waller / Mike Markesich)

Jim Ford

TOP

Personnel:

JIM FORD	vcls, gtr	A
PAT VEGAS	bs	A
LOLLY VEGAS	gtr	A

ALBUM:

1(A)	HARLAN COUNTY	(Sundown ?)	1969

NB: (1)reissued on CD (Edsel EDCD 519) 1997.

45:

1	Harlan County/Changing Colours	(Sundown SD-115)	1969

Originally from New Orleans, **Jim Ford** moved to California in 1967 and met Pat and Lolly Vegas. Together they wrote P.J. Proby's hit, *Niky Hoeky* and managed to get a record deal with Sundown, a small subsidiary of White Whale.

Released in 1969, *Harlan County*, his only album, is a very consistent mix of pop, country and rhythm and blues with some tracks totally relevant to this book: a fuzz-drenched version of Willie Dixon's *Spoonful*, *Dr. Handy's Dandy Candy* with his drugs related lyrics and *I'm Gonna Make Her Love Me*. The other tracks are more pop or country oriented but **Ford**'s vocals and lyrics are constantly outstanding. The sleeve looks like a wrapped parcel, complete with stamps and rope, and credits as special assistants "red wine, white wine and little sleep"!

In 1971, **Jim Ford** went to London to record a second album. After some sessions with Brinsley Schwartz and the Grease Band, the project collapsed and the tapes disappeared.

Back in the U.S.A, he wrote some songs in 1972 for Bobby Womack and later worked with Sly Stone but, apart from that, little has been heard from him ever since.

(Stephane Rebeschini)

Neal Ford and The Fanatics

TOP

Personnel:

JOHN CRAVEY	drms	A
NEAL FORD	vcls	A
LARNIER GRIEG	keyb'ds	A
ROB JOHNSON	bs	A
JOHN PERELES	gtr	A

ALBUM:

1(A)	NEAL FORD AND THE FANATICS	(Hickory LPS 141)	1968

45s:

1	I Will Not Be Lonely/Be Mine	(Gina 1118)	1965
2	Bitter Bells/Don't Tie Me Down	(Tantara 1101)	1966
3	AlI I Have To Do Is Dream/Searchin'	(Tantara 1107)	1966
4	I Will If You Want To/Woman Who Tums Away	(Tantara 1107)	1966
5	Shame On You/Gonna Be My Girl	(Hickory 1433)	1967
6	Wait For Me/(I've Got A) Brand New Girl	(Hickory 1450)	1967
7	Get Together With Me/Rain	(Hickory 1468)	1967
8	I Have Thoughts For You/That Girl Of Mine	(Hickory 1490)	1967
9	Little World Girl/Movin'Along	(Hickory 1500)	1968
10	Mary Wanna Marry Me/The Jones	(Hickory 1506)	1968
11	I'll Put My Boots On Backwards/Buttercup	(Hickory 1516)	1968
12	The Very First Time/That Time Of Year (Valentine)	(Pablo 7013)	196?
13	You Made Me A Man/I've Got A Mind To Find Me A Woman	(ABC 11 184)	1969

NB: (1), (2), (3), (4), (5)-A Side, (6), (7)-B Side, (9), (10), (11), (12) and (13) non-LP. (1) as The Fanatics. (12) as Neal Ford Solo. (13) as Neal Ford Factory. (8) also released in France with a PS.

Neal Ford was a prolific Houston-based artist. He formed **The Fanatics** in 1965 out of an earlier band The Ramadas, who had several 45s in their own right. Most of The Ramadas output pre-dates this archive, but *Life Is So Tough* a powerful punker, was issued in 1965, and can be heard on *Acid Visions - The Complete Collection, Vol. 1* (3-CD set), *Flashback, Vol. 5, Highs In The Mld-Sixties, Vol. 13 Texas, Part Three* and *Acid Visions, Vol. 2*. Both *Acid Visions* titles also includes an unissued cut, *I Can't Believe*, trom 1966, with the CD set also including The Fanatics *I Will Not Be Lonely*.

They were still in their mid-teens, when they changed their name to **Neal Ford and The Fanatics** and they went on to produce a string of 45s, both punk and ballads, most of which were not on their album. *Bitter Bells* has recently

surfaced on *Highs In The Mid-Sixties, Vol. 17: Texas, Part Four*. An unreleased *She Is All There* has recently surfaced on *The Houston Now-Sounds Groove-In*.

When the outfit disintegrated - Larnier Greig went on briefly to The Moving Sidewalks and the first ZZ Top line-up - **Ford** cut a solo 45 and then formed a new outfit, The Neal Ford Factory. He later played with The Sound Investment and Rick Mensik and was last reported running a Nashville-based talent agency.

Two more essential 45 reissues of awesome unreleased 1966 material, have been issued by Caped Crusader: *Good Men / For You* (CC-74) and *Woman / I Can't Go On* (CC-75) both in 1995.

(Vernon Joynson / Max Waller/Stephane Rebeschini)

Ford Theatre

TOP

Personnel:

JAMES ALTIERI	bs	A
(WALLY MAGEE	strings	A)
JOHN MAZZARELLI	keyb'ds, vcls	A
HARRY PALMER	gtr	A
JOEY SCOTT	vcls	A
ROBERT TAMAGNI	drms	A
ARTHUR 'BUTCH' WEBSTER	gtr	A

ALBUMS:

1(A)	TRILOGY FOR THE MASSES	(ABC ABCS 658)	1968
2(A)	TIME CHANGES	(ABC ABCS 681)	1969

45s:

1	From A Back Door Window/Theme For The Masses	(ABC 11118)	1968
2	Time Changes/Wake Up In The Morning	(ABC 11192)	1969
3	I've Got The Fever/Jefferson Airplane	(ABC 11227)	1969

Ford Theatre is the place where Abraham Lincoln was assassinated and the liner notes explain that "the six musicians chose this name because it corresponds to what they are trying to create - a vision of America in all its present chaos and agony".

The group were probably from Milford, Massachussets, given that their first album gives a credit to 'the population' of that town. Produced by Bob Thiele (Eden's Children, Free Spirits), Harry Palmer and Fred Cenedella, *Trilogy For The Masses* is excellent in parts, particularly the nine minute *101 Harrison Street*. All the tracks were written by Harry Palmer and Wally Magee (who also lead the string quartet present on some tracks).

It's a pity that their follow-up, 'a musical concept' album was not as interesting.

The 'B' side to their third 45, *Jefferson Airplane* has recently been compiled on the excellent *Acid And Flowers* CD.

Harry Palmer also played on *Smooth As Raw Silk* by Silk, another ABC production.

(Stephane Rebeschini/Vernon Joynson)

Forgotten Times

45:

1. Little Black Egg/Won't You Be With Me (Night Owl 678) 1967

A cover of The Nightwalkers' hit *Little Black Egg* by an outfit from Quad Cities, Iowa.

Joplin Forte

ALBUM:

1 AIN'T MISBEHAVIN' (Shamley SS 702) 1969

One of the four records released on the short-lived Shamley label (the others being H.M.S. Bounty, Moonrakers and Future). **Joplin Forte** played a kind of old-timey folk, similar to the Cleanliness and Goodliness Skiffle Band and particular cuts by Dan Hicks and The Hot Licks.

(Stephane Rebeschini)

The Fort Mudge Memorial Dump

Personnel:

- CAROLINE STRATTON A
- DAN KEADY A
- JAMES DEPTULA A
- DAVE AMARAL A
- RICHARD CLERICI A

ALBUM:

1. (A) FORT MUDGE MEMORIAL DUMP (Mercury 61256) 1970

NB.This album has been reissued.

The above album by this Boston band contains some good tracks. All the material was written by the band. *Mr. Man* and *Crystal Forms* both portray Stratton's vocals favourably and include some good guitar work. Others, such as *Actions Of A Man* and *What Good Is Spring?* find Caroline and the band in a mellower mood. Another track *Know Today* is an instrumental, although the record cover includes lyrics for it. However, overall the album does not maintain the standard set in its opening cuts.

The Fortune Seekers

45:

1. Why I Cry/Break Loose (Trident 9966) 1966

This obscure song can be heard on *Punk Classics, Vol. 1*. Reportedly a Californian band.

Fortune Teller

ALBUM:

1 INNER CITY SCREAM (RMT) 1978

From Baltimore, a crude album of fuzz/grunge psych by an unknown group. It was recorded in 1968 but not released before 1978.

(Stephane Rebeschini)

Forum Quorum

Personnel:

- BRIAN ALBANO drms A
- ROGER CALLEO vcls, flute, keyb'ds A
- BOBBY CASTALDO bs A
- SAL PALAZZOLO vcls, gtr A
- STURG PARDALIS vcls, gtr, bouzouki A

ALBUM:

1. (A) THE FORUM QUORUM (Decca DL 75030) 1968

45s:

1. Your Turn To Cry/No More Tears (Decca 32340) 1968
2. Just The Same/Misery (Decca 32425) 1968

A Greco-Italian American quintet from Astoria, New York City. Some intriguing pop-psych with a punky edge, though occasionally straying into Young Rascals or Vanilla Fudge blue-eyed soul territory. Still, there are some nice touches of Middle Eastern promise that lift them out of the ordinary. The LP can still be found fairly easily and cheaply. The 45 tracks all feature on the album. (Max Waller)

The Forums

Personnel:

DALE	A
JIM DOSSETT	A
GEORGE	A
ERICH MEYER	A
RALPH	A

45:

1	Bring It On Back / I ... (title incomplete)	(Prism 1940)	1966

A white-clad teen quartet from Dayton, Ohio. In 1966 they entered the three-day Daytonian battle of the bands and, as one of the twelve winning acts, got to record a track for the souvenir LP *WONE, The Dayton Scene* (Prism PR-1966). Their contribution is *Bring It On Back*, a keening pop ballad that would grace their sole 45. It's been compared to the Four Seasons due to the falsetto lead, though its piercing quality sounds more like 80s castrato Jimmy Somerville.

(Max Waller)

Forvus (featuring Brooke Chamberlain)

45:

1. Now That Summer Is Here/It's Nothing New (Tampa Bay BC-1110) 1966

Harmony-vocal pop from Florida, that would be most undistinguished were it not for the Rovin' Flames providing the backing as well as one 'Harvey Swadnungle'. I kid you not. (Max Waller)

The Foul Dogs

ALBUM:

1. THE FOUL DOGS NO. 1 (Rhythm Sound 481) 1966 R3

NB: (1) reissued in the early-mid 80s on Resurrection (CX 1296) and more recently by Distortions.

A Concord, New Hampshire group whose album comprised typical local R&B/prep rock. One cut, *I'm A Man*, also appears on *Oil Stains, Vol. 1*. The album sounds very Stones-influenced but had a couple of self-penned numbers.

The Fountain of Youth

45s:

1. (Angie, Love Me) Make The Hurt Go Away/Livin' Too Fast (Colgems 1020) 1967
2. Take A Giant Step/Don't Blame Me (For Trying) (Colgems 1024) 1968
3. Sunshine On A Cold Morning/Day Don't Come (Colgems 1032) 1968
4. Liza Jane/Witness People (Colgems 5033) 1969

This band played in Fredericksburg, Texas between 1966-67 and were originally known as The Crossfires. Their early 45s were slick, well crafted pop songs - *Day Don't Come* was also covered by Michigan's Cherry Slush. The most relevant song to this archive was *Witness People*, a superb slice of heavy psychedelia, which was out of character from the rest of their output. This can be heard on *Sixties Rebellion Vol. 15* (CD), *Mayhem And Psychosis, Vol. 3* (LP) and *Vol. 2* (CD). Another track, *Sunshine...* features quite outstanding '60s pop and could easily be mistaken for Emitt Rhodes and the Merry-Go-Round. Their slower dramatic version of the Monkees' hit *Take A Giant Step* is also excellent and can be found on *From The New World Vol. 1*. *Don't Blame Me* is also on *Garagelands Vol. 1*. *Don't Blame Me (For Trying)* also got another airing on *Boulders, Vol. 8*. Details of the Crossfires 45 are: *Who'll Be The One/Making Love Is Fun* (Tower 278) 1966. (Max Waller / Vernon Joynson)

The Fountain of Youth

TOP

45:

1. Hard Woman/Thing Of The Past (Sur-Speed 223) 196?

Recorded on a Nashville label, this 45 is probably the work of a different band. *Hard Woman* is a really raw, nasty punk song which you'll find on *Pebbles, Vol. 11* and *Boulders, Vol. 8*.

Four Fifths

TOP

45s:

1	If You Still Want Me/Have You Ever Loved A Girl	(Columbia 4-43913)	1966
2	She'll Hurt You In The End / Life Goes Movin' On	(Associated Recording Studios)	Apr 1966

Teenage Shutdown Vol. 8 has scooped the unreleased *She'll Hurt You In The End* and revealed that this was a bunch of teenagers from Manhattan, who were still attending school. They'll be best remembered for the sublime Byrds-influenced folk-punker *If You Still Want Me*, first compiled on *Pebbles Vol. 7* and now on *The Essential Pebbles Collection Vol. 2*.

There were probably a number of acts using the **Four Fifths** monicker, as there's a doo-wop 45 *After Graduation/Come On Girl* (Hudson 8101) from 1962/63, and there's at least one other **Four Fifths** with a 45 - *Talkin' Bout You / ... Love* (Rage 0101) 196? - which has been described as mid-fast garage-punk.

Other Four Fifths with no known connections to the above include: a "doo-wop" 45 from 1962/3 - *After Graduation/Come On Girl* (Hudson 8101) and another outfit who cover *Talkin' Bout You* (Rage 0101, 196?).

(Max Waller/Mike Markesich/Pat Harper)

The Four Gents

45:

1. Soul Sister/I've Been Trying (HBR 509) 1966

Soul Sister can be heard on *S.V.R Rock Hits Of The 60's*. Not the Pacific Northwest outfit on Nite Owl, this bunch were from the Detroit area.

Four In The Morning

45:

1. Yesterday/LSD (Cross Road 7002) 196?
2. Draft Dodger Rag/? (Cross Road 7001) 196?

An obscure Pacific Northwest band.

4 Making Do

45:

1. The Simple Life/? (Wells Desert 2275) 1965

This promising Los Angeles-based girl group sing about the pleasures of living in LA in *The Simple Life*, a simple folk ballad with melodic vocals. *Highs In The Mid-Sixties, Vol. 1* introduced the song to a wider audience.

Four More

Personnel:

MIKE BURROWS	drms	A
CHUCK CARTER	ld gtr	A
JERRY CHANDLER	ld vcls, gtr	A
KENNY CHANDLER	bs	A

45:

1	Don't Give Up Hope/Problem Child	(Fairchild 1001)	1966

This raw punk 45 was the work of a band from Corpus Christi, Texas. Aged between 14 - 17, most went to King High School in Corpus Christi, and their manager/roadie/friend Dennis Fairchild put out the 45 on his "Fairchild"

label.

In their time they played regularly at places in and around Corpus, including the Naval Air station at Kingsville, and The Stork Club as well as local TV and a couple of "Battle Of The Bands" contests. They also got to support Charlie Rich!

In 1967 they changed their name to The Chosen Ones, recruiting older brother Jim Chandler on lead vocals, with Jerry and Kenny switching to harmony back-up. As such they issued a further 45, *The World's Dark Side*/*Bald-Headed Lena* (Gulfside) 196?. The flip was also recorded by The Lovin' Spoonful. In the '70s they also played as The Chandler Bros, in and around Houston.

Today Mike Burrows still lives in Corpus, Jerry and Kenny reside in the Houston area and Jim has moved to California.

Problem Child, which was written by 15 year old Kenny and 17 year old Jerry Chandler can also be found on *Highs In The Mid-Sixties Vol. 11: Texas, Part One*..

The Four O Clock Balloon

Personnel:

- HAZEL WIGGET vcls (later SHEPPARD, married Wayne)
- WAYNE SHEPPARD keyb'ds
- ROGER ALTON ld gtr
- JEFF ROBINSON rhythm gtr
- PAT JENNINGS bs gtr
- JACK WHITE drms

ALBUM:

1. NORTHLAND'S BATTLE OF THE BANDS (MAGNA 71014, 2-LP) 1967

NB: (1) Various Artists comp, features six tracks by **The Four O'Clock Balloon**.

45:

1. Two Heads/Dark Cobble Street (Magna 71152) 1967

From Columbus, Ohio, all except Roger Alton were students at Ohio State University. As worthy winners of the 3rd annual battle of the bands held at the local Northland's Shopping Center in 1967 they were rewarded with a whole side of the double-album that captured the event. Six tracks - *Somebody To Love*, *Motherly Love*, *Strawberry Fields Forever*, *Plastic Fantastic Lover*, *(Who Are The) Brain Police* and *Wake Me Shake Me*. Not yer usual bunch of covers, they clearly wore their influences on their sleeves (or over their kaftans). All are performed with confidence and verve, and they were certainly (two) heads above the competition judging from the rest of the LP.

Second place went to the Dubonnets, third the Trolls, fourth the Thirteenth Dilemma and fifth the Lapse Of Tyme. Other groups on the LP are: Tonebenders (a girl group, doing *Little Black Egg*), Verdics, Brass Tax, Restless Knights, Kings English, Rubber Band, Lo-Brows, St.John's Mod, Unchosen, Sound Of Us, and The Lorey's from nearby Sparta with *Don't You Care*. Unfortunately there's no track listing to know exactly who does what and the unfortunate Nazar Blues and Vi-Counts who also took part didn't make it onto the album.

After such evident promise by **Four O'Clock Balloon** the resultant 45 is a bit disappointing but judge for yourselves - their cover of Jefferson Airplane's *Two Heads* is on *Glimpses Vol. 4* and *Brain Shadows*, whilst the flip is on *Highs In The Mid-Sixties, Vol. 21*.

(Max Waller/George Gell)

The Four of Us

45s:

1. You're Gonna Be Mine/Batman (Hideout 1003) 1965
2. You're Gonna Be Mine/Freefall (Hideout 1003) 1965
3. I Feel A Whole Lot Better/I Can't Live Without Your Love (Hideout 1012) 1965

A folk-rock outfit from the Detroit suburb of Grosse Pointe in Michigan. They seem to have had some connection to The Fugitives 'cos *You're Gonna Be Mine* (featured on *Psychedelic Unknowns, 3*), considered by many to be their finest moment, appeared under both names. *Highs In The Mid-Sixties, Vol. 5* includes *Baby Blue*, which appeared on a rare local compilation album (Hideout 1002), but was never issued as a 45. It's a competent enough version of the much-covered Dylan song. The vocals and 12-string guitar give it good treatment. For their second 45 Gene Clark's *I Feel A Whole Lot Better* was given similar treatment. This has resurfaced on *Vol. 6* of the *Highs* series, and *A Journey To Tyme Vol. 2*. The Hideout was a Detroit teen club started by Dave Leone and Ed 'Punch' Andrews in May 1964 and the following year Leone started the Hideout Record Company, which like the club thrived for a short while.

The rare compilation LP *Best Of The Hideouts* has recently been reissued. It contains *Baby Blue, I Feel A Whole Lot Better* and *I Can't Live Without Your Love*. It also features tracks by other Hideout regulars The Underdogs (4), Yorkshires (2), Pleasure Seekers, Henchman and Doug Brown. (Max Waller)

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The IV Pack *to* Lance Fox and The Bloodhounds

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The IV Pack
- Four Real
- 4 Score
- The Four Wheels
- The 4th Amendment
- Fourth Cekcion
- Fourth Way
- Kim Fowley
- Lance Fox and The Bloodhounds

The IV Pack

TOP

45:

1. Whatzit?/? (Hippie 2019) 196?

Came out of Danville, Virginia and their *Whatzit?* was a sort of variation on The Count Five's *Psychotic Reaction*. Pretty good it is too and half way through the chorus gives way to a sorta cosmic guitar freakout. Check it out on the *Signed D. C.* compilation. (Max Waller)

Four Real

TOP

ALBUM:

1	CONTENTMENT	(Private Pressing)	c1972 R1

A Christian rock group with tracks like *Og For A Thousand Tongues To Sing*.

(Stephane Rebeschini)

4 Score

TOP

45s:

1	Mini-Skirt / ?	(Blackjack 110)	1967

A salacious punker dedicated to man's most popular female fashion and other turn-ons. Check out this lechers' classic on Sick And Tired with its exhortations of 'M - I - N - I', creepy keyboards and fuzz.

The band are thought to originate from the New York area.

(Max Waller)

The Four Wheels



Personnel:

- JIM ADAMS
- SKEET BUSHOR
- STEVE DRYBREAD
- JIM KOSS
- STEVE LESTER

45:

1. Central High Playmate/Cold 45 (Soma 1428) 1965

This Indianapolis-based band later became The Boys Next Door, who released a 45 for Soma, one for Cameo, one for Bud and three for Atco in the mid-sixties. *Hipsville, Vol. 3* features the 'A' side of their 45.

The 4th Amendment



45:

1. Always Blue/Whiskey Man (Constitution 5109) 1968

From Atlanta, Georgia, this garage band's *Always Blue* bears an unashamed resemblance to Sky Saxon and The Seed's *Pushin' Too Hard*. The flip, is in a similar vein.

You can also find both sides on *Sixties Rebellion Vol. 12* (CD) or the 'A' side on *The Garage Zone, Vol. 1*, *Pebbles, Vol. 17*, *Follow That Munster, Vol. 2* and *Psychedelic Unknowns, Vol. 6*. (Max Waller)

Fourth Cekcion



Personnel:

- GREG ISAACS keyb'ds A
- MIKE ST CLAIR bs A
- STEWART ROJO ld gtr A
- RICHARD CANTU woodwind A

- LOUIE BROUSSARD drms A

ALBUM:

1. (A) FOURTH CEKCION (Solar 110) 1970

NB: (1) also issued on White Whale.

A little known Texan outfit whose album has become a collectors' item. Cantu later played for Richard Torrence. Probably their finest moment, *Find Yourself Another Way* is comped on *Journey To The East*.

(Vernon Joynson / Max Waller)

Fourth Way

TOP

Personnel incl:

JOHN WILMETH	bs	A

45s:

1	The Far Side Of Your Moon/Pink Cloud	(Soul City 765)	1968
2	Bucklehuggin' / Clouds	(Capitol 2619)	1969

A suitable track for the 'Barbarella' movie, the groovy 'A' side on their first 45 is pleasant Eastern keyboard doodling and Telstar spacey effects topped by little-girl vocals a la *Hole In My Shoe*. Fairly far out. The flip by contrast is a stupid but amusing nursery-rhyme song with inane whistling. Undoubtedly a studio effort, songs are credited to R. Graves and Steve Venet. Steve was a Screen Gems writer and Nick Venet's brother - he wrote many songs for "Red Bird" girl groups and also composed the classic *Tomorrows Gonna Be Another Day*.

John Wilmeth later played with Southern Comfort.

Check out *The Far Side of Your Moon* on *A Heavy Dose of Lyte Psych* CD or *Incredible Sound Show Stories Vol. 8*.

(Max Waller / Joe Foster / Stephane Rebeschini)

Kim Fowley



TOP

Personnel:

KIM FOWLEY	vcls, keyb'ds, perc	A B C D E F
MIKE ALLSUP	gtr	C
BEN BENAY	harp, gtr	C
MARS BONFIRE	gtr	C D
JIMMY GREENSPOON	keyb'ds	C
EDDIE HOH	drms	C
ORVILLE RED RHODES	steel gtr	C
CARMEN RIALE	bs	C
JOE SCHRMIE	bs	C
WAYNE TALBERT	keyb'ds	C

JOE TORRES	perc	C
MICHAEL LLOYD	keyb'ds	D
WARREN ZEVON	gtr	D

ALBUMS:

(up to 1972)			
1(A)	LOVE IS ALIVE AND WELL	(Tower DT 5080)	1967
2(A)	THE INCREDIBLE KIM FOWLEY	(Original Sound OSR-LPS-8877)	1967
3(A)	BORN TO BE WILD	(Imperial 12413)	1968
4(C)	OUTRAGEOUS	(Imperial 12423)	1968
5(D)	GOOD CLEAN FUN	(Imperial 12443)	1966
6(E)	IN THE UNDERGROUND	(Not issued)	1968
7(F)	I'M BAD	(Capitol ST 11075)	1972

NB: (2) and (6) not issued. (3) and (4) have been reissued on one CD by Rev-Ola in 1995.

45s:

(up to 1969)			
1	American Dream/The Statue	(Mira 209)	1965
2	The Trip/Big Sur	(Corby 216)	1965
3	Mr. Responsibility/My Foolish Heart	(Living Legend 721)	1965
4	Underground Lady/Pop Art '66	(Living Legend 725)	1966
5	Lights/Something New And Different	(Loma 2064)	1966
6	Love Is Alive And Well/Reincarnation	(Tower 342)	1967
7	Don't Be Cruel/Strangers From The Sky	(Reprise 0569)	1967
8	Fluffy Turkeys / Young America-Saturday Night	(Original Sound OS-81)	1967
9	Born To Be Wild/Space Odyssey	(Imperial 66326)	1968
10	Wildfire/Bubblegum	(Imperial 66349)	1969

NB: (5) also released on Parlophone in the U.K. (R 5521). (8) Promo copy labels state "from the LP *The Incredible Kim Fowley*, OSR-LPS-8877" but this was probably not released. Of special note : the dead wax has the following writings : "Rodney Underground DS Canyon Put On" and "Wait til you hear the album, photos by Ed, Art Needs Love". There's also a rare French EP with PS: *The Trip/Beautiful People/The Underground Lady/Curiosity* (Vogue INT 18086)(estimatd value: $150) and a French single with PS: *They're Coming To Take Me Away/You Get More For Your Money On The Flip Side* (CBS 2243).

Son of Hollywood actor Doug Fowley the multi-talented **Fowley** - singer, producer and composer - was born in Los Angeles in 1942. He got into the music business as an assistant to Marty Melcher (Terry's Dad) who ran a music publishing company. He was pals with The Cadets and other black vocal groups of the time and was a sometime member of his school-band The Sleepwalkers (notable for including at various times Bruce Johnston, Sandy Nelson, Phil Spector and various others). Among the groups **Fowley** wrote for and produced were The Jayhawks, B. Bumble and The Stingers, The Innocents and The Hollywood Argyles. In the early sixties he was involved with The Rivingtons and Paul Revere and the Raiders, but it was novelty scams like *Ally Oop* and *Nutrocker* which became worldwide hits and set his career pattern.

He also ran Chattahoochie records for a time, roping other hollywood chancers like David Gates in - The Murmaids, Kathy Young, and various Chicano bands like Thee Midnighters to make up their roster. He then became a press officer for Motown and for various Brit bands inc. The Yardbirds (incidentally, WCPAEB came together at the end of tour party **Fowley** threw for The Yardbirds at Bob Markleys house).

He moved to England for a couple of years in 1965, first working with P.J. Proby as publicist and tour manager, and then with Andrew Loog Oldham on various projects, as well as producing lots of records. Two of his 45s cuts from the period, *Pop Art '66* and *Lights* were collaborations with Mark Wirtz, while the backing on *Don't Be Cruel* contains most of Fleetwood Mac plus sundry cronies.. Eventually however, EMI compelled **Fowley** and Wirtz to go out and find some bands and stop messing about at Abbey Road. They returned first with the Inbetweens, then later with Pink Floyd, Tomorrow, and The Soft Machine. The first two were signed, and **Fowley** took the Softs to Polydor for one 45 and a bunch of unreleased tracks. **Fowley** also discovered and named Family, cutting a one off single for Liberty. Somewhere inbetween all this he also found time to work with Cat Stevens, The Rockin' Berries, Dave Mason and Jim Capaldi.

Upon his return to America he worked on the first Mothers Of Invention album and in 1967 he also formed a home for bands which was used by Sparrow, Jim Morrison, and Rose Garden.

Undeniably **Fowley** had a talent for novelty songs and uncomplicated teenage anthems. An example of the former was *The Trip*, which was very popular around LA in 1966 and was covered by Godfrey and Thee Midniters, amongst others. In the eighties this would be a favourite track amongst the "garage" freaks.

His first album *Love Is Alive And Well* features The West Coast Pop Art Experimental Band (as does the non LP 45 cut *Strangers From The Sky*) and was co-produced by Michael Lloyd. His second, *Born To Be Wild* contains groovy organ instrumentals; *Outrageous* is experimental hard psych and *Good Clean Fun* features Lloyd, Mars Bonfire, Skip Battin, Warren Zevon, and Rodney Bingenheimer. The latter album turns into a contract breaking farrago halfway through, as his signings to Liberty / Imperial, Zevon and Johnny Winter, were both dropped whilst it was being recorded. When Winter became the biggest star in the U.S. only a couple of months later, it was too much to bear.

He continued to record albums throughout the seventies, but in the eighties confined his activities more to songwriting, publishing and talent spotting. In the late 90s, however he's been getting more recognition from current acts, played his first gigs since 1968, inc. sell-out shows in London, and performed a song cycle with narration *The Ghosts Of Scotland* for BBC radio Scotland. He's also made some bizarre dance records which have actually made the club charts - ably assisted by Joe Foster, Norman Blake, Steve New, Roni Size, William Orbit and various members of the Fall, BMX Bandits etc. One particular offshoot of all this was a strange version of Millenium's *Prelude*, whilst a remix of *Animal Man* from *Outrageous* was a standout track on a recent Bentley Rhythm Ace project for Ministry of Sound.

Anyone interested in investigating **Kim Fowley**'s unique work should check out *Mondo Hollywood, Vol. 1* (Rev-Ola CREV036CD) 1995, a compilation CD which contains tracks from the sixties, including many of his more bizarre offerings like *The Trip* and *Gypsy Canyon*. A track from *Outrageous*, *Animal Man*, has also resurfaced on *Turds On A Bum Ride, Vol. 2*. Other compilation coverage has included: *Young America Saturday Night* on *Only In America* CD; *Strangers From The Sky* on *U-Spaces: Psychedelic Archaeology, Vol. 1*; *The Trip* on *Pebbles, Vol. 1*, *Pebbles Box Set* and *The Sound Of The Sixties*; *Underground Lady* on *Pebbles Box Set*; and *The Canyon People* on *Highs In The Mid-Sixties, Vol. 3*, which captures him explaining to CBS news cameras, in the Summer of 1967, how 'the canyon people' had replaced the 'flower children' as America's hope for the future!

(Vernon Joynson / Max Waller / Joe Foster / Stephane Rebeschini)

Lance Fox and The Bloodhounds

TOP

Personnel incl:

- LANCE FOX

45:

1. That's Your Problem/You Got Love (Bang 523) 1966

Both sides of this 45 have resurfaced on *Mindrocker, Vol. 13*. The outfit was based in New York City.



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Fraction *to* The Free

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Fraction
- Framework
- Francisco
- Joe Frank and The Knights
- The Alan Franklin Explosion
- (The) Frantic(s)
- Fraternity of Man
- Freak Scene
- Fred
- John Fred and His Playboy Band
- Frederic
- The Free

Fraction



TOP

Personnel:

- JIM BEACH vcls A
- DON SWANSON gtr A
- CURT SWANSON perc A
- BOB MEINEL gtr A
- VIC HEMME bs A

ALBUM:

1. (A) MOONBLOOD (Angelus 571) 1971

NB. (1) was originally limited to 200 copies but has been counterfeited/reissued several times, including a ltd repro, duplicating the original "Blood Red" see-through mylar sleeve. It has also been counterfeited on CD a couple of times, including a re-press by Anthology (ANT 24.11) 199?.

45:

1. Sanc-Divided/? (Angelus WR 5005) 1971

This album, has some good guitar and Jim Beach's vocals are reminiscent of Doors, although he was singing on Sunset Strip long before Jim Morrison took to the stage. *Sanc-Divided*, which was also included on the album, can be heard on the *Valley Of The Son Of The Gathering Of The Tribe* compilation.

Jim Beach had earlier sang for Fever Tree, although he did not record with the band and **Fraction** also recorded two further albums, which remain unreleased.

The *Filling The Gap* compilation incorrectly states that they were previously known as Stonegarden and had issued at least one 45 on Angelus entitled *Oceans Inside Of Me* - this is now known to be the work of a completely different outfit.

Framework

TOP

Personnel:

- TERRY FANN bs, vcls
- JERRY McCANN gtr, vcls
- CARL SPIRON drms

45:

1. I'm Gonna Give/The Direction (Harvey Swartz HS-0001) Feb, 1969

This legendary San Diego underground band had several personnel line-ups before this final incarnation recorded this amazing 45 in 1968. Just 500 copies were pressed. The **Framework** as recorded here sound remarkably like Frumious Bandersnatch despite never having heard of their Bay Area counterparts! Jerry McCann was considered the premier guitarist of the era in San Diego, even the Brain Police's David Randle cites him as his favourite player. The 45 has a very clean sound as the band used small amps in the studio, but live in the sixties they cranked through over-driven stacks and their concerts are the stuff of legend. The 'B' side is a tremendous guitar/bass dirge with introspective lyrics:

> Love is something you can't feel
> But hate leaves scars that never heal
> I can feel the harm that's been done
> Please correct me if I'm wrong
> But peace has been absent for too long
> I can feel the harm that's been done
> (from The Direction.)

Framework split before recording again, McCann forming Anthrax and after signing with Elektra, releasing the album *Show of Hands* shown as by 'Formerly' Anthrax (an inside joke). An unreleased live album recorded in 1970 also exists on acetate, issued only to the band members. (Clark Faville)

Francisco

TOP

ALBUM:

1. COSMIC BEAM EXPERIENCE (Cosmic Beam) 1976

This obscure Californian psychedelic album is now a minor collectors'item,

Joe Frank and The Knights

Personnel incl:

- JOE FRANK

45s:

1. Five Elephants In A Volkswagen / Twistin' Mississippi (El Jay 100463) 1963
2. Can't Find A Way/Won't You Come Home (Block 510) 1966
3. Can't Find A Way/Won't You Come Home (ABC 10782) 1966

From Leland, Mississippi and featuring **Joe Frank** who, as one of the smooth popsters Hamilton, Joe Frank And Reynolds, hit the bigtime in 1975 with *Fallin' In Love*. *Can't Find A Way* found its way onto *Pennsylvania Unknowns* (which has caused much confusion as to their origins) and also *Victims Of Circumstances Vol. 2*. (Max Waller/Johnny Jennings)

The Alan Franklin Explosion

Personnel:

- ALAN FRANKLIN gtr, vcls A
- DAVE DIX drms A
- BUZZYMEEKINS bs A
- CHRIS RUSSEI ld gtr A

ALBUMS:

1. (A) COME HOME BABY (Aladin Records) 1968
2. (A) BLUES CLIMAX (Horne) 1970

NB (2) reissued on Psycho (18) 1983.

45:

1. Bye Bye Baby / Piece Of Your Love (Horne 888-4)1970

A marginal case for inclusion here. Musically a hard rock/blues band from Orlando, Florida, with pretty wild vocals. The whole of Side 2 of their second album is taken up with *Climax*, an 18 minute 10 second drivin' instrumental hard rock rendition, which on the best scenario is reminiscent of the long instrumental jams of the San Francisco Ballrooms and at the worst monotonous.

(The) Frantic(s)



Personnel:

- MAX BYFUGLIN vcls A
- DAVID DAY bs A
- DENNIS DEVLIN gtr A
- JIM HAAS keyb'ds A
- PHIL HEAD drms A
- KIM SHERMAN gtr A

NB: Line-up 'A' shown above, was actually a later line-up of the band, and not that which recorded the *Route '66* 45.

ALBUM:

1. (A) CONCEPTION (Lizard Records 20103) 1971
2. (A) RELAX YOUR MIND (Collectables COL-CD-0570) 1994

NB. (1) has been reissued. (1) also issued on CD by SPM/World Wide Records (SPM-WWR-CD-0049) 1993 and boolegged on CD as (Flash 31). (2) is a CD only issue of 1968 recordings.

45s:

1. La Do Da Da/Route 66 (Sunco 1008) 1966
2. Midnight To Six Man/Shady Sam (Lizard 21002) 1969/70

We are informed that this group hailed from Billings, Montana, originally, though they toured all over the country. In 1968 they relocated to Santa Fe, New Mexico, then moved onto Colorado Springs before making L.A. their final base in 1969, removing the final 'S' from their name and recording the *Conception* LP. All told they lasted from 1965 to 1971 and just 1,000 copies of their first 45 were pressed back in 1966.

The *Conception* album has been likened to early MC5, but the *Relax Your Mind* CD of an unreleased 1968 album, is more overtly psychedelic and is one of Collectables' more worthwhile reissues. It was recorded at Norman Petty's studio in Clovis, New Mexico.

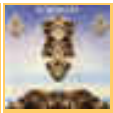
When the band broke up in 1971, three members went on to form an outfit called The Cows, who recorded an unreleased album, *Hunchbacks From Outer Space*. It had been thought that **Frantic** had become an act known as Farm Band, however **Frantic** member Dennis Devlin, says this is false... commenting "I suppose one shouldn't discount the possibility that there may have been more than one band in the USA calling themselves **Frantic**; there were certainly several "The Frantics" as you know. Another theory springs to mind as to why they may have been connected to us. It was common practice in the Midwest during the late '60s for unscrupulous promoters to book unknown local bands into venues as touring English bands, as it was thought at the time that all musicians with long hair looked alike. When we were playing Midwestern gigs there was a bogus "Them" playing the same circuit. Most people wouldn't have known the difference. I assume these bands were encouraged to work up a few songs by whatever group they were pretending to be and hope for the best. What this is leading to is that after **Frantic** broke up, we heard rumours of a bogus **Frantic** playing back in the Midwest, apparently having learned our album. I know none of the original **Frantics** were involved, but perhaps the Farm Band started off as a bogus **Frantic**? It would be interesting to hear from a Farm Band member."

Other **Frantics** included Seattle's oufit, whose powerful instrumentals graced the early sixties and the pre-Moby Grape Frantics out of Marin County.

Punk Classics, Vol. 5 also includes **The Frantics** version of *Route 66*.

(Max Waller)

Fraternity of Man



Personnel:

- RICHARD HAYWARD drms, vcls A
- ELLIOT INGBER ld gtr A
- WARREN KLEIN gtr A
- MARTIN KIBBEE bs A
- LARRY WAGNER vcls, gtr A

ALBUMS:

1. (A) FRATERNITY OF MAN (ABC ABCS 647) 1968
2. (A) GET IT ON (Dot 25955) 1969

NB: (1) and (2) reissued on CD by Edsel (EDCD 437 and EDCD 438 respectively) in 1995.

45:

1. Don't Bogart Me/Wispy Paisley Skies (ABC 11106) 1968 133

This Los Angeles band grew out of Factory of which Kibbee, Hayward and Klein were members. They are probably best known for *Don't Bogart Me*, which appeared on the soundtrack to counter-culture epic "Easy Rider".

Produced by Tom Wilson (Mothers, Ill Wind, Velvet Underground, Harumi etc), their albums are musically quite diverse and raw, but worth investigation. With its superb sleeve, *Fraternity Of Man* contains a cover of Frank Zappa's *Oh No I Don't Believe It*, all the other tracks being group compositions. *In The Morning* is particularly notable for its lyrics ("High in the morning, high in the afternoon, high in the evening...") whilst *Candy Striped Loin's Tails* features good use of sitar, guitars and percussion.

Their second album, *Get It On* is equally as good. Once again the group composed most of the songs (including *Too High To Eat*), except for three covers (Sonny Boy Williamson's *Don't Start Me Talkin'*, *Cat's Squirrel* (also recorded by Cream) and *Trick Bag* penned by P.Weedon)

Ingber had previously played with The Mothers Of Invention and later became Winged Eel Fingerling with Captain Beefheart. Hayward later played in Little Feat (Lowell George had guested on a couple of **The Fraternity of Man**'s album tracks), and Kim Fowley also guested on the first album. Warren Klein later worked with Kim Fowley on his *I'm Bad* release.

Don't Bogart Me & *Fherinst* also appear on *Then And Now Vol. 1*, whilst *Bikini Baby* also appears on *Vol. 2* of the same series. *In The Morning* and *Plastic Rat* appear on a rare compilation of Tom Wilson's productions, *Tom's Touch*, released by ABC in 1969.

(Vernon Joynson / Stephane Rebeschini / Joe Foster)

Freak Scene



Personnel incl:

- RUSTY EVANS

ALBUM:

1. PSYCHEDELIC PSOUL (Columbia 9356) 1967

NB. (1) has been reissued and is also available on CD (Head 2896) 1997. The album has also been reissued on CD together with Devil's Anvil's album

45:

1. A Million Grains Of Sand/Behind The Mind (Columbia 44056) 1967

The album is virtually a second Deep LP and almost identical in style. *A Million Grains Of Sand* and *My Rainbow Life* are two of its better tracks. Some of the other material can arguably described as rubbish, or brilliant. It's now a minor collectors' item and was repressed in 1989. *My Rainbow Life* was also done by Third Bardo and it has therefore been surmised that they were yet another of Rusty Evans' 'projects'. This was not the case as you'll read later in the Third Bardo entry. *Filling The Gap* includes a different version of *A Million Grains of Sand* that Rusty recorded at a later date as Marcus.

Fred

TOP

45:

1. A Love Song/Salvation Lady (Arpeggio 1057) c1970

Pennsylvania Unknowns includes a cut called *A Love Song* by this artist. From Harrisburg, Pennsylvania. Another 45 issued on the Arpeggio label included *Killing Confusion*, but we haven't been able to dig up any more details...

John Fred and His Playboy Band

TOP

Personnel:

ANDREW BERNARD	baritone sax	A
HAROLD COWART	bs	A
TOMMY DE GENERES	organ	A B
JOHN FRED	vcls	A B
RONNIE GOODSON	trumpet	A B
JOE MICELI	perc	A
JIMMY O'ROURKE	gtr	A
HARLIE SPINOSA	trumpet	A B
LESTER DODGE	drms	B
BILLY DOUGLAS	bs	B
HAL ELLIS	gtr	B

ALBUMS:

1(A)	JOHN FRED AND HIS PLAYBOYS	(Paula LPS-2191)	1965
2(A)	34.40 OF JOHN FRED AND HIS PLAYBOYS	(Paula LPS-2193)	1966
3(A)	AGNES ENGLISH	(Paula LPS-2197)	1967
4(A)	JUDY IN DISGUISE	(Paula LPS-2197)	1967
5(A)	PERMANENTLY STATED	(Paula LPS-2201)	1968
6(B)	LOVE MY SOUL	(Uni 73077)	1969

NB: (3) also issued in France with a different sleeve (Stateside SSSX 340 637) 1968. (4) is a reissue of (3) with a new front sleeve. A mono pressing also exists.

45s:

1	Shirley / My Love For You	(Montel 1002)	1959
2	Good Lovin' / You Know You Made Me Cry	(Montel 1007)	1960
3	Down In New Orleans / I Love You	(Montel 904)	1961
4	Mirror Mirror (On The Wall) / To Have And To Hold	(Montel 2001)	1962
5	Dial 101 / There Goes That Train	(Jewel 730)	1964
6	The Fool / There'll Be No Teardrops Tonight	(Jewel 730)	1964
7	You're Mad At Me / Lenne	(Jewel 736)	1964
8	My First Love / Boogie Children	(N-Joy 1005)	1965
9	My First Love / Boogie Children	(Jewel 737)	1965
10	Wrong To Me / How Can I Prove	(Jewel 743)	1965
11	Making Love To You / Fortune Teller	(Paula 225)	1965
12	Can't I Get (A Word In) / Sun City	(Paula 234)	1966
13	Doin' The Best I Can / Leave Her Never	(Paula 244)	1966
14	Love Comes In Time / Outta My Head	(Paula 247)	1966
15	Up And Down/Wind Up Doll	(Paula 259)	1967
16	Agnes English/Sad Story	(Paula 273)	1967
17	Judy In Disguise/ When The Lights Go Out	(Paula 282)	1967
18	Hey Hey Bunny/No Letter Today	(Paula 294)	1968
19	We Played Games/Lonely Are The Lonely	(Paula 303)	1968
20	Little Dum Dum/Tissue Paper	(Paula 310)	1968
21	Sometimes You Just Can't Win/What Is Happiness	(Paula 315)	1968
22	Shirley / High Heel Sneakers	(Montel-Michelle 998)	1968
23	Back In The USSR / Silly Sally Carter(Eating On A Moonpipe)	(UNI 55135)	1969 9
24	Three Deep in a Feeling/Open Doors	(UNI 55160)	1969
25	Julia Julia / Love My Soul	(UNI 55187)	1969
26	Harlem Shuffle/Shirley	(Paula 445)	1985

NB: (8) & (9) as by The Playboys. (16) - (20) also released on Pye International in the UK. (22) also released on CBS in the UK and (23) on MCA in the UK. Two Picture Sleeve 45s were also released in France: *Judy In Disguise*/*Out Of Left Field* (Stateside) 1968 and *What Is Happiness*/*We Played Games* (Stateside) 1968.

From Louisiana, **John Fred and His Playboy Band** were primarily a soul pop band with horns. They got a big hit in 1967 with *Judy In Disguise*, a song composed by Fred, Bernard and Wessler after listening to the Beatles' *Lucy In The Sky With Diamonds*.

In 1969, **John Fred** released a final album on UNI with a partly new line-up. *Love My Soul* still contains horns but is much better than the Paula LPs, notably because of the skills of Hal Ellis, their new guitarist. Produced by John

Fred and Lynn Ourso and recorded at Robin Brian's Studios in Tyler, Texas, it contains mainly original tracks plus a cover of *Back In The USSR* and a weird (but interesting) medley of *Sweet Soul Music* and *Can't Be So Bad*, the Moby Grape song.

Boogie Children and *Something's Going On* are featured on *Mindrocker Vol. 6*.

(Stephane Rebeschini/Max Waller)

Frederic



Personnel:

- RON BERA keyb'ds, trumpet, horn A
- JOE McCARGER vcls, perc A
- STEVE THRALL gtr, melodica, sitar, olivefte A
- BOB GEIS gtr A
- DAVE IDEMA drms, clawes, bongos A

ALBUM:

1. (A) PHASES AND FACES (Forte 80461) 1968

NB: (1) has been repressed and issued on CD with bonus tracks (Arf! Arf! AA 061) 1996.

45s:

1. 5 O'Clock Traffic/Red Pier (Evolution 1001) 1968
2. 5 O'Clock Traffic/Red Pier (Forte 3001) 1968

Pleasant minor league soft pop-rock with some psychy moments. From Grand Rapids, Michigan, this outfit would evolve into Rock Garden (who cut one 45 - *Johnny's Music Machine/Love Is A Good Foundation* on (Capitol 2806) 1970) then Garden (*The Winds Of South Chicago/The First Day Of My Life* (Capitol 2919) 1970). Both these 45s are best avoided.

Lead vocalist Joe McCargar and guitarist Bob Geis were high school mates playing in a local band. When their existing drummer and guitarist quit, shortly before a gig, they drafted in Steve Thrall, with whom they immediately struck up an accord. In the days that followed, David Idema - a family friend - and Ron Bera were added, and the band began to rehearse extensively.

They soon caught the eye of a booking agent, who got them a support slot for U.K. duo Harper and Rowe, who were doing a U.S. promotional tour. Harper and Rowe, didn't want to be upstaged by a local support, so the band changed their name to **The Frederic** on their way to the first gig in Frederic, Michigan. They soon developed a good local reputation, and opened shows for The Boxtops, Tommy James and The Shondells, and Yellow Balloon amongst others.

The oft-hyped-as-a psych-megabuck-rarity LP has seen a boot reissue, whilst the non-LP *Nine O'Clock Traffic* can be enjoyed on *Echoes In Time, Vol. 2* and *Filling The Gap.* Even better however is the Arf Arf CD reissue, which includes *Nine O'Clock Traffic* plus three cuts recorded for an aborted second album.

It should be said that, while the LP may not blow your mind, the music is of a consistently high quality throughout.

(Max Waller).

The Free

45s:

1. (A Day Of Decision) For Lost Soul Blue/ What Makes You? (Marquee 448) 1968
2. (A Day Of Decision) For Lost Soul Blue/What Makes You? (Atco 6662) 1969

This was the work of an obscure and too short-lived Michigan band. The 'A' side is a superb venture into psychedelia with lots of fuzz, wah-wah and bizarre lyrics. You'll also find it on the *Sixties Rebellion Vol. 15* (CD), *Psychotic Moose and The Soul Searchers* and *Good Roots* (originally released as *All Cops In Delirium*). After the ultra heavy topside the flip could only be a lighter affair - bright midfast handclappin' pop-rock with some finger-pickin' good guitar. (Max Waller)

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45s:

Freeborne *to* Friar Tuck

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Freeborne
- Free Design
- Freedom Express
- Freedom Five
- Freedom Highway
- Freedom Of Choice
- The Free For All
- Freeman Sound
- Freeport
- Free Spirits
- Free Thinkers
- Freight Train
- French Lick
- Fresh Air
- Friar Tuck

Freeborne



TOP

Personnel:

NICK CARSTOIU	gtr, keyb'ds, vcls, recorder, cello	A
DAVE CODD	recorder, harp, perc, vcls, bs	A
LEW LIPSON	drms, perc	A
BOB MARGOLIN	ld gtr	A
MIKE SPIROS	keyb'ds, chimes, trumpet, perc	A

ALBUM:

1(A)	PEAK IMPRESSION	(Monitor MPS 607)	1967

NB: (1) has been reissued on vinyl. It has also issued on CD by Afterglow in 1995, but with one track either edited or missing. More recently the album has been reissued again on CD by Distortions (DR 1041) 1998, this time with three bonus cuts!

45:

1	Land of Diana/Images	(Monitor 45-1806)	1967

A Boston group whose sole album, recorded at CBS Studios in New York, is excellent - full of the acid imagery which typified the Bosstown sound in 1968. Almost every track is of interest. For example *Land Of Diana* has a compelling organ intro, *Visions Of My Own* some fine woodwind instrumentation and *Inside People* unusual fuzztone vocals and pleasing keyboards.

In 1997, an alternate 45 mono mix of *Land of Diana* surfaced on Erik Lindgren's excellent *A Heavy Dose of Lyte Psych* CD comp, and in 1998 Distortions reissued *Peak Impressions* on CD together with three bonus cuts: the mono 45 version of *Images*, an alternate stereo mix of *Land Of Diana*, and *Incidental Music* - twenty-odd seconds worth of spacey keyboard noodlings.

In the mid-'70s, Bob Margolin became a member of Muddy Waters band and he later played with the Johnny Winter Group. He is still touring and recording Chicago Blues albums. Nick Carstoiu too remains active in the music scene.

(Vernon Joynson / Max Waller / Stephane Rebeschini / Joe Rein)

Free Design

TOP

Personnel:

BRUCE DEDRICK	vcls	A
CHRIS DENDRICK	vcls, piano	A
ELLEN DENDRICK	vcls	A
SANDY DENDRICK	vcls	A

ALBUM:

1	KITES ARE FUN	(Project 3 PR 5019SD)	1967
2	YOU COULD BE BORN AGAIN	(Project 3 PR 5031SD)	1968
3	HEAVEN / EARTH	(Project 3 PR 5037SD)	1969
4	THERE IS A SONG	(Ambrotype)	1972

NB: There's also a Spanish compilation, *Umbrellas* (Siesta 104) 1999.

45s:

1	Kites Are Fun / Proper Ornaments	(Project 3 1324)	1967
2	You Be You And I'll Be Me / Never ...	(Project 3 1331)	1968
3	Eleanor Rigby / Make The Madness Stop	(Project 3 1345)	1968
4	A Leaf Has Veins / You Could Be Born Again	(Project 3 1350)	196?
5	Where Do I Go / Girls Alone	(Project 3 1356)	196?
6	Dorian Benediction / Summertime	(Project 3 1358)	196?
7	If I Were A Carpenter / Now Is The Time	(Project 3 1360)	196?
8	2002: A Hit Song / Hurry Sundown	(Project 3 1366)	1969
9	Butterflies Are Free / ?	(Project 3 1370)	196?
10	Bubbles / I'm A Yogi	(Project 3 1375)	196?
11	Tomorrow Is The First Day Of The Rest Of My Life / Kije's Ouija	(Project 3 1383)	196?
12	Don't Cry Baby / Time And Love	(Project 3 1387)	196?
13	Felt So Good / You Are My Sunshine	(Project 3 1393)	196?
14	Friendly Man / Stay Off Of Your Frown	(Project 3 1404)	196?
15	Friends (Thank You All) / Going Back	(Project 3 1415)	196?

A sophisticated pop psych/soft rock group with harmony vocals lead by Chris Dendrick. **Free Design** released at least three other albums on Command/Project3 and were based in New York state. Their records may interest fans of groups like Neon Philharmonic and are more and more sought after.

(Stephane Rebeschini/Max Waller)

Freedom Express

TOP

Personnel:

- ZIP COCHENOR drms A
- MIKE HYRCZYK gtr, bs A
- DAVE MILOVAC electric piano, bs A
- PAUL MILOVAC acoustic gtr A

ALBUM:

1. (A) BRINGS FRESH AIR (Fresh Start) 1975

A rural-style rock album recorded at Asterik Recording Studio, Pittsburg, Pennsylvania. It was produced by the group and Gino Manetta. Some pleasant guitar moments but unexceptional overall.

Freedom Five

TOP

45:

1. We Aren't Free/To Save My Soul (SRI 5527) 196?

A late sixties garage band from Oak Park, Illinois, whose 45 is highly-rated.

Freedom Highway

TOP

Personnel:

ANDY BLAKE	gtr	A
JEOF EVANS	tamb	A
GENE GARCIA	gtr, vcls	A
DAVE HARRIS	bs	A
RICHARD "RICHI RAY" HARRIS	gtr, vcls	A B C D E
CHUCK HODGE	drms	A
KURT EICHSTAEDT	drms	B
SCOTT INGLIS	bs, vcls	B C D
MIKE LAMB	gtr, vcls	B
HOWIE LAZZARINI	organ, vcls	B

BRUCE BRYMER	drms, vcls	C D E
GARY PHILIPPET	gtr, vcls	D E
DAVID SCHALLOCK	bs, vcls	E

NB: Line-up 'A' initially known as City Lights, then **Freedom Highway** 1965. Line-up 'B' 1966. Line-up 'C' 1967. Line-up 'D' 1968. Line-up 'E' 1969.

This act used to play at the Avalon Ballroom and outdoor San Francisco shows. Led by guitarist, singer and songwriter Richard Harris, later known as "Richie Ray". They never put out a record, but they were a great live act and over their four year life-span played with Buffalo Springfield, The Doors, Grateful Dead, Quicksilver, Big Brother and the Holding Co., Jefferson Airplane etc.

A ten-track retrospective CD is due for release in 2000, with some great anecdotal liner notes from Richie Ray.

Bruce Brymer went on to play in the Ducks and numerous other San Francisco bands. Gary Philippet went on to Copperhead, and Earthquake. Greg Kihn later wrote *Jeopardy*, David Schallock went on to Big Brother, David Bromberg and Sons of Champlin. Richi Ray Harris went on teach at Sonoma State University then took a role in the Broadway stage show "Beatlemania".

(Tom Ordon)

Freedom of Choice

TOP

45:

1. Doctor Tom/Fat Man (Wand WND-11223) 1970

Turn-of-decade fuzzy psych-rock, led by female vocals, that's both catchy and nicely brain-tingling. It should have been a massive hit but, of course, the best stuff never was. The flip is competent too, tho' lacking the fuzz 'n' effects. Nothing known about the group. (Max Waller)

The Free For All

TOP

45:

1. Blue Monday/Show Me The Way (Challenge 59339) 1966

It has been revealed at long last that this was actually Nova Scotia's **Great Scots** under a pseudonym, though they did spend plenty of time south of the U.S./Canadian border, recording in New York and later Los Angeles. Their story is revealed on two recent Sundazed releases - *The Great Lost Great Scots Album* (Sundazed SC 5052, 1997) and *Arrive!* (Beat Rocket BR 101, 1998). See their forthcoming entry in the Canadian archive.

The 'A' side was a big beat number. The flip, an undeniably commercial pop/punk song (co-wriften by Keith Colley, a familiar LA writer, and produced by Richard Delvy, another significant figure in the LA scene at that time), later resurfaced on *Pebbles, Vol. 9*. (Max Waller)

Freeman Sound

Personnel:

- RAY ESCOTT vcls
- L. J. FORTIER drms
- JOHN HARROW ld gtr
- BUSTER McCARTHY bs
- KURT SUNDERMAN gtr

45:

1. Singing My Own Song/Sixteen Tons (PS) (Starshine 7059) 1970

A hard rockin' Youngstown, Ohio, band on the same label as Morly Grey and Biggy Rat. Comes in a "1970 Limited Collector Edition" picture sleeve (way ahead of the times there) which also optimistically announces 'release of record to be limited to 10,000 Annually Worldwide'. The searing guitar on the 'B' side certainly merits that. (Max Waller)

Freeport

Personnel incl:

JIM BRICKNER ?	A

ALBUM:

1	FREEPORT	(Mainstream 6130)	1970

45s:

1	I Need Your Lovin/ I Need Your Lovin (mono)	(Mainstream 730)	1970
2	Now That She's Gone/Misunderstood	(Mainstream 732)	1970

One of the last rock releases on Mainstream, it's both disappointing and directionless. Some tracks are rock oriented (the uninteresting cover of Animals' (*Don't Let Me) Misundestood*), some are dreamy ballads with flute and delicate piano, whilst others are pop (their cover of Eric Carmen's *I Need Your Lovin*), all have some female vocal harmonies.

(Stephane Rebeschini)

Free Spirits

Personnel:

COLUMBUS "CHIP" BAKER	gtr	A
LARRY CORYELL	gtr, vcls, sitar	A

CHRIS HILLS	bs	A
BOBBY MOSES	drms	A
JIM PEPPER	sax	A

ALBUM:

1(A)	OUT OF SIGHT AND SOUND	(ABC ABC-S 593)	1967

Produced by Bob Thiele, **Free Spirits** were a group of talented young jazz musicians trying to do an "electric rock" album with original material. There are some really nice tracks and instrumental parts (*Angels Can't Be True, I'm Gonna Be Free* with its sitar, *Cosmic Daddy Dancer* with an excellent guitar...) but the vocals are generally too weak and most songs are not strong enough.

Bob Thiele was later more successful in introducing jazz musicians to rock with Eden's Children.

Larry Coryell had a very prolific career. Jim Pepper also released some solo LPs and wrote *Witchi Tai To* which was covered by Everything is Everything, Harpers' Bizarre and Brewer and Shipley.

Pepper died in the '90s.

(Stephane Rebeschini)

Free Thinkers

TOP

Personnel incl:

- FRANK RONDELL

45s:

1. She's Hurt/You Were Born For Me (Mala 517) 1965
2. Why Why, Why/She's Hurt (Mala 532) 1966

Originally from Toronto, Canada, this "project" was executed in New York. The flip to the first 45, a very solid punk pop sound with a heavy bass, written by Wes Farrel and Doc Pomus, can be heard on *Pebbles, Vol. 12*. Unfortunately *She's Hurt* is a pre-Beatles type ballad whilst *Why, Why, Why* is a mournful harmony ballad brightened only by a few bars of squealing guitar.

Freight Train

TOP

ALBUM:

1	JUST THE BEGINNING	(Fly By Nite)	1971 R1

A heavy blues-rock outfit.

(Stephane Rebeschini)

French Lick

ALBUM:

1	GLIDER	(Private Pressing)	1976

A guitar driven progressive outfit. The few known copies have a paste-on cover and an insert.

(Stephane Rebeschini)

Fresh Air

ALBUM:

1	A BREATH OF FRESH AIR	(Amaret ST 5003)	1969 R1/R2

The rarest release on Amaret (a label mainly known for the albums by Crow), it's a good mix of pop and hard psyche, with heavy guitar and organ.

(Stephane Rebeschini)

Friar Tuck

Personnel:

- MIKE DEASY (Friar Tuck) gtr A
- BEN BENAY gtr A
- BUTCH PARKER piano A
- MIKE HENDERSON organ A
- JIM TROXEL drms A
- JERRY SCHEFF bs A
- TOXIE FRENCH vibes A
- SANDY SALISBURY vcls A
- CURT BOETTCHER vcls A

ALBUM:

1. PSYCHEDELIC GUITAR (Dot/Mercury/MGZ 1111/SR 61111) 1967

45:

1. Alley-Oop/Sweet Pea (Mercury 72684) 1967

This album was produced by Curt Boettcher and was a studio-only project. Mike Deasy was 'Friar Tuck' and is so depicted on the cover. A survivor from the instrumental and surf scenes he'd be involved in many other Los Angeles studio projects and outfits, often with Curt Boettcher and others of this particular clique of seasoned session musicians. These include Flower Pot, Ceyleib People, Your Gang and Gator Creek. Not one of Boettcher's greatest, the album does nonethless include vocal tracks from the pre Sagittarius and Millennium outfit Ballroom.

Scheff, Troxel and French also recorded as Goldenrod.

(Vernon Joynson / Max Waller / Joe Foster)



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Friedles *to* Frost

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Friedles
- Friend and Lover
- The Friendly Torpedos
- Friends of The Family
- Friendship
- Friendsound
- Frijid Pink
- Froggie Beaver
- Frolk Haven
- Front Line
- Front Office
- The Front Page News
- The Front Page Review
- The Fronts
- Frost

Friedles

TOP

Personnel:

- MIKE FRIED gtr
- MILT FRIED vcls
- SIMON FRIED bs
- HERMAN FRIED gtr

45s:

1. The Joke's On You/? (Not Released) 196?
2. * I Lost Her/I'm So Glad (Scope 4818) 1965
3. I Lost Her/I'm So Glad (Hanna H 1001) 1965
4. She Can Go/Don't Tell Me What To Do (Bat B 1004) 196?
5. When Love/Love The Way You Loved Me (Not Released) 1968

* Released as by The Fried Brothers.

Penns Grove, in the Southwestern tip of New Jersey, was home to this band of four brothers. They started off with a pretty primitive punk sound typified by *I Lost Her* and *Don't Tell Me What To Do*, but in mid-career were also

influenced by bands like The Zombies and Searchers as evidenced on *She Can Go*. By 1968, they were experimenting with psychedelia. Sadly *When Love* was not released at the time but it's full of whining vocals and psyched-out guitar. Alas! Despite experimenting with a horn section and female back-up vocalists they vanished back into obscurity but you can hear their finer moments:. *I Lost Her, She Can Go, Don't Tell Me What To Do* and *When Love* on the *Attack Of The Jersey Teens* compilation.

Friend_and_Lover

TOP

Personnel:

JIM POST (FRIEND)	vcls, gtr	A
? (LOVER)	vcls	A

ALBUM:

1(A)	REACH OUT OF THE DARKNESS	(Verve Forecast FTS 3055)	1968

45s:

1	Zig Zag/If Love Is In Your Heart	(Verve/Forecast 5091)	196?

NB: (1) also released in France with a picture sleeve. There was also a German 45 with picture sleve: *Reach Out Of The Darkness*/*Time On Your Side* (Verve Forecast 518006) 1968

A male/female pop duo whose only album was produced by Joe South and Buddy Buie and recorded in Atlanta. It's mainly notable for the pop raga *Room To Let* with its sitar.

Jim Post, who wrote all the songs, would later record some singer/songwriter albums in a James Taylor mould.

(Stephane Rebeschini)

The Friendly Torpedos

TOP

Personnel:

- SEAN BONNIWELL
- PAUL BUFF

45:

1. Nothing's Too Good For My Car/ So Long Ago (Original Sound 95) 1970

This was a Los Angeles-based studio only product of Sean Bonniwell and Paul Buff, the studio whizz behind the Music Machine's recordings. For Bonniwell completists only, it is very disappointing compared to his previous output: the 'A' is inane pop whilst the flip is country-style pop! Paul Buff would issue a similarly odd 45 as Mad Andy's Twist Combo on the same label. (Max Waller)

Friends of The Family

Personnel:

- JIMMY CRAWFORD drms A B
- TED MUNDA ld vcls, gtr A B
- JOHN RHOADES bs A
- WAYNE WATSON ld gtr A B
- RAY ANDREWS bs,vcls B
- LINZEE LEE keyb'ds, vcls B

ALBUM:

1. (A(B) THE SONGS OF TED MUNDA (Distortions DB 1003) 1991
2. (A/B) THE ENFIELDS AND THE FRIENDS OF THE FAMILY (Get Hip GHAS 5000) 1993

NB: (2) duplicates some of the same material as (1).

45:

1. Can't Go Home/How You Gonna Keep Your Little Girl Home (Smash S-2144) 1968

Upon the demise of The Enfields (a Wilmington, Delaware outfit), Ted Munda quickly formed another band with John Rhoades and two former members of another local band The Turfs, Wayne Watson and Jimmy Crawford. In May 1967 they entered the Virtue Recording Studios in Philadelphia to record a six song demo, which several labels (including Kama Sutra) expressed an interest in but none would actually release. The tracks - *Time Music, Wallace, He Plays With Frogs, Funny Flowers, Blue Boat Makes Me Sad, Jello Lights* and *Bambi's March* - can now all be heard on the Distortions/Get Hip retrospectives. They perfectly showcase Munda's fine songwriting and breathtaking Zombies-style vocals.

John Rhoades left the band in the late Summer of '67, being replaced by Linzee Lee and Ray Andrews, and a further five original songs (*You See I've Got This Cold, Last Beach Crusade, Hot Apple Betty, Together* and *Sing A Song*) were recorded in July '68. These tunes were arguably Munda's finest work, with a Beatles/Left Banke feel, and can be found on the Get Hip CD retrospective. They were all passed over at the time, however, in favour of the two tracks *Can't Go Home* and *How You Gonna Keep Your Little Girl Home*, which were penned by Cameo Parkway staff writer Neil Brian. In fact, the band were only allowed to sing on these two cuts, with hired session musicians playing all the instruments. Subsequently, the band fell out with label owner/producer Joe Renzetti, and went their own way... they didn't record again, but did get to open for The Who and Pink Floyd at the Philadelphia Music Festival in late '68, shortly before they split.

Ted Munda went on to play with Hotspur, who released an album on Columbia in 1974, and later in the '80s, an outfit called State Of Heart. He has also written some children's books.

Both the Get Hip/Distortions retrospectives, come with detailed liner notes from Dave Brown, from which this entry has largely been taken. (Vernon Joynson/Max Waller)

Friendship

Personnel:

- DAVE HOFFMAN
- MIKE GILSON
- KIT GROVE
- DUANE LANGNESS

ALBUM:

1. THE FRIENDSHIP ALBUM (Friendship FR 3/4) c1973

When Dave Hoffman and Mike Gilson left The Unbelievable Uglies in 1973 they formed **Friendship**. A very talented group with exceptional vocals and strong, solid musicianship, their album was recorded in their own studio in the Fargo-Moorhead area (on the Minnesota / North Dakota border). It consists soley of cover versions of older hits.

The band had a very good local following in the few years they were together, playing mostly cover arrangements of Beach Boys and Beatles songs.

Friendsound

Personnel:

- CHRIS ETHERIDGE bs
- DRAKE LEVIN gtr
- MIKE SMITH drms
- PHIL VOLK bs
- RON COLLINS organ
- JIM GORDON drms

ALBUM:

1. JOYRIDE (RCA Victor LSP-4114) 1969

A strange, haunting album of acid-inspired experimental weirdness, which is worth seeking out and is becoming a minor collectors' item.

Drake Levin, Mike Smith and Phil Volk were all ex-Paul Revere And The Raiders and together with Ron Collins also recorded as Brotherhood. (Jeroen Tenkink/Vernon Joynson)

Frijid Pink

Personnel:

TOM BEAUDRY	bs	A
KELLY GREEN	ld vcls	A
RICH STEVERS	drms, tympani	A B
GARY THOMPSON	gtr	A
TOM HARRIS		B
JOHN WEARING	ld vcls	B
CRAIG WEBB	ld gtr	B
LARRY ZELANKA	piano, organ	B

ALBUMS:

1(A)	FRIJID PINK	(Parrot 71033)	1970 11
2(A)	FRIJID PINK DEFROSTED	(Parrot 71041)	1970 149
3(B)	EARTH OMEN	(Lion LN-1004)	1972
4(B)	ALL PINK INSIDE	(Fantasy 9464)	1975

NB: (1) and 2 also issued in France (Deram SML-R 1062 and 1077 respectively). All albums have been reissued on CD. (1) with two extra tracks, (2) with four bonus cuts and (3) with two non-album 45 cuts from 1972. (2) also released in Colombia with a different cover (London) 19??. There's also a German compilation, *In The Beginning* (Teldec) 1973.

45s:

1	Tell Me Why/Cryin'Shame	(Parrot 334)	1969 -
2	Drivin' Blues/God Gave Me You	(Parrot 340)	1969 -
3	House Of The Rising Sun/Drivin' Blues	(Parrot 341)	1969 7
4	Sing A Song For Freedom/End Of The Line	(Parrot 349)	1970 55
5	Heartbreak Hotel/Bye Bye Blues	(Parrot 352)	1970 72
6	Music For The People/Sloony	(Parrot 355)	1971 -
7	Shortly Kline/We're Gonna Be There	(Parrot 358)	1971 -
8	I Love Her/Lost Son	(Parrot 360)	1972 -
9	Earth Omen / Lazy Day	(Lion 115)	1972 -
10	Go Now / Lazy Day	(Lion 136)	1972 -
11	Big Betty / Shady Lady	(Lion 158)	1973 -

NB: (3), (4) and (7) also issued with picture sleeves in France (Deram 17044, DM 309, DM 336 respectively) 1970. There was also a German picture sleeve 45: *Rainbow Rider* / *Earth Omen* (MGM 2006130) 1973.

From Detroit, Michigan this act were another fine example of the local hard rock and blues scene. Although they actually enjoyed three top 100 hits in the US, by far their finest moment was their highly original rock arrangement of *House Of The Rising Sun* (a traditional popularised by Dylan and The Animals), also notable for some superb guitar work. You'll find this on *Michigan Rocks, Vol. 2*.

Produced by Michael Valvano, their debut album also sold well, peaking at No. 11 in the Charts. Apart from *House Of The Rising Sun* and *Cryin' Shame* (written by Valvano), all their material was written by Beaudry and Thompson. Recorded in New York and entirely composed of original tracks penned and produced by the group, the second

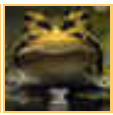
album also met with some commercial success, climbing to No 149. Both albums combine hard rock and blues and are enjoyable if you like this style.

The group then broke up and Rick Stevers assembled a new line-up. Recorded in Toronto, the third album, *Earth Omen*, was produced by Vinnie Testa and Clyde Stevers and is more heavy in style, with keyboards and some harder guitar work. Some ballads were also now included on here and are not their most interesting aspect. Lion Records was a subsidiary of MGM.

A fourth and final album was released on Fantasy in 1975, with an unknown line-up and style.

(Vernon Joynson / Max Waller / Stephane Rebeschini)

Froggie Beaver



Personnel:

- JOHN TROIA ld vcls A
- JOHN FISCHER vc[s, gtr A
- ED STASZKO keyb'ds, vcls A
- RICK BROWN drms, vcls, perc A

ALBUM:

1. (A) FROM THE POND (Froggie Beaver 7310) 1973

NB: (1) reissued on CD by Gear Fab (GF-13) 1999, with five bonus tracks - the two 45 cuts, plus three unreleased tracks from 1973.

45:

1. Nothing For Me Here/Movin' On (Million 34) 1972

The band originated from Omaha, Nebraska. Melodic, progressive rock rather than psychedelic or garage they are a marginal case for inclusion here. The album has become a minor collectable.

Frolk Heaven

Personnel:

- CHARLES OSTMAN gtr, bs, cla, vcls A
- BAILEY PENDERGRASS vcls A
- STUART COPELAND drms A

ALBUM:

1. (A) AT THE APEX OF HIGH (LRS RT-6032) 1970

NB: (1) reissued in 1996.

As many of you will have noticed from the personnel details above this San Diego, Ca., outfit contained Stuart

Copeland (before he joined Curved Air/The Police). Inevitably, then, some collectors seek it out. It's a very experimental, but for the most part tedious progressive, with some psychedelic sound effects in places. (Vernon Joynson / Max Waller)

Front Line

Personnel incl:

- BILL BOWEN drms
- GARY PHILLIPET keyb'ds

45s:

1. I Don't Care/Got Love (York 9000) 1966
2. Saigon Girl/Three Day Pass (Titan 2001) 1967

From Marin County, this band were once known as The Turtles until The Crossfires took their name. The 'A' side of the 45 has some nice pipey organ, the flip resurfaced on *Psychedelic Unknowns*, *Psychedelic Unknowns, Vol. 2* and *Mayhem And Psychosis, Vol. 1*.

Phillipet had previously played with Pullice and Electric Train and was later in Freedom Highway and Copperhead. Bill Bowen too had been in Electric Train and joined the Sons Of Champlin in late '66.

(Max Waller / Alec Palao / Stephane Rebeschini)

Front Office

45:

1. Girl/Wow (Mijji 3007) 1967

Probably from California (San Jose) since the 45 was issued on the same label as the Venus Flytrap 45. You'll find *Wow* on *Psychedelic Unknowns, Vol. 6* and *Everything You've Always Wanted To Know....* CD.

The Front Page News

Personnel:

- SAM ROUTH
- GARY SMITH
- DAVID WADLEY

45:

1. Thoughts/You Better Behave (Dial 4052) Jan. 1967

Came out of Fort Worth, Texas with *Thoughts* - one of the State's best fuzz guitar songs. You can find it on the *Magic Cube, Psychedelic Unknowns, Vol. 4* or *Gone, Vol. 1* compilations. More recently, it has reappeared on Big Beat's *I Turned Into A Helium Balloon* (CD). Unlike some previous comps, these are bona-fide 100% legit, so they get access to the master tapes which are used wherever possible. This can throw up the odd anomaly and here's a good 'un. Has anyone else spotted that the CD version of *Thoughts* sounds a little different, like SLOWER? The original 45 track is 2:45 and, yes, the CD track is several seconds longer. Having retimed both and played 45 & CD simultaneously, I can only surmise that the original 45 was mastered at the incorrect speed and that the transfer for the CD was done at the correct speed, since the CD version actually sounds RIGHT - though it does take some getting used to. File this useless info alongside Mad River's first album mis-master, for conversation stoppin' trivia....

A master remix version of *Thoughts*, plus *You Better Behave*, appear on Collectables' *Human Expression & Other Groups: Your Mind Works In Reverse* CD, whose liner notes reveal the personnel above and inform us that the band were actually the New Imperials from Tulsa, Oklahoma. The name change came about after recording the single in Fort Worth with producer Edwin Greines (who'd worked with the Penthouse 5).

You Better Behave is also now available on *Tymes Gone By* comp.

(Max 'Myndblown' Waller)



Personnel:

RICHARD BARTLETT	gtr	A
THOMAS BELLIVEAU	bs	A
STEVE CATALDO	vcls, gtr	A
DAVID CHRISTIANSEN	gtr	A
JOSEPH SANTANGELO	piano, organ	A
DAVID WEBER	drms	A

CD:

1(A)	MYSTIC SOLDIERS	(Big Beat CDWIKD 166)	1996

Based in Boston, they initially played covers around the Boston clubs until songwriter Steve Cataldo joined the group in late 1967. Signed to MGM Records, they recorded an album in April/May 1968, produced by Alan Lorber, who was responsible for Bosstown Sound Productions. It's release was delayed by the numerous releases of the other MGM Bosstown acts; and when the band broke up before the album's imminent release, the label decided not to proceed without a functioning band to support it. It was finally released (on CD) in 1996.

The album is less psychedelic than some of the other Bosstown releases i.e Ultimate Spinach, Beacon Street Union and is more like early prog - similar in some ways to Detroit's SRC. *Prophecies/Morning Blue* opens with the sounds of children playing, over which elegiac voices intone predictions of nuclear holocaust. After a gradual accelaration, the music suddenly lurches at the point of climax into a heavily syncopated, frenetic jazz piano solo in 5/4 time. *Prism Fawn* has an imperious organ/guitar riff and a driving beat. *One Eyed Minor* is a jaunty piece in a folkdance rhythm and *Feels Like Love* is a nondescript rocker, but *Silver Children* has a pleasant relaxed groove and *Valley Of Eyes* is another intense apocalyptic piece with flanged drums and bluesy 1968-style fuzz guitar. *Without*

You is a dull proto-70s softrocker and *For The Best Offer* ends the album in a tone of enigmatic whimsy. Overall an enjoyable addendum to the Bosstown canon.

Cataldo later recorded as St. Steven, whilst Bartlett was in Brother Fox And The Tar Baby. Later still, Cataldo formed the punk band Nervous Eaters and played guitar on some Willie Alexander recordings. Essentially the band played good soft-psych.

The bonus cuts on the reissue of the One St Stephen album are actually by **Front Page Review**.

(Vernon Joynson/Lloyd Peasley)

The Fronts

TOP

Probably from Texas hence the inclusion of *Catch A Thief* and *Slash and Drip* on *Acid Visions, Box Set 2* (CD).

Frost

TOP

45:

1. Cool Jerk/Behind The Closed Doors Of Her Mind (Radex 68301) 1968

From Freeport, Illinois. The 'A' side is a cover of The Capitols song, (also covered by the U.K. Creation).

(Max Waller)



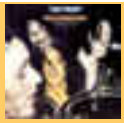
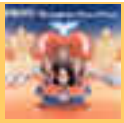
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Frost *to* The Fugitives

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Frost
- Max Frost and The Troopers
- Frumious Bandersnatch
- Fruit of The Loom
- The Fugitives
- The Fugitives
- The Fugitives
- The Fugitives (Bill Allan and)
- The Fugitives
- The Fugitives
- The Fugitives

Frost

TOP

Personnel:

- GORDY GARRIS bs, vcls A
- DON HARTMAN gtr, vcls A
- BOB RIGGS drms A
- DICK WAGNER gtr, vcls A

ALBUMS:

1. (A) FROST MUSIC (Vanguard VSD-6520) 1969 168
2. (A) ROCK AND ROLL MUSIC (Vanguard VSD - 6541) 1969 148
3. (A) THROUGH THE EYES OF FROST (Vanguard VSD - 6556) 1970 197
4. () EARLY FROST (Vanguard VSD-79392) 1978

NB: (1), (2) and (3) have been reissued on CD.

45s:

1. Bad Girl/A Rainy Day (Date 1577) 1968
2. Mystery Man/Sand In The Shadows (Vanguard 35089) 1969

3. Linda/Sweet Lady Love (Vanguard 35099) 1969
4. Donny's Blues/Rock And Roll Music (Vanguard 35101) 1969
5. Rock And Roll Music/Donny's Blues (Vanguard 35111) 1969 105
6. A Long Way From Home/Black As Night (Vanguard 35115) 1970

NB: (1) credited to Dick Wagner and The Frost. (5) also issued in France with picture sleeve (Vanguard 119017) 1969.

A Michigan-based rock outfit whose recorded output may be of some passing interest to readers. They were originally called Dick Wagner & The Frost under which name they released the 45 on Date and Dick Wagner had earlier led the Flint-based Bossmen.

Whilst **Frost** enjoyed Top 100 hit singles, their albums all sold reasonably well too.

Dick Wagner later went on to Ursa Major. You'll find *Rock And Roll Muslc* on *Michigan Rocks Vol. 1*.

(Max Waller / T.R. Black)

Max Frost and The Troopers

TOP

ALBUM:

1. SHAPE OF THINGS TO COME (Tower ST 4147) 1968

45s:

1. Stomper's Ride/There ls A Party Going On (Sidewalk 938) 1968
2. Shape Of Things To Come/Free Lovin' (Tower 419) 1968 22
3. 52%/Max Frost Theme (Tower 452) 1968 123
4. Sittin' In Circles/Paxton Quigley's Had The Course (PS) (Tower 478) 1969 -

NB: (4) 'B' side is by Chad & Jeremy.

This 'group' were actually Dave Allan and The Arrows, or at least the tracks on the *Shapes Of Things* album are the more punky psychedelic cuts from all the soundtracks Dave Allan and The Arrows made like *Wild On The Streets*, which contained *52%* and *Shape Of Things To Come*. As these albums were released on Tower many consider that there is almost certainly a connection with The Chocolate Watch Band, especially as we know the latter didn't play on all their studio cuts.

The movie 'Wild In The Streets' starred Chris Jones as Max Frost and the Californian band Davie Allan and The Arrows appeared in the film as the backing band. The band had also earlier appeared in the film, 'Three In The Attic', which featured their *Sittin' In Circles* 45, and the flip by Chad & Jeremy.

Confusingly, it is also claimed that the ubiqutous Michael Lloyd (of The Smoke etc.) had some involvement with **Max Frost and The Troopers**, and that The Smoke may have been responsible for

some of the recordings.

Compilation appearances have so far included: *Lonely Man*, from 1967 on *Turds On A Bum Ride, Vol. 2* (LP) and *Vol. 1/2* (CD), *Sixties Archives Vol. 8* and *Lysergic Soup Vol.1*; and *Shape Of Things To Come* on Rhino's *Nuggets Vol.12: Punk Part Three*.

(Vernon Joynson / Max Waller / Joe Foster)

Frumious Bandersnatch



TOP

Personnel:

- DAVID DENNY ld gtr, vcls A C D E F
- BRIAN HOUGH bs A B
- JACK KING drms, vcls A B C D E F
- GEORGE TICKNER gtr A B
- KAJA DORIA vcls B
- BRET WILMOT ld gtr B
- ROSS VALORY bs, vcls C
- JIMMY WARNER ld gtr, vcls C D
- BOB WINKELMAN rhythm gtr, vcls, (bs) C D E F
- JACK NOTESTEIN bs, vcls D E

CD:

1. A YOUNG MAN'S SONG (Big Beat CDWIKD 169) 1996

EP:

1. (C) LIMITED EDITION (Muggles Gramophone Works) 1968

From Oakland, California, **Frumious Bandersnatch** came into existence when All Night Flight (line-up 'A' above) decided to change their name, and chose **Frumious Bandersnatch** from Lewis Carroll's "Jabberwocky" poem. The bands lynchpin, Jack King, had previously played with Shades Blue Ltd. and Denny had also been a surf act called The Breakers.

Lineup 'B' recorded just two tracks, *Now That You're Gone* plus an early version of *Cheshire* in October 1967. Neither was released at the time, but both have subsequently been included on *A Young Man's Song* CD retrospective. The band broke up at the end of the year when all their equipment was stolen; but after a short hiatus the band reformed as lineup 'C', with Bob Winkelman joining from The Epics while Warner and Vallory were recruited from The Good Timers.

This lineup recorded their classic EP which looked all set to make it big by the Summer of 1968. This

contained three tracks *Heart To Cry*, *Misty Cloudy* and *Cheshire*. On the first of these, Warner, Winkelman and Denny put together some of the finest acid guitar playing to come out of San Francisco, but the bands drug and alcohol-fueled manager Jim Nixon effectively killed their chances of getting a major label deal with his obnoxious behaviour (the group apparently had plenty of offers).

After Valory left to join Faun in late 1968, the band gradually lost impetus and finally broke up in late 1969; Tickner and later joined Valory in Faun and both were later founder-members of Journey. Winkelman, Denny, King and Vallory all later played at some time in The Steve Miller Band.

In 1995 Big Beat reissued their seminal EP as part of the CD, *The Berkeley EP's* (Big Beat CDWKD 153), along with the June 1966 effort by Country Joe and The Fish, The Mad River and Notes From The Underground EPs. The following year they put together a passionate but unpolished collection of **Frumious Bandersnatch** rarities including live recordings, studio-outtakes etc, which with it's 73 minute running time is definitely worth investingating.

Hearts To Cry from their EP can also be heard on *Endless Journey, Phase 3*.

For more information check the following website: http://www.daviddenny.com/

(Vernon Joynson / Lloyd Peasley)

Fruit of The Loom

TOP

Personnel:

- CRUNCHY CRYSTALS gtr x
- JOHN KOZMO bs x
- PANAMA RED vcls x
- SNIDELY WHIPLASH drms x

ALBUMS:

1. () KEEP ON TRUCKIN' (Trash 1001) 1971
2. (x) SPOILEN ROTTEN (Westbound WB 2008) 1972

NB: (1) and (2) as **Fruit**. (1) also released on Westbound (WB 2005).

45:

1. One Hand In Darkness/A Little Bit Of Bach (Loom 101) 1967

An obscure self-pressed 45. *One Hand In Darkness* can be heard on *Echoes In Time, Vol. 2*. From Detroit, Michigan this outfit shortened their name to Fruit and had two LPs in the early seventies. Personnel on the last LP was Panama Red (vcls), Crunchy Crystals (gtr), John Kozmo (bs) and Snidely Whiplash (drms)!!

The Fugitives

45s:

1. Louie, Go Home/You Know She's A Woman (Alamo Audio 108) 1966
2. 'Till The End Of The Day/Ferry Gross The Mersey (Roun Sound 69,70) 1967

A British-influenced garage band based in San Antonio, Texas. The 'A' side of their first 45 is pretty good, and the flip is a slow organ lead sloucher. You check them out on *Texas Punk, 1966.- Vol. 9* and *Sixties Rebellion Vol's 1 & 2* (CD) respectively.

This lot were unconnected to the Houston band of the same name who included Sid Templeton and Steve Headley (later of The Lavender Hour and briefly The Clique) but did not record. There was also a garage band called The Fugitives in Austin in 1964-5 which didn't make it onto vinyl. They included Rocky Erickson (later of The Spades and the 13th Floor Elevators) and George Kinney (later of Chelsea and The Golden Dawn).

The Fugitives

Personnel incl:

- GARY QUACKENBUSH A
- GLEN QUACKENBUSH A
- ELMER CLAWSON A

ALBUMS:

1. (A) THE FUGITIVES AT DAVE'S HIDEOUT (Hideout 1001) 1965

45s:

1. A Fugitive (vcl)/A Fugitive (instr) (D-Town 1031) 1965
2. On Trial/Let's Get On With It (D-Town 1044) 1965
3. You Can't Make Me Lonely/I Don't Wanna Talk (Westchester 1002) 1965

The Hideout was a Detroit teen club and record company run by Dave Leone and Ed 'Punch' Andrews. **The Fugitives** (who were originally known as The Tremolos) and came from Birmingham (a relatively affluent Detroit suburb) were the first band they discovered. They appeared playing songs like *Louie, Louie* on the opening night of the Hideout and were also the first band to be recorded on the associated Hideout record label, although they did have earlier recordings on the local D-Town label which are

hopelessly rare. Their album, which was recorded in a basement and then re-recorded to include fake applause and audience approval, was a mixture of cover versions like *Louie, Louie* and *Love Potion No 9* and originals like *Friday At The Hideout*. Just 500 copies were pressed and consequently they now change hands for a lot of money. Back then, copies were sold at the club for $3 each. The core of the band evolved into the Scot Richard Case and SRC. Your best chance of hearing what they sounded like would be to access *On Trial* on *Glimpses, Vol. 3* or *Said Goodbye* (from their album) on *Oil Stains* (which has itself long been deleted).

Said Goodbye plus both sides of the Westchester 45 were also featured on an impossibly rare 1965 compilation *Friday At The Cage A Go Go* which was recently reissued as *Long Hot Summer*.

The Fugitives

TOP

45:

1. You Can't Blame That On Me/I'll Hang Around (Fenton 2075) 196?

This was the work of a teen outfit from West Michigan. The 'A' side, a typical teenbeat recording with muffled background screams and 'Wipeout' drumming, has resurfaced on *Back From The Grave, Vol. 3* and you'll find the flip on *The Best Of Michigan Rock Groups, Vol. 1*.

The Fugitives (Bill Allan and)

TOP

Personnel incl:

- BILL ALLAN

45:

1. Come On And Clap/You're The Kind Of Girl (Trend 101) 1966

Also known as **Bill Allan and The Fugitives**, they came from Madison, Wisconsin and only made this one 45. The 'A' side, *Come On And Clap*, is a frantic if poorly produced rocker and can be heard on *Highs In The Mid-Sixties, Vol. 15: Wisconsin, Part 2.* and *Mondo Frat Dance Bash A Go Go* (CD).

The Fugitives

TOP

Personnel:

- MICK RUSSELL ld gtr A

- JOE RUSSELL keyb'ds A
- RICHARD DONLAVEY ld vcls A
- JIMMY SICKAL bs A
- TOMMY SICKAL rhythm gtr A
- BUSTER BYARD drms A

ALBUM:

1. (A) ON THE RUN WITH THE FUGITIVES (Justice 141) 19?

NB: (1) reissued on CD by Collectables (COL-CD-0613) 1996.

Yet more **Fugitives**. This was a rare garage album by an outfit from Richmond, Virginia, originally issued on the collectable 'Justice' label. Comprising four originals and eight covers - including *Turn On Your Love Light*,*Tossing And Turning*, *You Can't Catch Me*, *Ebb Tide* and *Get Out Of My LifeWoman* - it's one of the better Justice offerings.The title track from the album has also been compiled on *Hipsville 29 B.C., Vol. 2*. (Max Waller)

The Fugitives

Personnel:

- EVAN CHARMATZ
- RAY CHARMATZ
- PHIL FELICIOTTO
- TOM JOHANSON

45s:

1. Mean Woman/I'll Be A Man (Columbia 4-43261) 1965
2. Your Girl's A Woman/She Believes In Me (Mala 533) 1966

Mindrocker, Vol. 7 captures this group's finest moment *Mean Woman* - melodic swinging beat with ringing guitars that nod more towards The Ventures than The Byrds. It's a shame their other material veered towards harmony pop/Four Seasons sounds.

Johanson hailed from New London, Connecticut; the other three from Manhattan. **The Fugitives** may have also spent some time in Florida.

(Max Waller / Mike Dugo)

The Fugitives

45:

1. I Miss You Girl/This Is It (Clevetown CTXP-128) 1965

Good garage-beat by an outfit from Warren, Pennsylvania, according to Mike Kuzmin's 'Sounds From The Woods'. (Max Waller)



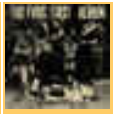
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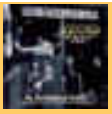
The Fugs *to* Future

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Fugs
- Bobby Fuller Four
- Fumin' Humins
- Fun and Games (Commission)
- Funkadelic
- The Furniture
- Furniture Store
- Fuse
- Fusion
- Future

The Fugs





TOP

Personnel:

JOHN ANDERSON	bs, gtr	A B
TULI KUPFERBERG	tamb, maracas	A B C D
VINNY LEARY	gtr	A B
ED SANDERS	tamb, maracas	A C
PETE STAMPFEL	gtr, fiddle, hrmnca	A
KEN WEAVER	drms	A B C D
KEN PINE	gtr, vcls	B C D
STEVE WEBER	gtr	A B
DANNY KOOTCH	gtr	B C
CHARLIE LARKEY	bs	B C D
BOB MASON	drms	C
JIM PEPPER	flte	D
DAN HAMBURG	gtr	D

ALBUMS:
(up to 1972)

1(A)	THE VILLAGE FUGS SINGS BALLADS OF TEMPORARY PROTEST	(Broadside 304)	1966 R1
2(A)	THE FUGS FIRST ALBUM	(ESP-Disk 1018)	1966 SC
3(A)	THE FUGS	(ESP-Disk 1028)	1966 SC
4(A)	VIRGIN FUGS	(ESP-Disk 1038)	1967

5()	FUGS 4, ROUNDERS SCORE	(ESP-Disk 2018)	1967
6(B)	TENDERNESS JUNCTION	(Reprise R(S)-6280)	1967
7(C)	IT CRAWLED INTO MY HAND, HONEST	(Reprise RS-6305)	1968
8(-)	BELLE OF AVENUE A (Comp.)	(Reprise RS-6359)	1969
9()	GOLDEN FILTH	(Reprise RS-6396)	1970

NB: (2) is a reissue of (1). (1), (2) and (3) also released in France (ESP 538 114, 538115 and 538116 respectively) 1968. (4) and (5) released in France (Vogue/Reprise CRV 6083 and 6095) 1968/1969. (9) is a live set from the Fillmore East. (2) were reissued on CD in 1995 with live bonus tracks. (2) reissued on CD and Double LP (Abraxas) 1999 (3) reissued on CD (Fugs CDWIKD 121). (6) reissued on Edsel (XED 181) 1966, and (8) on (ED 217) 1987. Also of interest are *Star Piece* (dble LP/CD), *Live From The 60s* (Fugs CDWIKD 125), *No More Slavery* (Fugs CDWIKD 145), *Refuse To Be Burnt Out - Live In The '80s* (New Rose 56) 1985 (LP) and (Fugs CDWIKD 139) (CD), *The Real Woodstock Festival* Dble CD (CDWIK2 160) and *The Folkways Sessions*.

45s:

1	Crystal Liason/?	()	19??

The Fugs set out to shock people. They started in the mid-sixties in New York's Greenwich Village as a group of poets who decided to sing. However, music was always of secondary importance to **The Fugs**, but it acted as a vehicle for their works and visuals, which concentrated on sex, drugs and politics.

Virgin Fugs is for me their best album, although *Tenderness Junction* and *It Crawled Into My Hand Honest* are many peoples favourites, along with their classic debut. *Virgin Fugs* was actually their second album, but when ESP refused to release it, *The Fugs* was recorded in its place. It contained such gems as *We're The Fugs*, *Hallucination Horrors*, *CIA Man* and *I Saw The Best Minds Of My Generation Rot* which was written by Beat Poet Allen Ginsberg, who was for a time a member of the band. The lyrics to *We're The Fugs* are atypical of the taboo subjects they set out to deal with.

'We Hate War
We Love Sex
Twos or threes
Four or Fives
LSD A dimethylatr'
(from *We're The Fugs*)

More vintage **Fugs** lyrics can be heard on *Hallucination Horrors*:-

'Benzedrine
Mescaline
Pot and LSD
I Need Aquamorphine
Hallucination Horrors is what I've got
Hallucination Horrors is what I've got
(from *Hallucination Horrors*)

Both *Virgin Fugs* and *The First Album* featured Holy Modal Rounders, Ed Sanders and Peter Stampfel.

The Fugs' album had some tracks of interest. For example, it contained the satirical *Kill For Peace*, the druggy *Coming Down* and the ambitious, typically crude freakout *Virgin Forest*.

After *Virgin Fugs*, the band changed to the Transatlantic label and their fourth album contained *Out Demons Out*, the peace anthem later adopted by The Edgar Broughton Band.

Although they are something of an acquired taste, no record collection is complete without at least one **Fugs** album.

The Fugs reformed for *Refuse To Be Burnt Out*, which they recorded live at the Bottom Line, New York. It contains

reworked and rewritten songs from the sixties plus new material. The new line-up contained Sanders and Kupferberg from the earlier line-up and newcomers Steve Taylor (gtr), Coby Bafty (drms), Mark Kramer (bs), and Vin Leary (gtr). Further **Fugs** reunions resulted in the *Star Piece* studio album,

Bobby Fuller Four




TOP

Personnel:

BOBBY FULLER	gtr, vcls	A B
RANDY FULLER	bs	A B
DEWAYNE QUIRICO	drms	A
JIM REESE	gtr	A B
DALTON POWELL	drms	B

ALBUMS:

1(A)	KRLA KING OF THE WHEELS	(Mustang M(S) 900)	1965
2(B)	I FOUGHT THE LAW	(Mustang M(S) 901)	1966

NB: (2) has been reissued by Line. (1) and (2) were issued on one CD by Del-Fi (DFCD 956). Besides these two albums there are many posthumous releases: *Memorial Album* (President PTL PTL 1003) 1967, *The Best Of* (Rhino RNDF-201) 1982, *The Bobby Fuller Tapes* (Rhino RNLP-047) 1984, *The Bobby Fuller Tapes, Vol. 2* (Voxx LP-100) 1985, *Live At PJs* (Del-Fi DFCD 13142) and *Shakedown! The Texas Tapes Revisited* (2 CD set on Del-Fi, 1996, recorded between 1961 and 1964). Eva have also issued two albums: *I Fought The Law* (Eva 12032) and *Live Again* (Eva 12046) 198?.

EPs:

1	Love's Made A Fool Of You/I Fought The Law/Don't You Ever Let Me Know	(London 10179)	1966
2	Wine Wine Wine / Baby I Don't Care / Not Fade Away / Pretty Girls Everywhere (PS)	(Eva 2003)	198?

NB: (1) is a rare French only EP with PS, estimated value $300.

45s:

(selective)

1	King Of The Beach/Wine, Wine, Wine	(Exeter 122)	1964 -
2	I Fought The Law/Little Annie Lou	(Mustang 3014)	1966 9
3	Let Her Dance/Don't You Ever Let Me Know	(Mustang 3016)	1966 26

NB: (2) and (3) were also released in the U.K. (London HLU 10030 and 10041). In the eighties Eva also released a bootleg 45: *I Fought The Law* / *Shangai'd* (Eva Jukebox 2) 198?.

With his blatant reverence for Buddy Holly, fellow Texan **Bobby Fuller** (born October 22nd, 1942) was a bit of an anomaly in the mid-sixties. With his Stratocaster guitar and brash, full sound, at his best **Fuller** sounded like Holly might have had he survived into the sixties. Cracking the Top 30 in 1966 with a cover of Holly's *Love's Made A Fool Of You*, and then the Top Ten with *I Fought The Law* (written by one-time Cricket Sonny Curtis and featuring future Moby Grape guitarist Jerry Miller), **Fuller** had just become a star when he died in mysterious circumstances in a parked car in Hollywood (the police thought it was a suicide, just about everyone who knew him disagreed). **Fuller**'s relatively short period of national stardom actually crowned a good half-dozen years of recording, during

which he released many outstanding tracks. After a few local singles in his hometown of El Paso in the early sixties, he moved to California with his combo in 1964, and briefly had aspirations of playing surf music before hooking up with producer Bob Keene. In the short time he recorded for Mustang in 1965 and 1966, he waxed quite a few fine tracks (most self-penned) besides his hits, including *Let Her Dance*, *Another Sad And Lonely Night*, *My True Love*, *Never To Be Forgotten*, *Fool Of Love*, and *The Magic Touch*. Rocking, tuneful and infectiously joyous, they showed **Fuller** to be a worthy inheritor of early rock 'n' roll and rockabilly traditions without sounding self-consciously revivalist. While it's hard to imagine **Fuller** maintaining his success in the era of psychedelia, he no doubt would have gone on to produce interesting work.

A talented and prolific songwriter and a studio wiz who drew from Eddie Cochran and (though only slightly) the full guitar sound of the British Invasion as well as Buddy Holly, he recorded a great deal of unreleased studio and live material that was issued in the 1980s, when the depth of his loss began to be appreciated.

His brother Randy later joined Blue Mountain Eagle and Dewey Martin's Medecine Show.

Compilation coverage has included: *Wine, Wine, Wine* on *Pebbles, Vol. 2* (LP + CD); *I Fought The Law* on *Pebbles Box Set* and *Let Her Dance* on *Nuggets Vol.3: Pop*.

(Vernon Joynson / James Lucas / Stephane Rebeschini)

Fumin' Humins

45:

1. Relative Distance/Queen (Angry Music Co. FH-2-67) 1967

This group comprised of students at Tabor Academy in Marion, Massachusetts, and according to Erik Lindgren's excellent sleeve notes for his *An Overdose of Heavy Psych* comp, was ltd to 500 copies. *Relative Distance* - features some great guitar and gave the title to Aram Heller's excellent New England nuggets LP *Relative Distance*. It has also been compiled on *An Overdose...*, but the flip, which features pleasant folk rock, remains uncompiled.

Fun and Games (Commission)

Personnel:

JOHN T. BONNO	bs	A
CARSON GRAHAM	drms	A B
D.J. GREER	piano, gtr, vcls	A
PAUL GUILLET	ld gtr	A B
SAM IRWIN	vcls, tamb	A B
ROCK ROMANO	gtr, vcls	A B
JOE DUGAN	keyb'ds	B
JOE ROMANO	bs, vcls	B

ALBUM:

1(A/B) ELEPHANT CANDY (UNI 73042) 1968

45s:

1	Today-Tomorrow/Someone Must Have Lied (To You)	(Mainstream 671)	1967
2	It Must Have Been The Wind/Holding Me Back	(Cinema)	196?
3	Elephant Candy	(UNI 55086)	1968
3	Elephant Candy/The Way She Smiles	(UNl 55086)	1968
4	The Grooviest Girl In The World/It Must Have Been The Wind	(UNI 55098)	1968 78
5	We/Gotta Say Goodbye	(UNI 55128)	1969

NB: (1) as **The Fun And Games Commission**. (3) promo only.

From Texas, this band evolved out of The Six Pents. Bobby Shad of Mainstream signed them, with two 45s as Sixpentz, but when they discovered the similarly named Sixpence, changed names again to **The Fun And Games Commission** and their first 45 was released under this name. They played mostly well-crafted pop in the Millennium/Sagittarius mould, with production duties being handled by Gary Zekeley of Jan and Dean and Yellow Balloon fame.

The Grooviest Girl ln The World climbed to No 78 in the U.S. Top 100 and the band lasted until the late '60s/early '70s.

Joe Romano had also played with A 440 and most of the band were also involved with Mayo Thompson (of Red Crayola fame).

John Bonno and D. J. Greer retired from the band just before they signed with Uni records. Sam Irwin later formed Phoenix and now has the band Duck Soup out of Austin Texas. Rock Romano went on to form Doctor Rockit and the Sisters of Mercy. He and the Sisters split and he continued to front Doctor Rockit. He also played guitar and bass with The Sheetrockers and even played bass with Duck Soup for a while. He now has a recording studio in Houston. Carson Graham played drums for several other groups and Paul Guillet retired from the professional music scene. Joe Romano went on to write and record songs, including several children's songs for Sesame Street. He now performs with Susan Elliott as Mood Indigo in and around the Houston area. Joe Dugan also played with several other groups.

An early version of *It Must Have Been The Wind* (from the Cinema 45), with great vocals and some scorching guitar work, can be heard on the *Psychotic Reactions* compilation.

(Vernon Joynson / Max Waller / Joe Foster)

Funkadelic





TOP

Personnel incl:

GEORGE CLINTON	vcls	A
BOOTSY COLLINS	bs, vcls	A
TIKI FULWOOD	drms	A
EDDIE HAZEL	gtr	A
GARY SHIDER	vcls	A
BERNIE WORRELL	keyb'ds	A

ALBUMS:
(up to 1972)

1	FUNKADELIC	(Westbound 2000)	1970
2	FREE YOUR MIND AND YOUR ASS WILL FOLLOW	(Westbound 2001)	1970
3	MAGGOT BRAIN	(Westbound 2007)	1971
4	AMERICA EATS ITS YOUNG	(Westbound 2020)	1972

45s:
(up to 1970)

1	Music For My Mother/Same (instr.)	(Westbound 148)	1969
2	I'll Bet You/Open Your Eyes	(Westbound 150)	1970

Born in 1941 in North Carolina, George Clinton formed a doo-wop group, the Parliements, in the mid-fifties. After several line-up changes the Parliements had to wait until 1967 before they charted for the first time with the soul single *(I Just Wanna) Testify*. In 1968, Clinton formed **Funkadelic** and signed with Westbound, a new label created in Detroit by Armen Boladian (they also released several Teegarden and Van Winkle albums).

Funkadelic (for "Funk" and "Psychedelic") tried, rather successfully, to merge soul, funk, rock and psych and will interest fans of Sly And The Family Stone and Hendrix (a major influence on their guitarist, Eddie Hazel). In a slightly different style, another black group, The Temptations, tried to do the same with their *Psychedelic Shack* period.

Funkadelic kept on recording for Warner during the '70s and early '80s. Their albums were generally housed in highly colored sleeves and the musicians were among the first to wear exuberant science fiction outfits, with strange boots, glasses, feathers etc.. A very prolific musician but also an advised businessman, George Clinton managed to sign during the same core of musicians to different labels and therefore also formed Parliament(Invictus and Casablanca), the Brides Of Funkenstein (Atlantic), the Parlets, Botsy Collins Rubber Band (Warner) and the Horny Horns.

It should be noted that this George Clinton musn't be confused with the Californian white keyboards player who formed Timber, was an active sessionman and today composes soundtracks. It's also worth mentioning that the group backed Ruth Copeland on her album *I Am What I Am* (Invictus) 1971.

(Stephane Rebeschini)

The Furniture

TOP

45:

1. Keep On Running/l Love It Baby (Stature 1105) 1968

From Galesburg, Illinois. A good cover of The Spencer Davis hit by a Chicago band. The flip side later resurfaced on *Psychedelic Unknowns, Vol. 7* and *Pebbles, Vol. 6* (CD). (Max Waller)

Furniture Store

ALBUM:

1	NORTHERN FRONT PRESENT...	(Kader)	1975 SC

An acid rural folk group. The copies came with two inserts

(Stephane Rebeschini)

Fuse

Personnel:

- CHIP GREENMAN drms A
- CRAIG MEYERS ld gtr A
- RICK NIELSEN keyb'ds, gtr A
- TOM PETERSON bs A
- JOE SUNDBERG vcls A

ALBUM:

1. (A) FUSE (Epic 26502) 1970

NB: (1) has been pirated as an exact duplicate.

45:

1. Cruisin' For Burgers/Hound Dog (Epic 10514) 1970

From Rockford, Illinois. The lineage of this band is reported to stretchback via certain members (Rick Nielsen is frequently mentioned) to the Phaetons, via the Boyz, and possibly the Huns. They were also known as Grim Reaper but changed their name to **Fuse** upon signing to Epic. Peterson and Nielson were also in Sick Man Of Europe and Nazz. Bassist Tom Peterson and Rick Nielson went on to play with Cheap Trick. This album is pretty heavy.

Fusion

Personnel:

- HARVEY LANE reeds A
- RICK LUTHER keyb'ds A
- GARY MARKER bs A
- RICHARD MATZKIN drms A
- BILL WOLFF gtr A

ALBUM:

1. (A) BORDER TOWN (Atco 33-295) 1969

45:

1. Another Man / News Of Salena (Atco 6715) 1969

Unusually for a sixties LP, the sleeve notes to this album give a lengthy history of the members of the group. In doing so they fill in many of the missing pieces of the Los Angeles music scene jigsaw. Bill Wolff had been in Sound Machine, The Psychedelic Rangers (an early Doors incarnation) and the Peanut Butter Conspiracy, whilst Gary Marker had been in the Rising Sons with Ry Cooder and also Sound Machine.

Marker, Lane, Matzkin, Luther and Ry Cooder were also briefly in a band called 'The Jazz Folk', but when this group broke up Marker, Lane, Luther formed a goup 'The New World Jazz Company' with future Spirit members Ed Cassidy, John Locke and Randy California. When the later three went off to form Spirit, Kevin Kelly was brought in on drums to form the first version of **Fusion** but he quickly left to join the Byrds and Richard Matzkin was brought back in to finally form the group that recorded the above album, *Border Town*.

The record consists mainly of fairly ordinary blues rock with a lot of tasty slide guitar. Side two sees the group exploring some new areas with some jazz and country influences. The highlight of the album is the extended closing instrumental track *Erebus* which has a strong jazz rock feel. (Tony Allen / Max Waller)

Future

TOP

Personnel:

JIM BUNNELL	vcls	A
JIM BURDINE	vcls	A
JIM ODOM	vcls	A
(JAMES BURTON	gtr	A)
(DAVID COHEN	gtr	A)
(GENE ESTES	perc	A)
(JIM GORDON	drms	A)
(WALLY HOLMES	trumpet	A)
(MAC REBENNACK	piano	A)
(RED RHODES	steel gtr	A)
(LYLE RITZ	bs	A)
(MIKE RUBINI	piano	A)

ALBUM:

1(A)	DOWN THAT COUNTRY ROAD	(Shamley SS703)	1968

45s:

1	The Shape Of Things To Come / 52%	(UNI 55082)	Aug. 1968
2	Raggedy Jack / Love Is All You've Got	(Shamley 44007)	1969

3	Thank You Father, Thank You Mother / Love Is All You've Got	(Shamley 44011)	1969

NB: (1) both sides state "From the American Int'l picture 'Wild In The Streets'". Both Shamley 45s contain tracks from the LP.

Produced by Norman Ratner (Leaves, Hook etc.) and Vic Briggs (of Eric Burdon and The Animals), **Future** was a Californian trio from Santa Monica. Their only album was released on the short-lived Shamley label (which also issued The Moonrakers and HMS Bounty). It's a competent mix of pop and country rock with vocal harmonies and a religious content in some lyrics.

All their material was original and written by Jim Bunnelle and Wally Holmes.

(Stephane Rebeschini/Ben Chaput/Max Waller)



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G.T.O.'s *to* Gas Mask

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- G.T.O's (Girls Together Outrageously)
- Gables
- Gabriel Gladstar
- Galabooches
- Galactus
- The Galaxies
- The Galaxies IV
- Galaxy
- Gallows
- Game
- Gamma Goochee
- Gandalf
- Gandalf The Grey
- The Gang Of Saints
- The Gants
- Jerry Garcia
- Jerry Garcia and Howard Wales
- The Gas Company
- Gas Mask

G.T.O's (Girls Together Outrageously)

TOP

Personnel:

JEFF BECK	A
MISS CHRISTINE	A
MISS CINDERELLA	A
LOWELL GEORGE	A
MISS MERCY	A
MISS PAMELA	A
DON PRESTON	A
MISS SANDRA	A
And many others	A

ALBUM:

1(A)	PERMANENT DAMAGE	(Straight 1059)	1969

45:

1	Circular Circulation/Mercy's Tune	(Straight STS 104)	1969

The **GTO's** were formerly known as the Laurel Canyon Ballet Company. These five girls were signed to Straight after the label owner, Frank Zappa hired Miss Christine as a baby sitter and heard her songs. Zappa produced most of the album and invited some Mothers Of Invention to form the backing group: Jimmy Carl Black, Don Preston, Roy Estrada, Lowell George (who wrote and produced several tracks), Ian Underwood Jeff Beck, Rod Stewart and Nicky Hopkins also appear in places.

The songs are notably dealing with the groupies phenomenon and the original pressing came with a booklet "The Groupie Papers" . The **GTO's** also appeared on one track on the Wild Man Fischer album and on the inner gatefold of Three Dog Night's *Suitable For Framing*.

A long time girlfriend of Alice Cooper, Miss Christine died of an heroin overdose in 1972. Miss Pamela married Michael Des Barres, the singer of the english group Silverhead, and later wrote several books about her various experiences.

(Stephane Rebeschini)

Gables

ALBUM:

1. SNAKE DANCE (Fleetwood) 196?

This obscure mid-sixties garage album is now a minor collectors' item.

Gabriel Gladstar

Personnel:

- MICHAEL GWINN vcls, gtr A
- PHILLIP MORGAN vcls, gtr A
- JIM ZEIGER vcls, perc, flute A

ALBUM:

1. (A) A GARDEN SONG (Canada/Flying Guitar no #) 1973 R2

NB: Reissued in the U.S. (Flying Guitar) 1981 in a black and white picture cover (R1).

This acoustic trio was based in Laguna Beach, California, in its formative years, but moved to Washington state in the early seventies and issued the first press there. They eventually returned to Laguna Beach and reissued the album in a newly - designed sleeve. The album is consistently good throughout, in a laid - back acoustic folk style, and is recommended to fans of the style. It was originally issued in a colour "peacock" sleeve. (Clark Faville)

Galabooches

45:

1. I'll Never Work It Out/She Doesn't Care (Staff 188) 196?

Came out of Gary, Indiana and were fronted by a 16 year old singer. The 'A' side of their Stones-influenced teen-rock 45 can be heard on *Garage Punk Unknowns, Vol. 4*, but it's nothing special.

Galactus

Personnel incl:

- BOB HOCKO

ALBUM:

1. COSMIC FORCE FIELD (Airship) 1971

This group was a later incarnation of The Swamp Rats and is in no way psychedelic. Hard/heavy Stones-influenced rock that suffers by comparison to their garage stuff - Not recommended - for completists only.

The Galaxies

Personnel:

- RON (BOB) LOWERY vcls A B C D
- MARK EUGANS sax, keyb'ds, bassoon A B C D
- BOB KOCH ld gtr A B C D
- CHUCK NAUBERT bs A B C
- RON RUSTAD sax A B C D
- BILL SLYTER drms A
- PHIL HANSON drms B C D
- STEWART TURNER gtr C D
- JIM STANSTEAD bs D

CD:

1. (-) MAKING MONEY AND SURFIN' BACK TO SCHOOL (Collectables COL-CD-0593) 199?

45s:

1. My Tattle Tale/Love Has Its Way (Guaranteed 216) 1960

2. My Blue HeavenfTremble (Dot 16212)1961
3. Shaken/Tacoma (Seafair 110) 1961
4. Stompin' Willie/Doin' The Seaside (Etiquette 4) 1964•
5. I'm A Worker/Make Love To Me Baby (Etiquette 17) 1965
6. On The Beach/She Said I Do (Etiquette 20) 1965
7. I Am Yours/I Who Have Nothing (Etiquette 25) 1966
8. She Said I Do/Along Comes The Man (Panorama 54) 1967

Formed in Tacoma, Washington, their early recordings are irrelevant to this book but when they signed to Etiquette, their career began to take off. With the onset of the psychedelic era, they became the first Northwest band to use an automatic lighting system. They also played outside the Northwest adding a string section to their recording of *I Who Have Nothing* in LA. In search of a new image they changed their name to Rock Collection in 1967.

They have three cuts (*Rudolph, Please Come Home For Christmas* and *Christmas Eve*) on the compilation LP *Merry Christmas* (Etiquette 025) 1965, which was reissued in 1985. *I'm A Worker* and *She Said l Do* have resurfaced on the *Northwest Collection, Vol. 1* and *On The Beach* has landed up on *Follow That Munster...*

The Galaxies IV

TOP

45s:

1	Let Me Hear You Say Yeah/ Till Then You'll Cry	(Veep V 1211)	1966
2	Don't Let Love Look Back/?	(Mohawk)	1966/7
3	Piccadilly Circus/I'm Goin' For Myself	(Mohawk 169)	1966
4	Piccadilly Circus/Don't Lose Your Mind	(RCA Victor 47-9235)	1967

This Trenton, New Jersey group's best known song is the brilliant fuzz punk raver *Don't Lose Your Mind*, but *Picadilly Circus* is also an excellent fuzz instrumental and the Veep 45 is a decent beat effort and was probably also issued on Mohawk.

Compilation appearances have included:- *Don't Lose Your Mind* on *Turds On A Bum Ride Vol. 1, Glimpses, Vol. 2* and *Mayhem and Psychosis, Vol. 1*; *Piccadilly Circus* on *Pebbles, Vol. 1l* (incorrectly billed as *Don't Lose Your Mind*) and *Piccadilly Circus* (from the Mohawk 45) on *Buzz Buzz Buzzzzzz Vol. 1* (CD).

NB: The sleeve notes to *Turds On A Bum Ride* suggest that this band came from Los Angeles, but this is incorrect, so there!!

(Max Waller)

Galaxy



TOP

Personnel incl:

- FRENZI FABBRI gtr
- SPACE MAMA GERGER keyb'ds
- PEPPER LEONARDY bs

- MISS GUNNER POWELL drms

ALBUM:

1. DAY WITHOUT THE SUN (Sky Queen SQR 1677) 1976

NB: (1) had a limited repress in 1989 and has also been issued on CD.

This heavy psychedelic album is an important item among collectors, (though some would say it's overrated hype!). The band were almost certainly from Jacksonville, Florida.

Gallows

Personnel incl:

DON ACHELPOHL		A
DENNIS CHAMBERLAIN		A
RICHARD CHAMBERLAIN	gtr	A
BRUCE KETTLITZ	vcls	A

45s:

1	Slow Death / Come To The Party	(It 2307)	1965
2	Remember Mary / Too Many Fish In The Sea	(Maintain IT-2315)	1967

This band ruled in Keokuk, Iowa until the advent of the Gonn. In fact Gonn's Craig Moore had previously been a **Gallows**' fan, then their roadie and promoter, before forming his own bands - The Pagans then Gonn.

Compilation appearances have included:- *Come To The Party* on *Drink Beer! Yell! Dance!*; *Too Many Fish In The Sea* on *Basementsville! U.S.A.*; and *Remember Mary* on Leaving It All Behind.

(Mike Markesich/Max Waller)

Game

Gamma Goochee

Personnel incl:

EDDIE KEATING	bs, vcls	A
SCOTT KIRKPATRICK	drms	A
LES LUHRING	keyb'ds	A
GEORGE TERRY	gtr	A

ALBUMS:

1()	GAME	(Evolution 2021)	1970

2() LONG HOT SUMMER (Evolution 3008) 1971

Game's two albums rarely turn up. In 1974, George Terry would join the Eric Clapton Band as second guitarist and also play with Steve Stills, while Scott Kirkpatrick would later be in Firefall and the McGuinn/Hillman/Clark Band.

(Stephane Rebeschini)

EP:

1 The Gamma Goochee + I'm Gonna Buy Me A Dog (Colpix 8007 M) 1966

NB: French EP with picture sleeve, the other side is Nooney Rickett with *Bye Bye Baby/Maybe The Last Time*.

A bubble-gum crowd-pleaser, recorded with fake applauses. *I'm Gonna Buy Me A Dog* was written by Boyce and Hart while *The Gamma Goochee* was penned by Mangiagli.

(Stephane Rebeschini)

Gandalf



TOP

Personnel:

- DAVY BAUER drms A
- BOB MULLER bs A
- PETE SANDO gtrs A
- FRANK HUBACH keyb'ds A

ALBUM:

1. (A) GANDALF (Capitol ST 121) 1968

N.B. (1) has been counterfieted twice on vinyl as well as being reissued officially on See For Miles (SEE CD 326) in 1991.

45:

1. Golden Earring/Never Too Far (Capitol P-2400) 1969

The above-mentioned album is excellent, but unfortunately originals are rare. The opening cut *Golden Earrings* (a 1948 hit for Bing Crosby!) is a beautiful relaxing number which culminates in a spacey climax. The album also contains sensitive covers of Tim Hardin compositions including *Hang On To A Dream*, a lovely version of *Nature Boy* and some strange instrumentation in *Can You Travel In The Dark Alone*, which is easily the best of Peter Sando's two originals on the album. There's also an ethereal and delicate cover of Harry Belatonte's 1957 recording *Scarlet Ribbons*. The album is a superb piece of laid back pop psychedelia with some progressive influences as one might expect given the year of its release. It was produced by Koppelman and Rubin, who are best known for their production work for The Lovin' Spoonful and The Sopwith Camel.

Until recently next to nothing was known about the group apart from their line-up, but as the **Gandalf** album was originally issued on the "Rainbow" Capitol label, this dates it as 1968 because Capitol didn't switch to the "Light Green" label until 1969.

In fact Pete Sando tells us that **Gandalf** had their roots in Thunderbirds, an outfit formed by Bob Muller, which

were based in Greenwood Lake, New York. They soon transformed into The Rahgoos and went on to play the bar circuit in Greenwood Lake, N.Y., the Jersey Shore, and various New York City clubs and coffee houses, such as The Phone Booth, Murray The K's World, Electric Circus and legendary Night Owl Cafe, in Greenwich Village.

They met songwriters Gary Bonner and Alan Gordon (of Magicians fame), one night at The Night Owl, who in turn introduced them to Koppelman and Rubin. Suitably impressed by The Rahgoos, and their rather unique approach, they arranged for the Columbia deal, under the new monicker **Gandalf** and ushered them in to Brooks Aurthur's Century Sound studios in New York.

Shortly after the album's release **Gandalf** guitarist Pete Sando sang on The Barracuda 45 *The Dance At St. Francis*, which was written and produced by Gary Bonner/Alan Gordon and charted, when it was originally released in 1969.

In the seventies and eighties, Sando played with various New York and L.A. bands, recording an unreleased album in 1981 entitled *Sandcastles*. He's recently finished a new singer-songwriter CD, *Creatures Of Habit* and co-written three tunes for a movie called "Time Served".

A CD of rare and unreleased **Gandalf** material is currently being thought about.....

For more information, check Pete Sando's website: http://www.petersando.com

The See For Miles' **Gandalf** reissue on CD is highly recommended to fans of U.S. psych. You can also find *Golden Earrings* on *Psychedelic Frequencies* compilation CD.

Gandalf The Grey

TOP

Personnel incl:

- CHRIS WILSON gtr, vcls

ALBUM:

1. THE GREY WIZARD AM I (Grey Wizard Records (S) 7) 1972

N.B. Reissued on Heyoka HEY 207 (1986).

Recorded in New York, this is guitar orientated rock with harmonious vocals and both a psychedelic and folksy taint although it lacks variety of mood. The reissue is recommended.

Chris Wilson also made some pre-album 45s, which although sought-after, are inferior to the album.

The Gang of Saints

TOP

Personnel incl?

- STEVE BEALL
- MICKEY BURNS

45:

1. Yes, It's Too Bad / This Feeling (PKB'S 000) Apr 1966

Recorded in Miami, this band actually hailed from Adel, Georgia according to *Psychedelic Crown Jewels Vol. 2*. It features the top side for its "outstanding bass and lead guitar riff" (Roger Maglio). A dreamy midtempo garage-ballad with cascading runs of chiming guitar.

(Max Waller)

The Gants

TOP

Personnel:

JOHNNY FREEMAN	vcls, gtr	A C
SID HERRING	vcls, gtr	A B C
VINCE MONTGOMERY	bs	A B C
DON WOOD	drms	A B C
JOHNNY SANDERS	gtr	B

ALBUMS:

1(B)	ROADRUNNER	(Liberty LRP - 3432)	1965
2(B)	GANTS GALORE	(Liberty LRP - 3455)	1966
3(B)	GANTS AGAIN	(Liberty LRP - 3473)	1966

NB: There's also three compilations: *The Gants* (LP) (Bam-Caruso KIRI 067) 1988; *Roadrunner! The Best Of The Gants* (Sundazed SC 11078) 2000; and *I Wonder* (Bam Caruso/RPM RPM BC 202) 2000.

45s:

1	Roadrunner/My Baby Don't Care	(Statue 605)	1965
2	What's Happening/Careless Hands (By The Niteliters)	(Statue 608)	1965
3	Roadrunner/My Baby Don't Care	(TOP 5002)	1965
4	Roadrunner/My Baby Don't Care	(Liberty 55829)	1965 46
5	Little Boy Sad/(You Can't Blow) Smoke Rings	(Liberty 55853)	1966
6	Crackin' Up/Dr. Feelgood	(Liberty 55884)	1966
7	I Want Your Lovin'/Spoonful Of Sugar	(Liberty 55903)	1966
8	Greener Days/I Wondey	(Liberty 55940)	1967
9	Drifters Sunrise/Just A Good Show	(Liberty 55965)	1967
10	Another Chance/Ain't Too Proud To Beg	(Statue 7006)	1969

NB: (10) Released as Sid Herring and The Gants.

Greenwood in Mississippi was home to this band which came together in 1963. At the time of line-up "A" they were actually known as The Kingsmen. They called themselves **The Gants** when Johnny Sanders replaced Johnny Freeman on guitar. The name was taken from a local shirt manufacturer! In their early days, they sounded much like The Beatles and by chance The Animals' manager Mike Jeffries spotted them playing in Mississippi and booked them as a support act for an Animals tour.

Before long they were in Alabama's Muscle Shoals studio recording their own arrangement of Bo Diddley's *Roadrunner*. It was very popular locally and after release on a couple of local labels it was picked up by Liberty and this national distribution took it to No. 46 in the national charts. An album followed and was made up from material

recorded at the same session. It was a mixture of punk covers like *Gloria* and *House of The Rising Sun* and Sid Herring compositions like the melodic *My Baby Don't Care* and *Six Days In May* which underscored Herring's songwriting skills.

A Johnny Burnette composition was chosen for their second 45 but it failed to return them to the charts. The third 45 took two of the better tracks from their *Gants Galore* album which had been recorded in Los Angeles earlier that year. Compared to their first effort this was disappointing. No Herring compositions were included and the whole album consisted of cover versions, including The Standell's *Dirty Water*, The Yardbirds *Shapes Of Things* and Eddie Cochran's *Summertime Blues* and *C'mon Everybody*.

In 1966 they were taken to Nashville, Tennessee, where they recorded a new 45 *I Want Your Lovin* , a fresh-sounding record with a taint of country and western influence, although The Beatles influence was still very evident. The third (and final) album was also recorded at the same time. This contained fine covers of Paul Revere's *Hungry* and The Rascals' *You Better Run* and some more fine Herring compositions, particularly *I Wonder*, a fine Beatlesque song. When neither the single or album made much impression they returned to Los Angeles and assisted by David Gates they recorded *Greener Days*, a good harmony pop song which had some regional success but failed to break through locally.

After one further harmony pop 45 in April 1967 Johnny Sanders quit and Johnny Freeman returned to replace him, but by the end of the year the whole band had largely collapsed. Only "largely", however, as some gigs were booked in the first half of 1969 through a Memphis Talent Agency and **The Gants** went on the road with Alston Meeks (ex-Reets) and Johnny Jennings taking over Johnny Sanders guitar parts. Sid Herring continued to record spasmodicaily and even released an album *All American Dream* in 1982.

Much of **The Gants** best material is collected on the three retrospective compilations (although Bam Caruso's early vinyl comp ommits both sides of the corkin' *Smoke Rings* 45); but you'll also find *I Wonder* on *Pebbles, Vol. 8*; *Just A Good Show* on *Its Only A Passing Phase*; *Smoke Rings* on *Let's Dig 'Em Up Vol. 2*.

Johnny Freeman is still active in the local music scene, playing together with Johnny Jennings in a band called Curb Service, where **Gants**' songs form a part of their set. Sid Herring now resides in Nashville.

Come the new millennium and it's all happening again for **The Gants**. Not only are there two decent (if overlapping) CD comps, but **The Gants** are back in action, a headliner act for the 3 day Cavestomp extravaganza, also featuring the Blues Magoos and Troggs.

(Vernon Joynson/Max Waller)

Jerry Garcia

TOP

ALBUMS:

(up to 1974)			
1	GARCIA	(Warner WS 2582)	1972 35
2	GARCIA	(Rounder 59301)	1974

45:

1	The Wheel/Deal	(Warner 16146)	1972

NB: (1) French release with PS.

"Uncle Jerry" was the co-leader of the Grateful Dead and a kind of musical guru for the Bay Area groups. Apart from his prolific work with the Dead, he also released several solo albums with various members of the Dead plus Bill Vitt and John Kahn, Ben Benay and even Larry Carlton. They will be of interest to "Deadheads", but are probably best avoided if you don't appreciate the Dead's particular style.

As if recording with the Dead and solo wasn't enough, **Garcia** can also be found guesting on albums by Jefferson Airplane (*Volunteers* and *Early Flight*), It's A Beautiful Day (*Marrying Maiden*), Link Wray, Papa John Creach, Tom Fogerty, Merle Saunders.

Jerry Garcia died on the 9th August, 1995.

(Stephane Rebeschini)

Jerry Garcia and Howard Wales

Personnel:

MARTIN FIERRO	sax	A
JERRY GARCIA	gtr, vcls	A
JOHN KAHN	bs	A
BILL VITT	drms	A
HOWARD WALES	keyb'ds	A
(CURLEY COOKE	gtr	A)
(MIKE MARINELLI	drms	A)

ALBUM:

1(A)	HOOTEROLL ?	(Douglas 30859)	1972

NB: (1) has been reissued on CD.

The Grateful Dead leader teamed up with his usual jamming rhythm section (Vitt/Kahn) and Howard Wales, the former A.B.Shky keyboard player for a mix of psyche, jazz and blues. Curley Cooke (Steve Miller Band, A.B. Skhy) and Martin Fierro (Sir Douglas Quintet) guested on some tracks. Mostly recommended for Dead-heads. Wales would also play on some Grateful Dead albums.

(Stephane Rebeschini)

The Gas Company

Personnel:

- MIKE CLOTHER organ A
- BARRY CURTIS gtr, vcls A B
- NED NELTNER gtr, vcls A B
- BOB RNEBER bs, vcls A
- TONY WINSLOW drms A B

- JIM KENFIELD bs B
- STEVE FRIEDSON organ B

45:

1. See/Couldn' Make Up My Mind (Debtone 800) 1968

This band was formed in Spokane, Washington by Ned Neltner, (formerly of The Mark 5) after he completed a period of military service. Curtis had previously played with The Kingsmen and Kenfield with The Rock-N-Souls. They soon relocated to Seattle and played at all the top clubs like The Happening. They toured nationally with The Box Tops whose managers' handled their business affairs and arranged for them to record the above 45 at Ardent Studios in Memphis, Tennessee under the production of Don Nix. It was a big hit in the Northwest. Epic brought the material from the Ardent sessions for an album which was never released and the band were also involved in a multimedia event with the Seattle Opera which toured State schools.

The band really fell apart soon after Ned Neltner departed, dissatisfied with their art rock direction, to write songs for The Wailers with Buck Ormsby. He later produced Locksley Hall's album and was last reported playing for JR Cadillac, a Puget Sound group. Barry Curtis plays with the reformed Kingsmen and Mike Clother has his own band.

Gas Mask

Personnel:

RAY BROOKS	bs	A
BILL DAVIDSON	electric gtr	A
RICHARD GRANDO	wind instruments	A
DAVID GROSS	wind instruments	A
NICK OLIVA	keyb'ds	A
BOBBY OSBOURNE	vcls	A
JIMMY STRASSBURG	drms	A

ALBUM:

1(A) THEIR FIRST ALBUM (Tonsil T-4001) 1970

NB: (1) also released in France (Tonsil T 4001) 1971.

An unknown rock group, probably from New York, with Bill Davidson, previously with the Steve Baron Quartet. Tonsil Records was a short-lived label which also released the Great Jones LP.

(Stephane Rebeschini)

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The Gas Station *to* The Gents

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Gas Station
- Gass Co.
- The Gaunga Dyns
- The Gears
- The Geers
- Arthur Gee
- Joey Gee and The Come Ons
- The Gee Tee's
- The Generations
- Genesis
- Genesis
- Genesis with Maryann Farra
- Geneva Convention
- The Gentlemen
- The Gentlemen Wild
- Gentle Reign
- Gentle Soul
- The Gentrys
- Gentrys
- The Gents
- The Gents

The Gas Station

TOP

45:

1. One Way Street/Wild Honey (Happy Tiger 582) 1970

The above 45 was this Chicago-based outfit's sole stab for stardom.

Gass Co.

TOP

45:

1. Come On Up/First I Look At The Purse (PRO P 400-62/3) 1967
2. Walk On By / Walk In The Sun (Goodway 100) 1967
3. Tomorrow / Walk In The sun (diff.version) (M.W. Lads 2867) 1967
4. Girls That I Know Of / Second Chance (M.W. Lads 3407-1) c1967
5. Sundays / What A Feelin' (M.W. Lads MWL-4966) 196?

The first 45 listed contains soulful garage covers by a Philadelphia outfit who would become The Bubble. Their version of *First* is most excellent indeed. They also did some commercials for *M.W. Lads* that can be sampled on *Crude Pa, Two* and the last 45 listed contains gentle orchestrated folkie-flower pop, *Sundays* features some very mellow use of wah-wah. Still, a long way from the Pro 45. Were composers J.Stumpo, D.Stumpo and R.Steinbronn group members? (Max Waller)

The Gaunga Dyns

TOP

Personnel:

- BEAU BREMER ld vcls
- ROB CARTER bs
- BRIAN COLLINS keyb'ds
- RICKY HALL drums
- MIKE KING ld gtr
- NEALE LUNDGREN ld vcls
- STEVE STAPLES rhythm gtr

45s:

1. Rebecca Rodifer/Stick With Her (Busy-B Zap 2) 1967
2. Clouds Don't Shine/No One Cares (Busy-B Zap 4) 1967

An interesting sounding band who came out of Louisiana. *Rebecca Rodifer* has resurfaced on *Highs In The Mid-Sixties, Vol. 8: The South*. It veers towards psychedelia and boasts a catchy guitar riff and a rather Eastern-influence. This is evident again on *No One Cares*, a punkier song also on *Highs, Vol. 8* and *Louisiana Punk Groups, Vol. 2* which has a fine Eastern riff alongside a typical punk style beat, which is more evident on *Stick With Her* (also on *Louisiana Punk Groups, Vol. 2*).

The above line-up came together in New Orleans in late 1965 when Carter and Collins, the remnants of the original **Gaunga Dyns**, merged with another west bank outfit, The Twilights. Read their full story in "Brown Paper Sack #1", which also reveals how they came to cover the Glass Kans' *Stick With Her* on their first 45.

(Andrew Brown-BPS#1/Max Waller)

The Gears

TOP

Personnel incl:

- DAN PETERSON
- BOB ALWOOD
- JOE DANIELS

45s:

1. Feel Right / Explanantion (Hillside 1001) April 1968
2. Come Back To Me / Sooner Or Later (Counterpart C-2639/40) 1968

From Columbus, Ohio. The Hillside 45 is simple and winsome Beatlesque garage-pop, and harks back to 1965. The Counterpart 45 is more with the times, and kicks off with waspish guitar but cometh the '68 brass, so cometh also the disappointment. The catchy pop flip has a fluid guitar solo but is spoilt as well by pointless brass tootlings. Their earliest 'comp' appearance is on the *Hillside 66* LP where they cover The Outsiders' *Time Won't Let Me*. The following year Hillside put out a *1967 Promotion* EP (Hillside SON 53941/2) and here are **The Gears** again, this time with a rather good garage-ballad *We're Through*. No, they didn't make it onto Hillside's *1968 Promotion* 7", just in case anyone was wondering.

It's way past time that these sought-after local scene Hillside releases, and the Northlands *3rd Annual Battle Of The Bands* (featuring the Four O'Clock Balloon and more Columbus acts), got wider appreciation by being reissued.

(Max Waller)

The Geers

TOP

45:

1. I Need You / Please Don't Break My Heart (SSS International 760) c 1967

A different and unknown outfit. *I Need You* is sinuous pop-garage with a bit o'soul and a melody that you think you've heard before (echoes of *Get Ready*, for one). The flip is also derivative but with a soulful Animals-cum-Merseybeat style.

(Max Waller)

Arthur Gee

TOP

Personnel:

BILL ALEXANDER	synth, keyb'ds, celeste	A B
BOB ALLISON	vcls	A
CLYDE ALEXANDER	vcls	A
MARCUS DAMERT	gtr, celeste, perc, vcls	A B
ARTHUR GEE	vcl, accoustic gtr, jaw harp, mouth harp	A B
DOUG GUNN	drms	A
RICHARD HATHAWAY	bs, drms, vcls	A B
DONNIE KRYNOVICH	vcls	A
DON RIGGS	drms, vcl	A B

STEVE VAN GELDER	violin, vcl, gtr, piano	A B
SNAZZ WALL	pedal steel gtr	A
DAVE WILLIAMS	recorder, horns	A
REX WILLIAMS	vcls	A B
(PAUL BEAVER	moog	B)

ALBUMS:

1(A)	ARTHUR GEE	(Tumbleweed TWS 101)	1971
2(B)	CITY COWBOY	(Tumbleweed TWS 107)	1972

From Colorado, a noteworthy singer/songwriter who released two albums mixing dreamy ballads, psyche, prog and country. The first one is especially good and came housed in a superb gatefold sleeve with a songbook. The lyrics are quite mystic and not always easy to understand (*ALFALFA*, *Confessions*, *Dimensions*). The second is more on the country side but contains some nice moments too (notably on *High House* and *Re-Affirmation*).

Both albums were produced by Marcus Damerst.

(Stephane Rebeschini)

Joey Gee and The Come-Ons

TOP

Personnel incl:

- JOEY GEE

45:

1. Don't You Just Know It / Little Searcher (Sara 6451)1964
2. She's Mean/You Know' Til The End of Time (Sara J-6599) 1965 *Don't Blow Your Cool/lt's More Than I Deserve* (ABC 10781) 1966

NB: (1) as **Joey Gee with The Bluetones**. (3) as **Joey Gee**.

This group hailed from La Crosse, Wisconsin. *Highs In The Mid-Sixties, Vol. 10* includes *She's Mean*, which is really a R & B-surf style sound and *Vol. 15* of the same series included *Til The End Of Time*, a raw proto-punk effort. A third 45 may be by a different **Joey Gee**.

The Gee Tee's

TOP

45:

1. Put You Down/Dog (Perfection Rock S.S.566) 1966?

Glimpses, Vol. 4 features both sides of the above 45 by this outfit, who hailed from Smyrna, Georgia. *Put You Down* has also been included on *Garage Punk Unknowns Vol. 8*. To secure an original 45 you would've needed to put up (or down) around $400 in 1997. (Max Waller)

The Generations

Personnel:

EDWARD CHISTIAN	rhythm gtr, vcls	A
BILLY ELLIS	tenor sax	A
JERRY EMORY	bs, vcls	A
JOHN GALIFAKIS	drms	A
MIKE HINSON	ld gtr, vcls	A
GARY JACOBS	keyb'ds	A
TOMMY PARSONS	vcls	A

ALBUM:

1(A) MEET THE GENERATIONS COMBO (Justice 158) 1967

NB: (1) reissued on CD (Collectables COL-0614) 1996.

Although the orginal 1967 liner notes refer to the band as **The Generations**, the Collectibles reissue lists the titles as *Meet The Generations Combo*. Yet another reissue of a Justice Records album, this one is in more of a soul vein and includes cover versions of *Hold On, I'm Coming, Night Train, I Got You*, but also includes attempts at the more conventional pop fare of Gerry and The Pacemakers' *Don't Let The Sun Catch You Crying* and the Left Banke's *Walk Away Renee*.

(Mike Dugo)

Genesis

Personnel:

- SCOTT ASHLEY
- ROGER HUYCKE drms
- RAY KENNEDY gtr
- DARYL MANINEN ld gtr

45:

1. Window Of Sand/Would You Like To (Ripcord 004) 1967

This was a later incarnation of Portland, Oregon's Wilde Knights who would also be called American Cheese, Fury's and King Biscuit Entertainers during their long and convoluted history. This is fully untangled on the Wilde Knights' collection LP *Beaver Patrol* (Voxx VXS 200.026). You'll find *Window Of Sand* thereon.

Genesis



Personnel:

- KENT HENRY gtr A
- BOB METKE drms A
- FRED RIVERA bs A
- JACK TTANNA gtr A
- SUE RICHMAN vcls A

ALBUM:

1. (A) IN THE BEGINNING (Mercury SR 61175) 1968

45s:

1. Angeline/Suzanne (Mercury 72806) 1968
2. Gloomy Sunday/What's It All About (Mercury 72869) 1968

A short-lived late sixties Los Angeles band. Kent Henry went on to play for Charity and later for Steppenwolf. Fred Rivera and Sue Richman went on to play for Delaney Bramlett and The Thieves respectively. The album is worth obtaining.

Genesis with Maryann Farra

TOP

45:

1. Society's Child/One Day Boy (Rare Bird R-5000) 1970

A female led keyboard rock cover of Janis Ian's song by an unknown outfit. (Max Waller)

Geneva Convention

TOP

45:

1. Something Beautiful / Call My Name (Beverly Hills 45-9340) 1970

Produced by Bill Traut for Dunwich Productions, the 'A' side written by A.Tucker and K.Wakefield is pop with strong bass parts and horns. The flip written by K.Chovan and J.Zdanowicz is good pop rock a la Paul Revere and Raiders (but without the guitars), and again features strong bass parts.

(Stephane Rebeschini)

The Gentlemen

TOP

45s:

1. It's A Cry'n Shame/You Can't Be True (Vandan 8303) 196?
2. Come On (If You Can)/Only Me (Cameo 419) 1966

The first 45 was certainly the work of a Fort Worth garage punk band. You'll find the 'A' side on *Pebbles, Vol. 5*. One of the band was later in The Werewolves, another Texan outfit. Despite the inclusion of *Come On (If You Can)* on *Highs In The Mid-Sixties, Vol. 17: Texas, Part Four* the label makes it more likely that this was the work of a Michigan band of the same name. The cut can also be found on *Boulders, Vol. 2*.

The Gentlemen Wild

TOP

Personnel:

- CRAIG CATHEY vcls, keyb'ds A B
- PAGE MCCALLUM keyb'ds A
- DAVID VERMILYA drms A
- BILL WHITCOMB bs A B
- JAY ZILKA ld gtr A B
- STEVE JOSLIN keyb'ds B
- BOB HART drms B
- DAVE COOKSON drms
- JOHN CROWE drms
- JOHN PHELPS gtr

45:

1. You Gotta Leave/I Believe (Northwest International NWI 2694) 1967

Hailing from Portland, Oregon, where they formed in 1965, this band's music was an amalgam of early Northwest rock and punk. When Bob Hart joined in 1966 his father, Ross took over their management and soon their fortunes prospered. They won the Oregon Battle of The Bands in May 1967, made some local and national TV appearances, became the house band at "Tork Club", a teen nightclub in Portland and opened for many big sixties acts. Their sole 45, which was very punkish in style became a big regional hit both in the Northwest and on the West Coast. The 'A' side has since resurfaced on *Boulders, Vol. 3, Highs In The Mid-Sixties, Vol. 16* and *The '60s Choice, Vol. 2*. When they finally disbanded in April 1969, Cathey and Vermilya went on to play with River.

Gentle Reign

TOP

Personnel:

- GALE GARNETT vcls
- BRUCE HORIUCHI ld gtr
- TONY HILL keyb'ds
- MICHAEL ARAGON drms

- (BOB FISCHER bs)
- (DICK RUSMINI gtr)
- (BOB INGRAM gtr)

ALBUMS:

1. GENTLE REIGN (Vanguard) 1968
2. AN AUDIENCE WITH THE KING OF WANDS (Columbia) 1969
3. SAUSALITO HELIPORT (Columbia 9760) 1969

45:

1. Breaking Through/Fall In Love Again (Columbia 44479) 1968

Gale Garnett had earlier made three solo albums for RCA in the early sixties. A New Zealander by birth, she came to the USA in 1951 and worked as an actress from 1957. She appeared on many TV shows including Hawaiian Eye and Bonanza. The albums are not sought-after by collectors, but pleasant and relaxing. The second includes a good version of *Dolphins*.

Gentle Soul

TOP

Personnel:

TONY COHAN	tabla	A
RY COODER	gtr	A
MIKE DEASY	gtr	A
PAUL HORN	flute	A
LARRY KNECHTEL	keyb'ds	A
SANDY KONIKOFF	drms	A
GAYLE LEVANT	harp	A
TED MICHEL	cello	A
VAN DYKE PARKS	harpsichord	A
BILL PLUMMER	bs	A
PAMELA POLLAND	vcls	A
RICH STANLEY	vcls	A
RILEY WILDFLOWER	gtr	A

ALBUM:

1(A)	GENTLE SOUL	(Epic BN26374)	1968

45s:

1	Tell Me Love / You Move Me	(Columbia 4-43952)	1967
2	Our National Anthem/Song for Three	(Columbia 4-44152)	1968

Produced by Terry Melcher, this album is a nice example of californian psyche soft rock. The instrumentation (harpsichord, tabla, flute, slide guitar) provide an interesting background for the voices and songs of Pamela Polland and Rich Stanley. Among the best tracks are *Through A Dream*, *Young Man Blue* and the instrumental *Overture*. *Young Man Blue* can also be found on *Epic Rocktbusters* (XSB 139673), a 1969 radio promo LP. The 45s are not from the LP.

Pamela Polland was also known as a songwriter (her *Tulsa County* was recorded by The Byrds and The Rising

Sons). She formed **Gentle Soul** with Rick Stanley in 1966 as a duo and over the three years they were together, various musicians were part of the group, including Jackson Browne, Sandy Konikoff and Riley Wildflower.

After the group split, she sang with Joe Cocker for the *Mad Dogs And Englishmen* tour and album. Then she moved to Hawaii where she still lives and records. Her 1972 LP for CBS features Taj Mahal and Marc McClure and is interesting.

(Stephane Rebeschini)

The Gentrys

TOP

Personnel incl:

BRUCE BOWLES	vcls	A B
BOBBY FISHER	tenor sax	A
JIMMY HART	ld vcls	A B X
JIMMY JOHNSON	trumpet	A
PAT NEAL	bs	A B
LARRY RASPBERRY	ld vcls	A
LARRY WALL	drms	A B
LARRY BUTLER	keyb'ds	B
DAVID BEAVER	keyb'ds	X
MIKE GARDNER	drms	X
STEVE SPEER	bs	X
JIMMY TARBUTTON	ld gtr	X

ALBUMS:

1(A)	KEEP ON DANCING	(MGM SE-4336)	1965 99
2(A)	GENTRY TIME	(MGM SE-4346)	1966 -
3()	THE GENTRYS	(MGM GAS-127)	1970 -
4(X)	THE GENTRYS	(Sun 117)	1970 -

NB: (4) is a CD reissue of (1) plus *Spread It On Thick* and *Everyday I Have To Cry*. There's also a CD compilation: *Keep On Dancing* (Collectables COL-CD-5622) 1995.

45s:

1	Little Drops Of Water/Sometimes	(Youngstown 600)	1965 -
2	Keep On Dancing/Make Up Your Mind	(Youngstown 601)	1965 -
3	Keep On Dancing/Make Up Your Mind	(MGM 13379)	1965 4
4	Spread It On Thick/Brown Paper Sack	(MGM 13432)	1965 50
5	Everyday I Have To Cry/Don't Let It Be	(MGM 13495)	1966 77
6	A Woman Of The World/There Are Two Sides To Every Story	(MGM 13561)	1966 112

7	You Make Me Feel Good/There's A Love	(MGM 13690)	1967 130
8	I Can See/90 Pound Weakling	(MGM 13749)	1967 -
9	I Can't Go Back To Denver/You Better Come Home	(Bell 720)	1968 132
10	Midnight Train/You Tell Me You Care	(Bell 753)	1968 -
11	Keep On Dancing/Woman Of The World	(Golden Circle # unknown)	1968 -
12	Why Should I Cry/I Need Love	(Sun 1108)	1969 61
13	Cinnamon Girl/I Just Got The News	(Sun 1114)	1970 52
14	He'll Never Love You/I Hate To See You Go	(Sun 1118)	1970 116
15	Goddess Of Love/Friends	(Sun 1120)	1970 119
16	Wild World/Sunshine	(Sun 1122)	1971 97
17	God Save Our Country/Love You All My Life	(Sun 1126)	1971 -
18	Changin'/Let Me Put This Ring On Your Finger	(Capitol 3459)	1972 -
19	Little Gold Band/All Hung Up On You	(Stax 0223)	1974 -
20	High Flyer/Little Gold Band	(Stax 0242)	1974 -

NB: Some of the Sun 45s were issued on colored wax. There's also a rare French EP with PS: *Keep On Dancing*/*Brown Paper Sack*/*Hang On Sloopy*/*Everybody* (MGM 63628) 1966.

The Gentrys formed in Memphis, Tennessee in 1963 as a seven-man band. Their debut album *Keep On Dancing* just made the Top 100 and the title cut climbed to No 4. This was their only big hit, but they enjoyed several other minor hits. They featured Larry Raspberry as their lead singer. Their early keyboardist Rick Allen later joined The Box Tops.

They disbanded in 1966, but original member Jimmy Hart reformed the band in 1969 for the album on Sun, which also generated three further Top 100 hits. The album is good hard turn-of-the-decade rock that is worth a listen if you're into that particular bag. Hart was now the lead singer.

Larry Raspberry, who wasn't in the reformed line-up, joined Alamo, who recorded an album on Atco in 1971. They included Richard Rosebrough who worked in the Ardent Studios, later joined Alex Chilton's band and went on to work with him in Big Star. Later still, Raspberry formed The Highsteppers.

Jimmy Hart is currently a wrestling manager known as the Mouth Of The South.

Their cover of the Zombies' *You Make Me Feel Good* is on *Garagelands Vol. 1*.

(Max Waller / Vernon Joynson / Hugh MacLean / Stephane Rebeschini)

Gentrys

TOP

45:

1	Wild / Moments	(Kato 0074)	May 1965

Back From The Grave, Vol. 7 includes *Wild* by this Burlingame, California band.

(Max Waller/Alec Palao)

The Gents

45:

1. I Wonder Why/Moonlight Sonata (Normandy NRS 91067) 1967

This Utah band's claim-to-fame is that in 1967 they were the number one band in the USA. After regional and state rounds, a final National Battle Of The Bands was staged in Braintree, Mass which was recorded live for posterity and made available on the 3-LP set *Battle Of The Bands - Ridge Arena* on the Normandy label (rumoured to exist in other forms).

First place went to Utah's **Gents**, who got an encore which was also captured. Their tracks on the LP-set are: *You Can't Sit Down, Moonlite Sonata, Six O'Clock, Roll Over Beethoven, Come On Down To My Boat* and *Things We Said Today*. The ultimate prize was to record for the mighty Normandy label which they duly did, presenting two very different sounds from their repertoire - so different that it might be thought to be a mispress, with a 101 Strings type ensemble on the flip of an excellent garage-punker.

Second place in the finals went to Action Brass and third to Tony's Tigers - they have two tracks preserved apiece. The following bands get just one: Barons Inc., Barracudas, Diane & The Jades, Disciples (good version of 'Gloria'), Elegants, Embers, Flares (girl group), IV Dimensions (Wisc group?), Gentlemen Wild (the Oregon group?), Immortals, LCS & The Bishops 4 (Texas), Limited Edition (doing 'White Rabbit'), Loved Ones, Madd & The Hatters, Mike & The Mardels, Missing Links, Nite Raiders, Purswaders, Rogues Inc., Roots Of Evil, Sheffields, Soul Division ("from Montgomery", but which one?), Soulbenders (yes, THE Soulbenders with 'House Of The Rising Sun'), Tombstones ('Light My Fire'), Untouchable Men, and Wandering Kind.

Any more details on the rumoured variations of this LP-set and reminiscences or info on the event itself would be most welcome.

Compilation coverage has so far included: *I Wonder Why* on *Destination Frantic!*.

(Max Waller)

The Gents



ALBUM:

1. WE GOTTA GET OUTA THIS PLACE/BEST OF THE BEST (Recorded Publications Co. 96) 1966 R4

NB: (1) had a limited edition reissue in 1996.

45:

1. If You Don't Come Back/I'll Cry (Duane 1046) 1966

From Bermuda, although the label Duane, has New Jersey connections and the split album is on a Camden, New

Jersey, label. It features one side each by **The Gents**/The Best, two unknown combos, who run through a bevy of typical garage covers in a 'prep rock' style. Very basic stuff - no fuzz, no off-the-wall ravers - just honest and workmanlike attempts that may sometimes sound flat and far from inspiring. But then that's what is so appealing about this genre and why serious collectors will pay a fortune for an original.

If You Don't Come Back has also appeared on *Chosen Few, Vol. 1* and *I Was A Teenage Caveman*.

(Max Waller)



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Geoffrey *to* The Glass Harp

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Geoffrey
- The Georgetown Medical Band
- The Georgia Prophets
- Geronimo Black
- The Gestures
- Geyda
- Tom Ghent
- Giant Crab
- Giant Jellybean Copout
- The Giant Sunflower
- The Gigolos
- Russ Giguere
- Jimmy Gilbert
- The Gillian Row
- Gin Gillette
- Steve_Gillette
- Ginger
- The Girls
- Glad
- The Glass Bottle
- The Glass Candle
- Glass Family
- The Glass Harp

Geoffrey



ALBUM:

1	GEOFFREY	(Concert Arts)	1972 R3

NB: (1) reissued on (Psychedelic Archives PALP 1004) 1996 as a limited edition of 290.

A very rare folky singer-songwriter album from 1972. For singer-songwriter rather than psychedelic enthusiasts. **Geoffrey** is Geoffrey de Mers who wrote seven of the eight tracks himself and co-wrote the other - *A Tale Of The Banshee* - with Erin McFadden. He also handled the production and played acoustic guitar. Pleasant but nothing special, although some dealers compare him to Tim Buckley or Athur Lee Harper.

(Vernon Joynson/Stephane Rebeschini)

The Georgetown Medical Band

Personnel:

- JOHNNY RICHARDSON gtr A
- CHUCK GREENWOOD A
- GARY P. NUNN keyb'ds A
- RICK COBB A

Based in Austin, Texas in the late sixties. Richardson had previously been in The Wig and was later in Plum Nelly, two other Austin outfits. Indeed, *The Wig Live At The Jade Room* (Texas Archive Recordings TAR-3) 1983 includes two studio practice cover versions of *Light My Fire* and *HeyJoe* by the band who didn't make it on to vinyl at the time.

The Georgia Prophets

ALBUM:

1	FEVER	(Custom)	c1970 R1

Another exploito album, with covers of Traffic's *Feelin Alright* and Neil Young's *Down By The River*.

(Stephane Rebeschini)

Geronimo Black

Personnel:

JIMMY CARL BLACK	drms, vcls	A
ANDY CAHAN	keyb'ds, drms, vcls	A
TJAY CONTRELLI	sax, flute, vcls	A
BUNK GARDNER	piano, sax, flute	A
TOM LEAVEY	bs, hrmnca	A
DENNY WALLEY	gtr, vcls	A

ALBUMS:

1(A)	GERONIMO BLACK	(Uni UNI 73132)	1972
2(A)	WELCOME BACK	(Helios HR 440-5)	1980

Jimmy Carl Black and Bunk Gardner were previously in the Mothers of Invention, Tjay Contrelli was in Love circa *Da Capo* and Denny Walley was a member of Big Mouth.

Their first album was produced by Keith Olsen (the former Music Machine/Millenium member) and should particularly interest the Zappa and Captain Beefheart fans. Musically it mixes blues (*Low Ridin' Man*), instrumental

tracks (*Siesta, Quaker's Earthquake*) and rock tracks (*Other Man, L.A. County Jail 59, Let Us Live*); its high point being *An American National Anthem* written by JC Black about the Indian killings ("Indian Land is stolen, 52 million dead, each one's head is scalped by a trick taught by white man hunters coming over the land"). The lyrics and musicianship are both really strong. Buzz Gardner, Murray Roman and a small string section also played on this underrated album.

Geronimo Black reformed in 1980 to record *Welcome Back* on the small Helios label, with new versions of *Low Ridin' Man, Other Man* and *An American National Anthem* plus four new songs and covers of *Hoochie Coochie Man* and *Lovesick Blues* with the help of other ex-Mothers of Invention: Ray Collins, Don Preston and Buzz Gardner.

(Stephane Rebeschini)

The Gestures



Personnel:

- DALE MENTON gtr, vcls A
- GUS DEWEY gtr, vcls A
- TOM KLUGHERZ bs A
- BRUCE WATERSTON drms A

ALBUM:

1. MEET THE GESTURES (Sundazed LP 5021) 1996

NB: Coloured vinyl issue of unreleased album from 1965 which contains both their singles and a lot of previously unreleased tracks. Also on CD (SC 6079).

45s:

1. Run Run Run/Seems To Me (Soma 1417) 1964 44
2. Don't Mess Around/Candlelight (Soma 1426) 1965
3. Run Run Run/Seems To Me (Apex 76939) 1965
4. Don't Mess Around/Candlelight (Apex 76953) 1965

Operated out of Mankato, Minnesota, but they were an important part of the Minneapolis sixties scene. They were originally known as The Jesters but altered the spelling when they discovered there was another band of the same name. *Run Run Run*, a bouncy pop tune, actually made the Billboard Charts. The song was also recorded by The Castaways and like them **The Gestures** were quite influenced by the British invasion sound. All four of their tracks can be heard on the 1965 compilation *Big Hits Of Mid-America, Vol. 2* which also came out on the Soma label. Dale Menton, who fronted the band, was in several other Minnesota bands including The Best Things, The Madhatters, The Seraphic Street Sound and Buckwheat.

In 1996, Sundazed released *Meet The Gestures*, which contains all their single cuts, plus loads of unreleased material. The additional unreleased tracks confirm a strong British invasion beat era influence on the band. There are three more Dale Menten originals - two versions of *I'm Not Mad*, an instrumental *Savage World* and *Stand By Me*, a gentle beat ballad. The remainder of the material comprises cover versions, which injected enough of their own style and flavour to make them good sixties recordings:- *Things We Said Today* (two versions) (Beatles), *She Cried* (Jay and The Americans), *Don't Let The Sun Catch You Crying* (Gerry and The Pacemakers), *Can I Get A Witness* (Marvin Gaye), *Long Tell Texan* (Coasters) and *Hi-Heel Sneakers* (Tommy Tucker). It seems these were recorded very soon

after the release of their second 45 in the hope of releasing an album which didn't happen until Sundazed stepped in!

Compilation coverage has so far included: *Run Run Run* on *Pebbles Vol. 9*; *Seems To Me* on both *Changes* and *Garage Dream Revisited Vol.1* (EP); *Don't Mess Around* on *Sixties Rebellion Vol. 7* (CD).

Geyda

45:

1. Third Side / ? (L.B.J. 242) 196?

A hard Rork quartet from Michigan whose cut on *Michigan Mixture, Vol. 2 - Third Side* - frankly sounds rather a mess.

Tom Ghent

Personnel:

THE BLOSSOMS	backing vcls	A
AL CASEY	gtr, dobro	A
MIKE DEASY	gtr, special effects	A
REX HECTRE	backing vcls	A
JIM HORN	flute	A
TOM GHENT	gtr, vcls	A
JIMMY JOYCE SINGERS	backing vcls	A
LARRY KNECHTEL	piano, organ	A
JOE OSBORN		A
EARL PALMER	perc	A

ALBUM:

1(A)	TOM GHENT	(Tetragrammaton T-113)	1969

An orchestrated folk/rock album that some 'deaf' dealers tend to present as psychedelic, probably because the liner notes talks about cosmic consciousness and that Ghent's publishing company was Peyotl Music. Produced by Jill Gibson, all the songs were penned by **Ghent**, who had a rather pleasant voice but no particular skills. The album is rather monotonous and better avoided.

(Stephane Rebeschini)

Giant Crab

Personnel:

DENNIS FRICIA	drms, horns	A
KENNY FRICIA	keyb'ds, horns, vibes	A
ERNIE OROSCO	vcls, gtr	A

RAY OROSCO	bs, keyb'ds	A
RUBEN OROSCO	bs, drms, sax	A

ALBUMS:

1(A)	A GIANT CRAB COMES FORTH	(Uni 73037)	1968
2()	COOL IT HELIOS	(Uni 73057)	1969

45s:

1	Listen Girl/Summer Breezes	(Corby CR-216)	1967
2	Day By Day (It Happens)/Kind Of Funny	(Corby CR 217)	1967
3	I Started With A Kiss/The Answer Is No	(Corby CR-221)	1967
4	Hi Ho Silver Lining/Hot Line Conversation	(Uni 55094)	1968
5	Believe It Or Not/Lydia Purple	(Uni 55103)	1968
6	Cool It/Intensity My Soul	(Uni 55134)	1969
7	ESP/Hot Line Conversation	(Uni 55155) 1969	

From Santa Barbara California, this band evolved out of Ernie's Funnys. Their albums are now very minor collectors' items, and their material patchy. For example, *Listen Girl* is excellently warped pop-punk, kinda UK-freakbeat style, busy with effects, but its flip side, *Summer Breezes*, is bitterly disappointing acoustic harmony dross.

Ernie Orosco went on to form Big Brother and released a solo LP, as Ernie Joseph.

(Vernon Joynson / Max Waller / Craig Morrison / Alec Palao)

Giant Jellybean Copout

TOP

45:

1. Awake In A Dream/Look At The Girls (Poppy 504) 1968

Sometimes the more weird'n'wonderful named the outfit, the less weird'n'wonderful the music. The label gives it away - the 'A' is a very good version of a Critters' song. So good that it probably is The Critters given that Jim Ryan who wrote it also produces this version. The flip is mellow Beach Boys-a-la-Pet-Sounds fare. Nothing to freak out about. (MW).

The Giant Sunflower

TOP

Personnel incl:

RICK DEY	bs	A

45s:

1	More Sunshine/February Sunshine	(Take Six 1000)	1967
2	February Sunshine/Big Apple	(Ode 102)	1967

3	What's So Good About Goodbye/Mark Twain	(Ode 104)	1967 116

A Los Angeles band, whose *February Sunshine*, now included on *Highs In The Mid-Sixties, Vol. 3*, typified the commercialism of flower-power pop in this era. The record was produced by Lou Adler and its professionalism and chord changes suggests it could be The Mamas and Papas recording under a pseudonym.

(Vernon Joynson / Max Waller)

The Gigolos

TOP

45:

1. She's My Baby (Part 1)/(Part 2) (Power 259-945) 1981

Supposedley an obscure Los Angeles band, this 45 actually dates from 1981. A "fools-gold-nugget" in the vein of Katz Kradle, Huntsmen and Wolfmen, *She's My Baby* has nonetheless been compiled on *Pebbles, Vol. 8* (CD) and *Highs In The Mid-Sixties, Vol. 20 LA, Part 4*. It's a pounding rocker! (Max Waller / Mike Markesich)

Russ Giguere

TOP

Personnel:

JULES ALEXANDER	gtr, bs	A
DON BECK	gtr	A
BEN BENAY	gtr, bs, hrmnca	A
JOHN BOYLAN	gtr	A
CHRIS ETHRIDGE	bs	A
RUSS GIGUERE	vcls, gtr, perc	A
JUDY HENSKE	vcls	A
JIM KELTNER	drms	A
LARRY KNECHTEL	bs, keyb'ds	A
RUSS KUNKEL	drms	A
BERNIE LEADON	gtr	A
SPOONER OLDHAM	piano	A
HERB PEDERSEN	vcls, banjo	A
EMIL RICHARDS	perc	A
LYLE RITZ	bs	A
JUDEE SILL	gtr	A
BOBBY WOMACK	gtr	A
JERRY YESTER	vcls	A

ALBUM:

1(A)	HEXAGRAM 16	(Warner WS 1910)	1971

The only solo album of **Russ Giguere** is much better than most of his previous work with the Association.

Hexagram 16 was co-produced by **Giguere** and John Boylan, who also contributed a song he'd earlier recorded with Appletree Theater. The album is a good mix of Californian pop and folk with some brilliant guitar parts, the most notable songs being *In New Germany*, *Brother Speed* and the ambitiously orchestrated *Pegasus*.

(Stephane Rebeschini)

Jimmy Gilbert

TOP

45:

1. Believe What I Say/So Together We'll Live (Darn-L 853-D-5264) 196?

An obscure Michigan-based outfit. Both sides of this disc can be heard on *Highs In The Mid-Sixties, Vol. 6: Michigan, Part 2*. The 'A' side is a good pop-punk song with quite a lot of fuzz. The flip is more poppy.

The Gillian Row

TOP

Personnel:

DAVE	A
JOE	A
LARRY	A
TOM	A

A hairy punk quartet whose raw version of Them's *Gloria* is one of the choice cuts on the rare 1966 LP, *WONE, The Dayton Scene* (Prism PR-1966). This features one cut each from a dozen Daytonian acts, selected from the WONE sponsored three-day battle of the bands.

Their image matches the sound - not prepared to pose well-dressed or in matching kit in front of a curtain or plain backdrop, these rebels with the Pretty Things look are pictured crouching in a dingy brick-and-plaster corner of a garage or cellar.

Regrettably **The Gillian Row** didn't graduate to releasing their own 45s, like Jerry and The Others (who provide the other choice cut on the WONE LP), The Dawks and The X-cellents. Still, you can hear their two minute twenty-four second legacy on *Highs In The Mid-Sixties Vol. 9: Ohio*.

(Max Waller)

Gin Gillette

TOP

45:

1. She'll Never Let Him Go/Train To Satanville (Musikon 102) 196?

This was issued on a Hollywood label. *Scum Of The Earth* includes the flip side.

Steve Gillette

TOP

Personnel:

STEVE GILLETTE	gtr, vcls	A
BRUCE LANGHORNE	gtr	A
BILL LEE	string bs	A
DICK ROSMINI	gtr	A
(ELMER GORDON	piano	A)
(BUFFY SAINTE-MARIE	coat-hangers	A)
(RUSS SAVAKUS	bs	A)

ALBUM:

1(A)	STEVE GILLETTE	(Vanguard VSD-79251)	1967

A Los Angeles folk singer whose first album contains two excellent tracks: *The Erlking* adapted from a Goethe's poem, with the three combined guitars of Langhorne, Rosmini and **Gillette**, and *Goin' Home Song* penned by Pamela Polland (Gentle Soul) and Steve Mann. The remainder, which are good but more folk orientated, were written by **Gillette**, Linda Albertano and Tom Campbell.

Gillette kept on recording sporadically on local labels. His songs have been recorded by Spanky and Our Gang, Gordon Lightfoot and Ian & Sylvia.

(Stephane Rebeschini)

Ginger

TOP

Personnel incl:

BOB EDWARDS	vcls	A

ALBUM:

1	GINGER	(Cheap Swank)	1973 R2

From Minnesota, this album was released by the group after the death of Bob Edwards, their lead singer. Side One contains poorly recorded live and studio cuts recorded with Edwards, whilst Side Two consists of songs written in his memory. Musically it's rural psych rock, organ driven, with an undermixed lead guitar and trippy effects, and vocals by a brother of Edwards. It came in a B&W psychedelic paste-on cover with three inserts.

(Stephane Rebeschini)

45s:

1. My Love/My Baby (Capitol 5528) 1965
2. Chico's Girl/Dumb Song (Capitol 5675) 1965
3. Way Way Out/Modesty Blaise (20th Century Fox 6651) 1966

An all-girl outfit as their name suggests, they were in fact four sisters by the name of Sandoval from L.A.. You can check out *Chico's Girl* on *Girls In The Garage, Vol. 2*, and *My Baby* on *Girls In The Garage, Vol. 4*.

Glad

Personnel:

RON FLOGEL	gtr, vcls	A
GEORGE HULLIN	drms, vcls	A
TOM PHILLIPS	gtr, piano, vcls	A
TIM SCHMIDT	bs, vcls	A

ALBUM:

1(A)	FEELIN' GLAD	(ABC ABCS-655)	1968

45s:

1	See What You Mean/Bedtime Story	(Equinox 70004)	1968
2	A New Tomorrow/Pickin' Up The Pieces	(Equinox 70006)	1968
3	Johnny's Silver Ride/Love Needs The World	(ABC 11163)	1969
4	Let's Play Make Believe/No Ma, It Can't Be	(ABC 11199)	1969

Originally formed when four sophomores at Encina High School in Sacramento, California formed a surf instrumental group called The Contenders in 1963. They were also known as Tim, Tom and Ron and The New Mind. By 1965 they had changed name again to The New Breed and achieved some commercial success locally. When Los Angeles producer Terry Melcher (Doris Day's son) signed them to his Equinox label, he changed their name again to the hippier-sounding **Glad**. They recorded two psychedelic 45s for Equinox, and two for ABC. Produced by Eirik Wangberg, the album is in a flower-power pop/soft rock vein with lots of harmonies and orchestration. It's sought after by some collectors but is in fact quite bland. Schmidt went on to play for Poco and later The Eagles.

Unhappy with the style imposed by Melcher, the other three formed another country-influenced outfit, Redwing, who recorded five albums for Fantasy during the 1970s.

(Vernon Joynson/Stephane Rebeschini)

The Glass Bottle

ALBUM:

1 THE GLASS BOTTLE (Avco Embassy AVE 33012) 1970

On the same label as Liquid Smoke or Bead Game, an unknown rock group.

(Stephane Rebeschini)

45:

1. Light The Glass Candle/Keep Right On Living (Target T 1004) 1969

Fuzz overload on the top side, whilst the flip is an excellent frenetic garage pop-rocker. Sadly the sole 45 by this Wisconsin outfit, *Light The Glass Candle* can also be savoured on *30 Seconds Before The Calico Wall* (CD). (Max Waller)

Personnel:

- RALPH PARRETT gtrs A
- DAVID CAPILOUTO bs, keyb'ds A
- GARY GREEN drms, perc A

ALBUM:

1. (A) ELECTRIC BAND (Warner Bros. 1776) 1968

45s:

1. Teenage Rebellion/? (Sidewalk 920) 1967
2. Agorn/Guess I'll Let You Go (Warner Bros. 7262) 1969
3. Guess I'll Let You Go/David's Rap (promo only) (Warner Bros. PRO. 309) 1969

Produced by Richard Podolor (Steppenwolf, Jamul), a Californian outfit whose album is pleasant soft L.A. flower-power with several good psychedelic cuts, including *Agorn (Elements Of Complex Variables)*. Their material was written by Ralph Perrett, except for *Agorn* and *I Want To See My Baby* which he co-wrote with Green and Capilouto. Another example of their breazy flower-pop, *Guess I'll Let You Go* has resurfaced on *Slowly Growing*

Insane (CD) and it's vinyl counterpart *Psychedelic Unknowns Vol. 11. House Of Glass* meanwhile is included on the EP accompanying the French book "Le Rock Psychedelique Vol.1". They also had one track on *Freakout USA - I'm Losing It* - which can also be heard on *Filling The Gap*.

The flip to Sidewalk 920 is unknown, it may only have been issued as a double 'A' side. *Teenage Rebellion* is good fuzzy pop.

(Vernon Joynson/Stephane Rebeschini)

The Glass Harp

Personnel:

JOHN S. FERRA	drms, vcls, gtr	A B
PHIL KEAGGY	gtr, vcls	A B
STEVE MARKULIN	bs	A
DAN PECCHIO	bs, vcls	B

ALBUMS:

1(B)	GLASS HARP	(Decca DL-75261)	1971
2(B)	SYNERGY	(Decca DL-75306)	1971 192
3(B)	IT MAKES ME GLAD	(Decca DL-75358)	1972

NB: (1) reissued in 1977 (MCA 293). All three albums have been issued on CD by Line.

ACETATE:

1(A)	We've Just Begun/Where Did My World Come From/She Told Me	(United Audio)	196?

NB: (1) Only 10 copies made.

45s:

1(A)	ARBY'S EP (Swing Over)	()	1969
2	Where Did My World Come From/She Told Me	(United Audio)	Mar. 1969
3	Childrens'Fantasy/Village Queen	(Decca 32830)	1971
4	The Answer/Just Always	(Decca 32915)	1972
5	La De La/David and Goliath	(Decca 32995)	1972

NB: (1) This was a promo only 45 ep for Arby's (yes, the roast beef people). Arby's started out in Youngstown, and the EP contains four different versions of the same song *Swing Over*, an instrumental. **Glass Harp** did one cut and the remaining three were done by three other groups in different styles (jazz, etc.). The EP came with a sleeve with a crude drawing of a cow.

These albums, which are in a progressive/psychedelic style with lots of heavy guitar, are beginning to interest some collectors. The outfit formed in Youngstown, Ohio in the late sixties and were among the State's prime flag bearers of the British invasion.

They recorded a 45 for United Audio and an unreleased acetate-album before going on to sign for Decca. Only ten copies of the acetate were made, which contained both sides of the United Audio 45 plus *We've Just Begun*, a typical slice of Zombies' - influenced pop. One copy of the acetate was sent to Apple Records in the hope of getting a contract, but it was rejected. The bass player on these United Audio recordings was Steve Markulin, a cousin of Joe "Ting" Markulin, The Human Beingz rhythm guitarist. Dann Pecchio joined later and he is featured all the Decca

recordings.

Phil Keaggy had earlier played in The Squires, Volume IV and New Hudson Exit.

Both tracks on their first 45 *Where Did My World Come From/She Told Me* were written by Phil Keaggy who also produced several records for Ohio area garage bands and later achieved success in the Christian music movement.

One track from the United Audio acetate, *We've Only Just Begun* has subsequently re-surfaced on *Pebbles, Vol. 21*.

(Vernon Joynson/Mike McKay/George Gell/Max Waller/Bob Wickland)



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Glass Menagerie *to* The Golden Dawn

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Glass Menagerie
- The Glass Opening
- The Glass Prism
- Glass Sun
- The Glitterhouse
- Glory
- Glory
- Glory Rhodes
- Gnats
- Go-Betweens
- Godfrey
- God Unlimited
- The Godz
- Gold
- Barry Goldberg
- Goldberg-Miller Blues Band
- The Golden Catalinas
- The Golden Dawn

Glass Menagerie

TOP

Personnel:

- BRIAN GODULA bs
- BOB QOUIVECT gtr
- DAVE WILKE gtr
- MIKE SHRIEVE drms

45:

1. End Of The Line/Troubled Mind (Revolve 208) 1968

A San Francisco outfit who formed in 1967 but fell apart the following year. Mike Shrieve, of course, later went on to play for Santana and Godula later joined Together, a 1969 San Francisco band which did not record.

There was at least one other act using the **Glass Menagerie** monicker, and their track *Mad Threads* can be found on *Off The Wall 2*. Could this be the same **Glass Menagerie** which came from Boston, and featured a pre-Velvet

Underground Doug Yule. Answers on a £50 note please!

(Vernon Joynson / Joe Foster)

The Glass Opening

TOP

45s:

1. My Head Is Heavy/I'm Your Prey (New Wodd 001) 196?
2. * All Those Lies/Virgin Of Time (Dondee 12563) 1970

* The flip side was by The Major Six.

I've seen this band variously reported as coming from Minneapolis and Kentucky. An all girl outfit, their first 45 was rather folkish punk and *I'm Your Prey* recently resurfaced on the *Girls In The Garage* compilation.

The Glass Prism

TOP

Personnel:

- AUGGIE CHRISTIANO bs A
- RICK RICHARDS drms A
- CARL SIRACUSE keyb'ds A
- TOM VERANO gtr A

ALBUMS:

1. (A) POE THROUGH THE GLASS PRISM (RCA LSP 4201) 1969
2. (A) ON JOY AND SORROW (RCA LSP 4270) 1970

45:

1. The Raven/El Dorado (RCA Victor 74-0205) 1969

Their first album is an attempt to set poems by Edgar Allan Poe to a rock format. Although they don't really pull it off the music isn't bad on cuts like *The Raven*. Much more relevant is the second album, which features some great guitar work, especially on *Extention 68*. Both albums are available quite cheaply. The band were mostly Italian Americans who came from the Scranton/Wilkes-Barre area of Pennsylvania. They were previously known as El Caminos and also made recordings under that name.

Tom and Rick later formed a power trio called Shenandoah with bassist Lou Cossa. Later still Cossa and Carl Siracuse joined 'one-hit' wonder band The Buoys, the nucleus of which then became Dakota.

(Vernon Joynson / Tom Truszkowski / Chris Kraynak)

Glass Sun

Personnel:

BOB CASS		A
MIKE CASS		A
BRUCE ROLL		A
RICK ROLL		A
DAN SILLS		A

45:

1	Silence Of The Morning/Oh Sandy	(Sound Pattems 139)	1968/9
2	I Can See The Light/Stick Over Me	(Sound Patterns 150)	196?

A Michigan trio who have two cuts: *Silence Of The Morning* and *Stick Over Me* on *Michigan Mixture, Vol. 1*. The former track is a stunning slice of guitar-driven psychedelic punk which is well worth checking out - it also appears on the *An Overdose of Heavy Psych* CD, *Incredible Sound Show Stories Vol.1* and *Sixties Archives Vol. 6* CD. *Stick Over Me* is disappointing in comparison.

Their second 45, *I Can See The Light*, is a heavy slab of bad-trip psych-grunge, which has also been compiled on *Fuzz, Flaykes And Shakes Vol. 1*.

(Max Waller)

The Glitterhouse

Personnel:

HANK ABERLE	vcls	A
MICHAEL GAYLE	vcls	A
AL LAX		A
MOOGY KLINGMAN	keyb'ds	A
JOEL "BISHOP" O'BRIEN	drms, perc	A

ALBUM:

1(A)	COLOR BLIND	(DynoVoice 31905)	1968

45s:

1	I Lost Me A Friend/Tinkerbell's Mind	(DynoVoice 925)	1968
2	Barbarelia/Love Drags Me Down	(DynoVoice 927)	1968

Probably a studio project of the producer/arranger Bob Crewe in collaboration with Michael Gayle rather than a real group. The Philadelphia/New York-based Bob Crewe is best known for his productions with Frankie Valli's Four Seasons, whose pop/psych concept album, *The Genuine Imitation Life Gazette* is similar in sound to **The Glitterhouse**. Possibly some of the same musicians were used.

Michael Gayle wrote all the songs on their album and by far the best cuts are on side one. *Tinkerbell's Mind*, *Princes Of The Gingerland* and *Child Of Darkness (Journey Of A Child Traveller)* are all symphonic psych pop in a Procol Harum vein and are worth seeking out. Also of note is *Happy To Have You Here Again*, which has a good-time feel with some chirpy keyboards and nice harmonies.

The Glitterhouse, along with Bob Crewe and Charles Fox provided the music to the film "Barbarella", and are included on the soundtrack LP on Dynovoice (DY 31908).

(Vernon Joynson/Costas Arvantis/Max Waller/Scott Blackerby)

Glory

TOP

Personnel:

- LINDEN HUDSON vcls A
- TED HAWLEY ld gtr, keyb'ds A
- HAL HAWLEY bs A
- RICHARD JONES organ A
- RONALD GARNER organ A
- CHUCK CONWAY drms A

ALBUM:

1. (A) A MEAT MUSIC SAMPLER (Texas Revolution TRR 69) 1969

N.B. This album has had a limited repressing.

45s:

1. Holy Roller/Climbin' The Walls (Advanced Promo 189249) 1972
2. But I'm Tired/Sunshine Floods All Over Me (Skratchy 451) 1975

The album was a studio project masterminded by Linden Hudson at Walt Andrus' studio in Houston. Hudson produced, engineered and sang on it. Despite being a lighthearted exercise, it does contain some good music:- bluesy jams with guitar, harmonica and organ. Only six tracks in all, including the long *Spin Me A Rag*, *Slow Rock'n'Roll* and *Studio Blues Jam*. The liner notes written by "Jack Smack" stand out: "Meat Music is the next best thing to sex, as a matter of fact, one could say that they are one-in-the-same. When Meat music and sex are combined... well, it's swell. In this sampler album, Glory has combined meat music with neat music and even some sweet music (...) This bit of wax will, perhaps, give you some idea about where America's Glory truly lies (or is it lays)".

The album was repressed in limited quantities in the mid-eighties as the limited initial pressing had made it hard to obtain.

Hudson and friends returned in 1972 to record the non-album *Holy Roller* 45. The later 1975 45 was an acoustic effort involving Van Wilkes and at least one former member of Homer.

(Vernon Joynson/Stephane Rebeschini)

Glory

Personnel:

RAY BENICK	bs	A
BILL CONSTABLE	ld vcls	A
KEN CONSTABLE	ld vcls	A
BOB KALAMASZ	gtr, vcls	A
JIM QUINN	gtr, vcls, perc	A
BILL SCHWARK	drms	A
(PHIL GIALLOMBARDO	keyb'ds	A)

ALBUM:

1(A)	GLORY	(Avalanche AV-LA148-F)	1973

From Cleveland and previously known as Damnation Of Adam Blessing, **Glory** released an album which will interest guitar lovers. Produced by Jim Quinn, one of their guitarists, it offers nine good tracks of hard rock with good vocals, all the songs being penned by the group (*Hot Momma*, *Nightmare*, *Dawn*, *Sunny Days*...).

Avalanche was a subsidiary of United Artists.

(Stephane Rebeschini)

Glory Rhodes

Personnel incl:

J. LAVIOLETTE	
KENNY LYLES	ld vcls
G. NOBILE	
S. SERIO	
FRANKIE SPENCER	ld gtr

45s:

1	I'm Gonna Change The World / Stay Out Of My Way	(U-Doe 101)	Jan 1966
2	Gonna Be Somebody / Not That Kind Of Guy	(U-Doe 102)	1966
3	One Track Mind / Run For Your Life	(White Cliffs 251)	c1967
4	Old Laces / She's A Big Girl Now	(Atco 6559)	March 1968
5	Can We Go To The City / I'm So Happy	(Atco 6626)	1968

From New Orleans, and initially Invasion inspired, they chose to cover the Animals' anthem of '60s youth on their excellent debut - both sides of which feature on *A Journey To Tyme Vol. 5*. By the time of the Atco 45 their edge and aggression had been dulled to an ok but uninspiring club/pop sound withstrings and brass. According to Andrew Brown's "Brown Paper Sack #1" they'd last into the early 70s.

(Andrew Brown/Max Waller/Joe Rein/Patrick Brown)

Gnats

Personnel incl:
W.R. ("DUB") LYNCH A

45:

1 That's All Right / The Girl (Emcee 014) 1966

This group included Dub Lynch (ex-Danes) who went Texas Valley group Foamy Brine.

(Max Waller/Andrew Brown)

Go-Betweens

45:

1. Knock Knock/Have Her For My Own (Cheer 1011) 1965

Open Up Your Door, Vol. 2 includes a song called *Have Her For My Own* by this obscure New York City band. Some members are rumoured to have gone on to The Shades.

Godfrey

45s:

1. The Trip/Come On, Come On (as by Godfrey's Group) (Cee Jam 3) 1965
2. Let's Take A Trip/ The Trip (as by Godfrey & Friends) (Cee Jam # 3) 1965
3. Down Whittier Blvd./Down Whittier Blvd. (instr) (Whittier 505) 1967

An LA disc jockey who did a cover of Kim Fowley's *The Trip*, which can be heard on *Pebbles, Vol. 3, The Pebbles Box Set, Acid Dreams Epitaph* CD, and *Sixties Rebellion Vol. 12* (CD).

God Unlimited

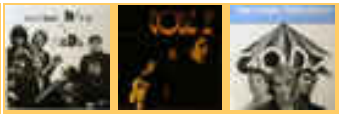
ALBUM:

1 RIDE ON (G.I.A.) 1970

A folky Christian group with choral vocals, haunting at times, and some good electric guitar, especially on the long title track.

(Stephane Rebeschini)

The Godz



Personnel:

- JAY DILLON organ, piano, autoharp, psaltery A
- LARRY KESSLER gtr, viola, violin, vcls A
- JIM McCARTHY gtr, hrmnca, vcls A
- PAUL THORNTON drms, autoharp, vcls A

ALBUMS:

1. (A) CONTACT HIGH WITH THE GODZ (ESP 1037) 1967
2. (A) GODZ 2 (ESP 1047) 1968
3. (A) THIRD TESTAMENT (ESP 1077) 1969
4. (A) GODZUNHEIT (ESP 2017) 1970

N.B. (1) also issued on Fontana in Holland and (2) on Fontana in the UK. (1), (2) and (3) have all been reissued on CD by ESP.

45s:

1. Lay In The Sun/I Want A Word With You (ESP 4503) 1966
2. Travelin' Salesman/Wiffenpoof Song (ESP 4548) 1967

A New York-based avant garde rock group whose albums have not aged well but do deserve a mention here. From the same label as The Fugs, their recorded output (I've avoided using the word music) was even more anarchic. It tended to consist of wailing unmelodic vocals, avant-garde solos and various background noises. Their album does include two more structured tracks, *Radar Eyes* and *Soon The Moon*, but *Squeek* probably epitomises the best the sound they were striving to achieve. Overall, their third album is a slightly more structured and successful psychedelic venture, which makes more effective use of sound effects than their second effort. It also contains a few folky numbers like *Walking Guitar Blues* and *Neet Street*. Their fourth and final album was more in the mainstream rock mould but better produced. Certainly, the first three albums are for fans of highly experimental avant-garde rock only.

Jim McCarthy also recorded a solo album, *Alien* (ESP-3003) 1973, on which Paul Thornton plays maraccas. The session musicians included Left Banke members Steve Martin and George Cameron. It's pretty typical singer/songwriter stuff with *Word Of Honour* the stand-out track.

In the nineties, German label Zyx, reissued the entire ESP catalogue on CD, including *Godz Bless California*, which comprised unreleased material and outtakes from 1970-74.

For more information check the following website: http://www.raybrazen.com

Gold

Personnel:

- JOSEPH BAZJA A
- DENNIS CABRAL A
- RONALD COCO A
- LOUISE GOURSON A
- JOE MANCADA A
- PERCY NICHOLSON A
- EDWARD SCOTT A

ALBUM:

1. (A) NO PARKING (Rockadelic RRLP 20) 1995

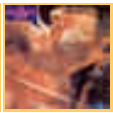
45:

1. No Parking / Summer Time (Golden State 501) 1969

From San Francisco, their 45 was part-produced by Country Joe in late 1969 at Leo De Gar Kulka's Golden State Recorders, whose legacy has been explored by Big Beat in the *Nuggets From The Golden State* series. *No Parking* and a previously unreleased effort *I Saw You* can be found on the Big Beat's *What A Way To Come Down* comp. The band also recorded an album, which remained unreleased until Rockadelic came to the rescue in 1995. Side one is best: *No Parking* and *Righteous Road* are high energy rock; *Conquistadore* has some Santana-influenced percussion and *Summer Dresses* is essentially hippie-pop; but the stand-out track is the laid back *High On Love*, which has some lovely melodic guitar. Side two is less impressionable.

(Vernon Joynson / Max Waller)

Barry Goldberg



TOP

Personnel:

BARRY GOLDBERG	organ, piano, vcls	A B C D E F G
HARVEY MANDEL	gtr	A B C D E
CHARLES MUSSELWHITE	hrmnca	A B C D
RON RUBY	bs	A B
MAURICE McKINLEY	drms	B
DUANE ALLMAN	gtr	C
ART	bs	C
GREAT (MIKE BLOOMFIELD)	gtr, hrns	C E
EDDIE HINTON	gtr	C
EDDIE HOH	drms	C D E
DAVID HOOD	bs	C
DON McALLISTER	bs	C D
BOBBY GREGG	drms	D
BOB GREENSPAN	vcls	E

ALBUMS:

1(A)	BLOWING MY MIND	(Epic 26199)	1966
2(B)	BARRY GOLBERG REUNION	(Buddah BDS-5012)	1968
3(C)	TWO JEWS BLUES	(Buddah BDS-5029)	1969
4(D)	STREETMAN	(Buddah BDS-5051)	1970
5(E)	BARRY GOLDBERG AND FRIENDS	(Record Man CR5016)	1970
6(-)	BLAST FROM MY PAST (comp)	(Buddah BDS-5081)	1974
7(F)	BARRY GOLBERG	(Atco 7040)	1974
8(G)	BARRY GOLDBERG AND FRIENDS RECORDING LIVE	(BUDDAH 5684)	1976

NB: (3) was also released in France and in England (Buddah 203 020). (6) was released in the U.K. by Polydor (2318 938) in 1974.

45s:

1	Blowing My Mind/Think	(Epic 5-10007)	1966
2	Ronny Siegel From Avenue L/Carry On	(Verve Forecast KF 5045)	1968
3	Hole In My Pocket/Sittin In Circles	(Buddah BDA-59)	1968

Originally from Chicago, **Barry Goldberg** is a singer, songwriter, producer and pianist who was very active between 1965 and 1976 on the Chicago and San Francisco scenes, generally playing a combination of electric blues with soul and rock.

In 1966, after the Golberg/Miller Blues Band, he released his first solo album, produced by Billy Sherrill and then formed the Chicago Loop with Mike Bloomfield who would soon move to California.

In 1967, **Goldberg** was asked to join the Electric Flag by Bloomfield and Gravenites. Shortly afterwards, he signed a long term contract with Buddah Records and recorded four albums for the label, the best of which *Two Jews Blues* containing songs like *Jimi The Fox* (dedicated to Hendrix), *Spirit Of Trane* (for Coltrane) and *Blues For Barry And*, with excellent guitar parts by Bloomfield, Harvey Mandel, Duane Allman and Eddie Hinton.

In 1972 he joined Neil Merryweather for the *Ivar Avenue Reunion* album and kept on working constantly with Bloomfield on his solo albums, the reformed Electric Flag and the creation of KGB. **Goldberg** was also a producer, notably for Mother Earth, David Blue, James Cotton and The Rockets.

(Stephane Rebeschini)

Goldberg-Miller Blues Band

TOP

Personnel incl:

BARRY GOLDBERG	organ	A
STEVE MILLER	vcls, gtr	A

45s:

1	More Soul Than Soulful/The Mother Song	(Epic 9865)	1965
2	More Soul Than Soulful/More Soul Than Soulful	(Epic 9865)	1965
3	Whole Lotta Shakin Goin On/Ginger Man	(Epic 10033)	1966

NB: (2) is a rare blue wax, promo only 45.

Formed in Chicago in 1965 by Steve Miller and Barry Goldberg, the band was first called the World War Three Blues Band before renaming itself as the **Goldberg-Miller Blues Band**. They broke up when Steve Miller moved to San Francisco in 1966. Their singles are extremely rare.

(Stephane Rebeschini)

The Golden Catalinas

Personnel incl:

- BOB DICKS
- JIM KELLY
- DENNY NOIE
- AL POSNIAK
- HARRY WHEELOCK

45s:

1. War Party/Crazy Twistin' Baby (Cuca 1094) 1962
2. By My Window/Wo Wo (Sara 6392) 1963
3. Hey Little Girl/Forever And A Day (PS) (Mundo 1000) 1964
4. It Ain't A Big Thing/Dee Dee (Knight 100) 1965
5. Come To Me/Yakety Sax (Knight 101) 1966
6. Varsity Club Song/Can Your Monkey Do The Dog (Target 101/2) 1966
7. Dee Dee/Mojo Workin' (Tee Pee 117/8) 1967

NB: (1) - (3) as The Catalinas, (4) as Denny Noie and The Catalinas.

Hailed from La Crosse in Southwest Wisconsin. They were originally known as The Catalinas, recording an instrumental for Cuca in 1962 and a three more 45s before adding the 'Golden' to their name in 1965.

With the new name came a change of image - gold suits, gold shoes and bleached hair. *Varsity Club Song*, a raw garage punker with classic nasal vocals and organ beat, paid homage to one of La Crosses top teen clubs in the mid-sixties. You can check it out on *Back From The Grave, Vol. 6*. A rather messy production though. It's flip side: *Can Your Monkey Do The Dog* has also been compiled on *Tougher Than Stains*.

Alan Posniak, who was the driving force behind the Target and Tee Pee labels, also played with an outfit called The Phaetons. Other acts on Tee Pee included Sertified Sounds.

Golden Dawn

Personnel:

- GEORGE KINNEY vcls A
- BOBBY RECTOR drms A

- TOM RAMSEY gtr A
- BILL HALLMARK bs A
- JIMMY BIRD gtr A

ALBUM:

1. (A) A POWER PLANT (International Artists 4) 1967

NB: (1) has had a limited repressing in 1979 and issued on CD by Fan Club (NRCD 4126) and Eva (B26) in 1992.

Taking their name from the esoteric teachings and philosophy of the Hermetic Tradition, this band was formed in Austin in 1967. The 13th Floor Elevators got them a recording contract with International Artists. Indeed, George Kinney and Roky Erickson had grown up together in South Austin, attended the same school and played together in The Fugitives, a garage band from 1964/65. Kinney also played in Chelsea from late 1965 to late 1966 joining **The Golden Dawn** at the invitation of some high school friends when Chelsea fell apart.

The album is one of the best on the label with fine psychedelic instrumentation and thought provoking lyrics. Sadly, International Artists failed to promote it and the band fell apart when Kinney, determined to have nothing more to do with them, headed for California. Together with George Banks (who did the artwork for the album) Kinney later published Roky Erickson's book "Openers" whilst Roky was in Rusk State Hospital and the book helped to win his release. One cut from the album, *Starvation*, was later issued on an EP by Radarscope (RAD 88) 1978 in the U.K. along with cuts by the 13th Floor Elevators, The Red Krayola and The Lost and Found. Copies were given away at Red Krayola's 1978 reunion gig at London's Hope and Anchor pub. *My Time* can be heard on *Endless Journey, Phase 3.*

Bill Hallmark went on to sing & play guitar for Rubayyat along with the 13th Floor Elevators' Danny Galindo.



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Goldenrod *to* Goose Creek Symphony

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Goldenrod
- Golden Throat
- Goliath
- Goldtones
- Golgotha
- Golliwogs
- Gonn
- Good and Plenty
- Good Cheer
- Good Dog Banned
- Good Earth
- Good Feelins
- The Good Idea
- The Good Rats
- The Good, The Bad and The Ugly
- Goodthunder
- Goose Creek Symphony

Goldenrod



TOP

Personnel:

- JERRY SCHEFF bs A
- TOXEY FRENCH drms A
- BEN BENAY gtr A

ALBUM:

1. (A) GOLDENROD (Chartmaker CS 91101) 1967

NB. (1) reissued on Heyoka (HEY 205) 1985 and on CD 1997.

From Los Angeles, **Goldenrod** were part of the "Our Productions" crew, along with Mike Deasy, Lee Mallory and Curt Boettcher. As part of this talented group of people, they contributed to numerous albums and sessions in addition to those released as **Goldenrod**. Some of these included Tommy Roe and backing the Association on their first two albums. Much of this session work was done on a "conveyor" belt system; with all the instrumental tracks being cut at Gary Paxton's studio, and vocals for the more well known acts cut at Columbia.

All three had earlier played with Ballroom with Boettcher and together with Mallory, they formed the basis of the original line-up of Millennium. Scheff contributed *Dandelion Wine* to the Millennium repertoire, but all three left when it looked like Millennium would turn into a 'proper' band rather than a studio project. **Goldenrod** are also thought to have backed Lee Mallory live.

The **Goldenrod** album contains four elongated tracks consisting of extended and improvised jamming with mystical titles, such as *Karmic Dream Sequences* and *Descent Of The Cyclopeans*. The former was written by Curt Boettcher and Lee Mallory, and was later also recorded by Millennium.

Apparently the group first met while they were recruited to back The Fifth Dimension and they all went on to become top LA session men; Scheff also went on to back Elvis Presley and backed Benay appeared in Fun Zone in the seventies.

(Vernon Joynson / Max Waller / Joe Foster)

Golden Throat

TOP

ALBUM:

1	GOLDEN THROAT	(Trim)	c1972

From Hawaii, a rock group with Hammond B-3 organ and female vocals. The album came in a fine cover with mushrooms.

(Stephane Rebeschini)

Goliath

TOP

ALBUM:

1	HOT ROCK AND THUNDER	(Private Pressing)	c1974

From Kentucky, a hard rock act heavily influenced by Deep Purple.

(Stephane Rebeschini)

The Goldtones

TOP

ALBUM:

1	THE GOLDTONES	(La Brea)	1966

On the same label as The Starfires, a frat rock cover band.

(Stephane Rebeschini)

Golgotha



Personnel:

- R.X. HEYMAN drms A
- MICHAEL JANNONE sax, perc A
- BETSY LEE vcls A
- MICHAEL MELESURGO perc A
- B.C. SCOFIELD gtr, vcls, bs A

ALBUM:

1. (A) OLD SEEDS BOOTLEG (No label) 1974 R3

Very home-made local New Jersey private press with blank labels. Interesting amalgam of Little Feat (at their most laid - back) and Grateful Dead's early seventies sound. Most of the tracks are guitar - led and tend to get heavy. It was issued in a plain sleeve with front cover sticker glued on.

Richard X.Heyman next turned up in Bethesda, Md - playing guitar in Rage, drumming behind Link Wray, then going solo.

(Clark Faville / Max Waller)

Golliwogs

Personnel:

DOUG CLIFFORD	drms	A
STU COOK	bs	A
JOHN FOGERTY	vcls, gtr	A
TOM FOGERTY	gtr, vcls, hrmnca	A

ALBUM:

1(A)	THE GOLLIWOGS	(Fantasy 9474)	1975

45s:

1	Don't Tell Me No Lies/Little Girl	(Fantasy 590)	1965
2	Where You Been/You Came Walking	(Fantasy 597)	1965
3	You Can't Be True/You Got Nothin' On Me	(Fantasy 599)	1965
4	Brown-Eyed Girl/You Better Be Careful	(Scorpio 404)	1966
5	Fight Fire/Fragile Child	(Scorpio 405)	1966
6	Walking On The Water/You Better Get It	(Scorpio 408)	1967
7	Porterville/Call It Pretending	(Scorpio 412)	1967

When Tommy and The Blue Velvets signed with Fantasy, they became **The Golliwogs**, much to the group's

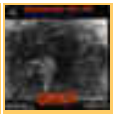
embarrassment. The seven singles on Fantasy and its affiliated Scorpio label show their evolution, from a Beatles influenced group lead by Tom Fogerty (born 9th November 1941) vocals and guitar to a Rock, Country and R&B act totally dominated by his younger brother John (Born 28th May 1945). A gifted singer, songwriter and guitarist, John soon relegated his brother to rhythm guitar.

The singles are rare but can be found on **The Golliwogs** compilation album released in 1975 and some tracks on *The Scorpio Records Story*.

On Christmas Eve 1967, **The Golliwogs** rechristened themselves Creedence Clearwater Revival.

(Stephane Rebeschini)

Gonn




TOP

Personnel:

BRENT COLVIN	drms	A
GERRY GABLE	keyb'ds	A B C F
REX GARRETT	gtr	A B F
CRAIG MOORE	bs	A B C D E F
GARY STEPP	gtr	A D
LARRY LAMASTER	gtr	B F
DAVE JOHNSON	drms	B C? D? E? F
JERRY HEATH	gtr	C
SLINK RAND	ld gtr	C
DANA GEORGES	ld gtr	D
ALFRED BOYER	gtr	D E
JERRY ISON	ld gtr	E

ALBUMS:

1(A)	ROUGH DIAMONDS: THE HISTORY OF GARAGE BAND MUSIC, VOL 9: GONN	(Voxx 200.029)	1985
2(-)	FRENZOLOGY 1966-1967 (CD)	(MCCM CD 9601)	1996
3(F)	GONN WITH THE WIND (LP/CD)	(MCCM)	1998
4(-)	LOUDEST BAND IN TOWN (LP)	(Beat Rocket BR 108)	1999

45s:

1(A)	Blackout of Gretely/Pain In My Heart	(Emir 9217)	1966
2(B)	Come With Me (To The Stars)/You're Looking Fine	(Merry Jaine IT-2316)	1967
3	The Prophecy / Cry To Me (PS)	(MCCM 6696-1)	1996
4	Pretty Girl / Head In The Clouds (PS)	(MCCM 6696-2)	1996
5	Fellow Slave/The Wind (PS)	(MCCM)	2000

NB: (3) limited edition of 1000, first 200 on pink wax. (4) limited edition of 1000, first 200 on blue wax. (5) contains LP version and Live in Turin, Italy, Feb '97, orange swirl vinyl with PS.

Based in Keokuk they emerged out of the ashes of The Pagans, a garage covers band, of which Moore, Gabel and La Master had been members. They were a controversial 'live' act and won backing from Bill Egan after he'd seen them

playing a show in Burlington and wanted them to back him on a 45. The deal was, they'd back him on two songs if he'd pay for them to record two of their own. So they backed him on Eddie Cochran's *C'mon Everybody* and *Kansas City*, which never got a release, whilst their two songs were issued on the Emir label. Late in 1966 they entered a basement studio in Quincy, Illinois, to record a tape of cover versions for a guy in Florida who'd promised to get them lots of gigs down there. Fortunately, Craig Moore kept a copy of it and many of the songs can now be heard on their retrospective *Rough Diamonds* and *Frenzology* albums, because they never heard any more of the tape they sent to Florida.

1967 saw some personnel changes with Colvin and Stepp leaving to be replaced by La Master and Johnson. This line-up returned to Quincy to record another self-penned Garrett-Moore composition (the flip was a Kinks cover) which they released on their own Merry Jaine Records. Further convoluted line-ups took place in 1968, as Craig Moore recalls:- "The next-to-last version of **Gonn** in 1968 also had Slink Rand on guitar. He took my Les Paul on the sly and auditioned for Freddie Tieken and The Rockers, a job which he naturally and rightfully got. Slink was then replaced by one of his students, Dana Georges, and Jerry was replaced by Alfred Boyer. Then Dana was replaced by Jerry Ison, and there the **Gonn** story came to an end, except for I think three reunion gigs in 1969 with Rex, Larry, Dave, Gerry and I. It all gets a bit hazy, we did so much in such a short time".

When the split came, Gabel formed an eight piece called Mother Hooker's Blues Band and Moore and Johnson formed a blues trio, Trinity. Craig:- "I joined Slink in Freddie Tieken and The Rockers for a while. Fred changed the name to The American Music Band, stealing it sort of from The Electric Flag. We played EVERYWHERE... Then when the horn guys all quit, we became Ilmo Smokehouse, heavy as hell, anti-war, pro-drug hippie all the way. When that eventually ended Dennis Slink and I became 'Smokehouse' as a really heavy progressive trio. Later on we had Micki Free on guitar (later with L.A. soul group Shalamar). We wore glitter and make-up *before* Kiss, but they made it we didn't. It's all nuts, convoluted, insane, I can't believe I did all of this crap!"

The Voxx album, or the later *Frenzology* retrospectives are higly recommended, containing their fuzz-punker *Blackout Of Gretely*, the keyboard-led *Come With Me (To The Stars)*, an unreleased 45 *Doin' Me In* and a number of spirited cover versions.

Craig Moore now runs a collectors label MCCM, which has put out reissue/retrospective 45s on artists including Al's Untouchables and The Intruders. Other releases include a solo double LP from 1989 *Agonnagain* (colored vinyl 500 pressed), a 1994 7" EP *Sun Session* with Jim McCarty of The Yardbirds (recorded at Sun, Memphis, 1992) with a cover of Yardbirds' *Evil Hearted You*, and a new 7" *Fine Surprise*/*Gonna Come For You* from an upcoming album that also features Jim McCarty, Chris Dreja and The Creation's Eddie Phillips.

As for **The Gonn**, they have continued to be held in high regard and this has led to them reforming and releasing new material in addition to being actively involved in compiling their original '60s material. The two *30th Anniversary Reunion* 45s released on Craig Moore's own MCCM imprint, reveal more about the band's recent activities. First off they reunited in 1990 for a festival held in Keokuk. Then, when Craig was assembling the *Frenzology* compilation in 1996 he got in touch with all the other members for their contributions to the project. The rekindled enthusiasm resulted in a full-blown reunion to celebrate their 30th anniversary with new recordings plus some live gigs in the U.S. and Europe.

It is to their credit that the new recordings on the 45s recapture much of their '60s spirit and sound, and will NOT dilute their reputation. The new LP, *Gonn With The Wind* is out now in multi-coloured vinyl, and limited to 500 numbered copies.

Compilation appearances to date have included: *Blackout Of Gretely* on *The Chosen Few, Get Primitive (The Best of Pebbles)* and *Pebbles, Vol. 1* (CD); *Doin' Me In* on *Pebbles Box Set* and *Pebbles, Vol. 10* (CD); and *Signed D.C.* on *Sixties Rebellion Vol. 8* (CD).

(Max Waller)

Good and Plenty

Personnel:

1. DOUGLAS GOOD A
2. GINNY PLENTY A

ALBUM:

1. (A) THE WORLD OF GOOD AND PLENTY (Senate S-21001) 1967

All the tracks on this album were written by Tony Romeo and Wes Farrell and they handled production too. It came in a great cover and has one fine track in *Children Dreamin'*. Overall, though, an album to rank alongside Split Level, The Collage, etc.

Good Cheer

ALBUM:

1	TIME FOR	(ORS)	c1972 R1

A rare private pressing released by an Indiana rock group, with one side of garage originals and one side of covers.

(Stephane Rebeschini)

Good Dog Banned

Personnel:

TIM CAINE	sax, gtr	A
LEE MARKS	drms, flute	A
CHRIS MILLER	gtr, sax	A
DOUG MORTENSON	gtr, steel gtr	A
DWIGHT WOLF	bs	A

ALBUM:

1(A)	THE GOOD DOG BANNED	(No label DM 1001)	197? R3

NB: (1) reissued officially on CD (Gear Fab GF-125) with bonus tracks.

Rare private press album from Northern California circa 1973. Only 200 copies were made, and the album came in a plain cover with front and rear paste-on slicks. Caine was formerly with Sons of Champlin. One of the hardest Bay Area records of the era to locate, the group plays proficient rural rock that sounds influenced by the early seventies Grateful Dead.

Good Earth

45:

1. Stone Free/Still Beside Me (SWAC 903S-1001) 1968

A competent, if uninspiring Hendrix cover in a hard slightly psychy vein. The flip is softer rock but good. The band are thought to have hailed from Michigan, but this is unconfirmed. (Max Waller)

Good Feelins

45s:

1. I'm Captured/End Of A Love (Rock-It 1007) 1967
2. I'm Captured/End Of A Love (Liberty 55981) 1967
3. I'm Lost/Shattered (Rock-It 2000) 1967

A mid-sixties San Bernadino (California) punk band. *Shattered* can be heard on *Pebbles, Vol. 9* (CD), *The Essential Pebbles Collection, Vol. 1*(dble CD), *Boulders, Vol. 3* and *Gone, Vol. 1*. You'll also find *I'm Captured* on *Vile Vinyl, Vol. 2*.

(Max Waller)

The Good Idea

Personnel:

BOB BLANK	vcls, sax	A
RICK Lia BRAATEN	drms, vcl	A
DAVE LINDER	gtr, vcl	A
JOHN MIESEN	keyb'ds	A

45:

1	Inside, Outside/Patterns In Life	(Good Idea no #)	c1968

This Christian rock/garage band came from St. Paul, about 100 miles Northwest of Minneapolis in Minnesota and operated between 1968-69. Their 45 is good and becoming hard to find and features keyboard-bass parts ala The Doors.

In addition to the 45, they also recorded a track called *12:25*.

After **The Good Idea** split in 1969, Rick Lia Braaten and John Miesen formed a trio with Bill Hallquist called Final Assembly. Bill:- "I had operated lights for **The Good Idea** briefly, and had earlier played in The Transgressors and The Other Guys with Rick Lia Braaten. In '69 we began work on what was to be another concept piece like *12:25*

(Christmas Story), called *Summertime Children* with me on lead vocal. Bob Blank offered to re-join if he could bring in bass player Terry Tilly and we became Thundertree".

John Miesen shopped the **Good Idea** track *12:25* around to labels and landed a contract with Roulette. We used *12:25* as one side and completed another side with the real Thundertree band.

Compilation coverage has included *Inside, Outside* on *Bad Vibrations Vol. 2*.

The Good Rats

Personnel incl:

MICKY MARCHELLO	gtr, vcls	A
PEPPI MARCHELLO vcls		A

ALBUM:

(up to 1968)			
1	THE GOOD RATS	(Kapp 3580)	1968

NB: (1) also released in France (Vogue CLVXK 347) 1968.

45:

1	For The Sake Of Everyone/Gotta Get Back	(Kapp ?)	1968

NB: (1) also released in France with a picture sleeve showing a big rat (Vogue/Kapp KV 538) 1968.

A Long Island Italian-American band lead by the Marchello brothers. Their first album was produced by Ron Hoffkins and Barry Osslander but flopped. **The Good Rats** persevered, returning in 1974 with *Tasty* on Warner and enjoyed some success at the end of the '70s. Their singer, Peppi Marchello, was notable for his raunchy timbre.

(Stephane Rebeschini)

The Good, The Bad and The Ugly

Personnel:

- BUBBA GOODE vcls, gtr, bs, drms A
- JOE PIPPS ld vcls, bs, gtr, keyb'ds, drms A
- KENNY YETMAN drms A

ALBUM:

1. (A) THE GOOD, THE BAD AND THE UGLY (Mercury SR 61253) 1970

This bunch were previously known as The Next Exit, and came from Beaumont and Port Arthur, Texas. Their sole album was produced by Huey P. Meaux and is a heavy R&B rootsy rocker, which continues where the American Blues' second album left off. Despite the occasional 'psych' tag by opportunistic dealers, this is definitely for those deeply into blues-rock ala Johnny Winter, who also hailed from Beaumont and with whom they'd jammed. (Max

Waller)

Goodthunder

Personnel:

WAYNE COOK	keyb'ds	A
JOHN DESAUTELS	drms	A
DAVID HANSON	gtr, vcls	A
JAMES CAHHON LINDSAY	vcls, perc	A
BILL RHODES	bs	A

ALBUM:

1(A)	GOODTHUNDER	(Elektra EKS-75041)	1972

Recorded in Los Angeles, this is a decent album of hard psyche with some prog influences and good organ and guitar parts. Nothing exceptional but quite pleasant and masterfully produced by Paul Rothschild (Doors, Love, Buckley, Joplin etc.).

Wayne Cook will later play with a reformation of Steppenwolf and become a session musician.

(Stephane Rebeschini)

Goose Creek Symphony

Personnel:

DAVE BIRKELL	bs	A
RITCHIE HART	ld vcls, gtr	A
BOB HENKE III	gtr, piano, organ, vcls	A
PAUL HOWARD	gtr, dobro, vcls	A
MIKE McFADDEN	gtr	A
(ED BLACK	gtr	A)
(BUDDY WHEELER		A)

ALBUM:

(selective)

1(A)	GOOSE CREEK SYMPHONY	(Capitol SM 444)	1970

Formed by Mike McFadden after Superfine Dandelion broke up, **Goose Creek Symphony** was a rural rock group with strong country influences. Recorded in Arizona and produced by Kelly Gordon and Tim Ramsey, their first album is worth obtaining for *Talk About Goose Creek*, eight minutes of guitars duels, with the participation of Ed Black, another ex Superfine Dandelion.

Lead by Charles Gearheart, their following albums are too country rock oriented to be included here.

(Stephane Rebeschini)



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Jimmy Gordon *to* The Grass

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Jimmy Gordon
- Gordian Knot
- Gord's Horde
- Gospel
- Gospel Oak
- Gossip
- Gove
- Symon Grace and Tuesday Blues
- Graced Lightnning
- Graffiti
- A Grain of Sand
- Grains of Sand
- Grains of Sand
- The Grains of Sand
- Grand Larceny
- Grand Prees
- Grand Prees
- Granfalloon
- Grandma's Rockers
- Granmax
- Grand Theft
- Granicus
- Grant's Blueboys
- Grapes Of Rath
- The Grapes of Wrath
- The Grapes of Wrath
- The Grapes of Wrath
- The Grass

Jimmy Gordon

45s:

1	Buzzzzzz / Somethin' Else	(Challenge 59194)	1963

2 Test Pattern / 1980 (Challenge 59355) 1967

Buzzzzzz inspired the title of Arf! Arf!'s instrumental CD compilation series, and justifiably features *Buzzzzzz* on *Buzz Buzz Buzzzzzz Vol. 1* (CD). *Test Pattern* from his 1967 45 is on the companion *Buzz Buzz Buzzzzzz Vol. 2* (CD).

Jimmy Gordon also was behind Peter Pan and The Good Fairies.

Gordian Knot

Personnel:

- PAT KINCADE gtr A
- DULIN LANCASTER drms A
- J. D. LOBUE keyb'ds A
- LELAND RUSSELL bs, vcls A
- JIM WEATHERLY gtr, vcls A

ALBUM:

1. (A) TONE (Verve V(6) 60562) 1968

45s:

1. If Only I Could Cry/Year Of The Sun (Verve 10595) 1968
2. Broken Down Ole Merry-Go-Round/We Must Be Doing Something Right (Verve 10612) 1968

A short-lived San Francisco-based outfit whose album was essentially harmony/pop rock, certainly not one for garage fans. Jim Weatherly later would become a soft country singer, releasing several albums for Buddha circa 1974/5.

(Vernon Joynson / Stephane Rebeschini)

Gord's Horde

Came out of Rhinelander, a small Northeast Wisconsin town with *I Don't Care*, which was a fine folk punk song with lots of minor chords which originally appeared on a half of an EP on Hodag (0540) Records in 1966. The song is well worth checking out and you'll find it on *Highs In The Mid-Sixties, Vol. 15: Wisconsin, Part 2.*

Gospel

45:

1. Redeemer / I Won't Be Sad Again (Vanguard Apostolic VRS 35084) 1969

Both sides of this hippie folk 45 were written and produced by John Townley of Magicians, Family Of Apostolic, and Apostolic Studio fame. The 'A' side is a harmony-folk ballad with an Eastern/psychy vibe, like a spaced-out Steeleye Span. The flip is in a more trad folk-country vein, with banjo and latterly fiddle. (Max Waller)

Gospel Oak

TOP

Personnel:

- BOB LEGATE gtr,vels A
- KERRY GAINES drms A
- CLIFF HALL piano, organ A
- GORDON HUNTLEY pedal steel gtr A
- MATTHEW KELLY hrmnca, gtr A
- JOHN RAPP bs A

ALBUM:

1. (A) GOSPELOAK (Kapp KS 3635) 1970

NB. Also issued on Uni (UNLS 113) in 1970.

45:

1. O. K. Sam/Go Talk To Rachel (Kapp 2115) 1970

A marginal case for inclusion since this album is basically hippie-influenced country rock. Pleasant enough with some good guitar moments but in no way exceptional. It has yet to create much interest among collectors. Two of the best tracks were also issued on the above 45. Other memorable songs are *Recollections Of Jessica* and *St. Anne's Pretension*.

OK Sam was later ripped off and recorded as *Important Exportin' Man* by the New Riders Of The Purple Sage on their *Panama Red* album. Tim Hovey (co-author of same) had been a major child movie star of the 1950's. Tragically he recently commited suicide.

John Rapp later died of a drug overdose, Gordon Huntley was later a member of Elton John's band and Matthew Kelly is a current member of Ratdog (Bob Weir's Grateful Dead carry-overs). He has also played on many of the Dead's projects, over the years. Finally, Bob Legate became a successful real estate broker and currently plays with the Grateful Living.

Gossip

TOP

45:

1. No One's Standing In Your Way/Whispering Wind (Gossip ARA 102268) 1968

Phoenix, Arizona's answer to Jefferson Airplane? Well, not quite, but pleasant West Coasty hippie folk-psych-rock with the then obligatory female vocalist. (Max Waller).

Gove

ALBUM:

1 HEAVY COWBOY (TRX LPS-1002) 1971

Probably from Texas, this album has been described as "a weird mix of country rock and psych, sorta like Darius meets Euphoria (the Capitol one)". The songs include *In The Morning (When You Dream)*, *Death Letter Blues* and *Morning Dew*. The album rarely turns up for sale.

(Stephane Rebeschini)

Symon Grace and Tuesday Blues

45:

1. You Won't Get Me Workin'/Out Of Sight (Main Line ML 1364) 1967

NB: (1) also released on Round (1004) 1967.

Powerful pumping fuzz-garage with soulful intonations. Sadly, the flip is very soulful and brassy. From Erie, Pennsylvania. (Max Waller)

Graced Lightnning

Personnel:

- JOAN BURNSTEIN keyb'ds, mandolin A
- GEORGE EDWARD drms, perc A
- GARY GAND gtr, bs A
- CHRIS HERMAN gtr, bs A

ALBUM:

1. (A) THE GRACED LIGHTNING SIDE (No label) 1975 R3

A local Illinois one-sided album issued in a plain cover with front and rear paste-ons. It's three tracks are hard progressive rock instrumentals with great guitar. (Clark Faville)

Graffiti



Personnel:

STEVE BENDEROTH	keyb'ds	A
JOHN ST. JOHN	gtr	A
TONY TAYLOR	vcls	A
RICHIE BLAKIN	drms	A
GEORGE STRUNZ	gtr	A

ALBUM:

1(A)	GRAFFITI	(ABC ABCS 663)	1968

NB: (1) reissued on CD (LSD ET 5005) 1998.

45s:

1	He's Got The Knack/Love In Spite	(ABC 11123)	1968
2	Do You Feel Sorry?/Girl On Fire	(ABC 11182)	1969

Produced by Bob Thiele (Ford Theatre, Eden's Children etc.), Eddie Kramer and Jay Senter, their album is a mix of light and heavy rock with some occasionally excellent guitar solos, leaning more towards progressive than acid or psych. Strunz and Benderoth, sometimes helped by St. John and Taylor, wrote all the songs, except *Ugly Mascara* penned by Ronald Hovanecz.

The band were based in Greenwich Village, having relocated from Washington DC when they were known as The Button, (which was the final incarnation of The Hangmen). The Button line-up included drummer Bob Berberich who returned to DC, teamed up with two other ex-Hangmen and Nils Lofgren to form (Paul Dowell and) The Dolphin and later Grin. The CD reissue adds *He's Got The Knack* to the album tracks, which include both *Love In Spite* and *Girl On Fire*. *He's Got The Knack* is also to be found on *Turds On A Bum Ride, Vol. 3* and *World Of Acid*: a fast 'n' fuzzy mainly instrumental post-Vanilla Fudge rocker. Actually, the flip *Love In Spite* is pretty good heavy stuff too.

(Vernon Joynson / Max Waller/Stephane Rebeschini/Bob Embrey)

A Grain of Sand

ALBUM:

1	MUSIC FOR THE STRUGGLE BY ASIANS IN AMERICA	(Paredon)	1973

A hard strummin electrical/acoustic folk trio, obviously influenced by Jefferson Airplane at times. Housed in a thick cover with a book, a yellow vinyl pressing.

(Stephane Rebeschini)

Grains of Sand

Personnel incl:

- DOUG MARK gtr, vcls A
- GUY FINLEY drms B
- JIMMY GREENSPOON keyb'ds, vcls B
- MICHAEL LLOYD bs, ld vcls B
- SEAN McLEOD gtr B

45s:

1. (A) That's When Happiness Began/She Needs Me (Valiant 736) 1965
2. (B) Going Away Baby/Golden Apples Of The Sun (Genesis 101) 1966
3. Nice Girl/Drop Down Sometime (Philips 40469) 1967

This band operated out of Los Angeles, and according to the *Pebbles* liner notes the original line-up met whilst in the Navy. Their second 45 was produced by Kim Fowley and Michael Lloyd, with the 'A' side, *Going Away Baby*, being written by Michael Lloyd and Sean McLeod. It is a catchy uptempo rocker, which has subsequently resurfaced on *Pebbles, Vol. 1*, *Essential Pebbles, Vol. 1* (dble CD), *Pebbles Box Set* and *I Was A Teenage Caveman*. The flip, *Golden Apples Of The Sun*, was written by Michael Lloyd and Kim Fowley and is much more psychedelic, featuring some fine guitar work and culminating in a haze of confusion. You'll also find this on *Highs In The Mid-Sixties, Vol. 3*.

Their first 45 *That's When Happiness Began*, was an Addrisi brothers composition and has got a further airing on *Highs In The Mid-Sixties, Vol. 1* and *What A Way To Die*. The song was also recorded by The Montanas and their version can be heard on *Garage Punk Unknowns, Vol. 5*. It's flip *She Needs Me* can also be heard on *Pebbles, Vol. 8* (CD), *Gathering Of The Tribe* and *Off The Wall*. Doug Mark, who played and sang on this 45, later went on to The Sunshine Company.

Their third and final 45: a pleasant soft pop effort - suffers by comparison to their first two releases. It's also known that the band recorded further material, with Michael Lloyd producing, which has yet to be released.

Michael Lloyd was also in The Smoke, Rubber Band, and West Coast Pop Art Experimental Band. He became one of America's top record producers. Jimmy Greenspoon went on to become a founding member of Three Dog Night.

(Vernon Joynson / Max Waller / Joe Foster)

Grains of Sand

45:

1. Passing Thru'The Night/The Castaway of Capt. Haze (American Music Makers 008) 1967

This 45 was the work of a Pittsburg, Pennsylvania band, who had recorded earlier as The Grand Prees. The 'A' side was included on *Gone, Vol. 1*, although *Burghers, Vol. 1* included both sides of their sole 45. Produced by Lou

Guarino, both songs are Beatles influenced and were written by Bob Wyler, who was probably a member of the group.

(Max Waller / Stephane Rebeschini)

The Grains of Sand

Personnel incl:

- JERRY WOOD

45:

1. I've Got It Bad/I Wonder Why (Swank 154) 196?

A different ouffit from the better known Los Angeles and Pittsburg bands, this mob came from Oklahoma City, where they played in the second half of the 1960s, recording this one good punk 45.

Grand Larceny

45:

1. Jumpin' Jack Flash/Since I Fell For You (Galaxy 1003) 196?

A Stones' cover from an Iowa-based garage outfit.

Grand Prees

45s:

1. No Time To Lose/This Lovely Day (Scotty GQP 825) 196?

Average organ punkers from Pittsburg on the Scotty label, though not the famed Warren Kendrick one. They later recorded as Grains Of Sand.

(Max Waller).

Grand Prees

45:

1. Heartbreak Hotel/Four Strong Winds (Go Go 101) 1964

This **Grand Prees** probably came from Florida / Alabama. Anyone know any more?

Grandma's Rockers

Personnel:

- JAMIE FARNUM drms A
- BRIAN HAAS bs A
- DAVE LANGE organ A
- JIM MAROUSIS gtr A
- LARRY WILLIAMS ld gtr A

ALBUM:

1. (A) HOME MADE APPLE PIE AND YANKEE INGENUITY (Fredlo 6727) 1967 R5

NB: (1) reissued on Del-Val in 1993 (R1).

Just five hundred copies of this rare garage-style album were made. A private release by high school kids, it was funded by their parents and mostly given away to friends and family. Musically it's a mixture of covers of Music Machine and Country Joe and The Fish songs with standards like *Louie, Louie* and some originals too. The band hailed from Iowa and like many of these albums it's pretty disappointing musically.

Their version of *Talk Talk* has also resurfaced on *Oil Stains, Vol. 2.*

(Vernon Joynson / Max Waller / Scott ?)

Granmax

ALBUM:

1	A NINTH ALIVE	(Panama)	1976

An unknown hard rock group from Missouri.

(Stephane Rebeschini)

Granfalloon

Personnel:

- GEORGE BELL perc A
- W. G. CHRISTENSEN drms, perc, vcls A
- JIMBO DEE synthesizer A

- D. DISTORTO bs, mellotron A
- MAUREEN O'CONNOR gtr, vcls, mellotron A
- LARRY PARSONS keyb'ds A
- CARL VANYOUNG clarinet A
- LARRY WOLF soprano sax A

ALBUM:

1. (A) LASER PACE (Takoma R 9021) 1973

An experimental, avant-garde, progressive album also characterized by Maureen O'Connor's distinctive vocal style. Some of you could find this album 'psychedelic', but it's certainly not for garage fans. If progressive rock is your niche you could find this interesting and it's becoming rare. Lots of complex keys, melletron and guitar and Maureen O'Connor's vocals are haunting.

Grand Theft

ALBUM:

1	GRAND THEFT	(Private Pressing)	1972 R1

From Washington, an hysterical hard rock outfit with manic vocals, screaming guitar leads and a strong Led Zeppelin influence. The known copies are in a plain white cover.

(Stephane Rebeschini)

Granicus

ALBUM:

1	GRANICUS	(RCA Victor AFL 1-0321)	1973

NB: (1) reissued on CD.

An obscure hard rock group from Ohio which may interest some collectors. In 1975, their drummer produced a flexi-disc by Pandora (Evatone), another hard rock outfit.

(Stephane Rebeschini)

Grant's Blueboys

45:

1. If I Were A Carpenter/Love Is Such A Game (Garland GR-2014) 1969

Salem, Oregon's answer to Blue Cheer? An awesome version of Tim Hardin's classic with some savage outbursts

of fuzz and distortion - hear it on *High All The Time 2*. The flip is a comparatively mellow affair but still pretty wicked. (Max Waller)

Grapes Of Rath

ALBUM:

1. GLORY (Tarus) 196? R4

A very rare mix of garage fuzz and organ pop from a Pennsylvanian band, which was recorded circa 1968/69.

The Grapes of Wrath

Personnel:

- STEVE (SKELTON) KELLY drms
- WILLIAM "SONNY" LYLE bs
- HUEY P. MEADOWS gtr
- KENNY WAYNE ld vcl, gtr

45:

1. Time Seems To Fly/Baby Come On Home (Koper) Sept. 1966

Based in Texarkana, Texas, this band were actually Kenny Wayne and his band The Starchiefs. The 45 was recorded at Buddy Knox/Ray Ruff's Checkmate studio in Amarillo, Texas in June 1965, but not released until October '66, and then under a different name due to the band changing drummers.

The 45 was recorded while The Starchiefs (aka **The Grapes Of Wrath**) were touring West Texas / South-western Oklahoma and the South-west parts of New Mexico on their first trip away from their usual Nort East Texas / South Eastern Arkansas / South East Oklahoma territory. The 45s 'B' side also featured a black session player on keyboards who used to be booked out as bogus "Booker T" and "Dave Baby Cortez" by Ray Ruff and **Grapes Of Wrath** executive producer Charlie Johnson. Both sides also featured two uncredited female vocalists, who appear on many of Ray Ruff's and Buddy Knox's recordings.

The Koper label was based in Houma, Louisiana.

Wayne was later with Kenny Wayne And The Kamotions.

The Grapes of Wrath

45:

1. Cauz It Was Her/For Every Year (Vita V-006) 196?

San Pedro, California's **Grapes Of Wrath**'s derivative punker has now been immoftalised on *Garage Punk Unknowns, Vol. 7*. There was also a Grapes Of Wrath in Wisconsin who had a cut (*Flower Lady*) on sixties compilation *Badger A Go Go* (Night Owl KTU-3). (Max Waller)

The Grapes of Wrath



Personnel:

- BRENT BURNS gtr,vcls A
- JOHN HESTERMAN organ, drms, gtr, bs,vcls A
- MIKE WHITEHURST ld gtr, vcls A
- STEVE WHITEHURST drms, gtr, keyb'ds, vcls A
- STUART WOOD bs, vcls A
- BRIAN BLACK keyb'ds, vcls
- GERALD TIETZ bs
- TERRY MERRITT vcls
- TERRY MITCHELL gtr, drms, vcls
- BILL MUMFORD vcls
- GREG VANN bs, vcls
- LANCE WOLF gtr, vcls

CD:

1. GRAPES OF WRATH (GEAR FAB GF-126) 1999

45:

1. If Anyone Should Ask/Not A Man (Storm 2245) 1967

Unreleased Demos/Acetates:

1. Irene / Life's Not For Me (Only For You) (Bacak/JHP no #) 1967
2. Have A Good Time On Me/Bawm Diddy (Wolfhound/JHP no #) 1967
3. Suicide / Shades Of Lilian White (JHP 1001) c1969
4. I'm In Love With You / If You Leave Me (JHP 1002) 1971
5. The Party's Over / Cloudy Afternoon (JHP 1003) 1971
6. Laura / Makin' It Through 71 (JHP 1004) 1971

From Phoenix, Arizona this outfit lasted from 1964 thru 1973 and still get together on an annual basis. They released just one 45 and recorded at least a dozen other tracks, which are gathered together on the Gear Fab CD. The excellent power-punk-popper *Have A Good Time On Me*, from 1967, can be heard on *Psychedelic Crown Jewels Vol. 2*. (Max Waller/Roger Maglio)

The Grass

45:

1. I'm Getting Tired/Y'love (Goldust 45-5016) 1966

The 'A' side of this, a catchy garage number written by D. Finn and L. McIntyre, can be found on *New Mexico Punk From The Sixties*. The flip is composed by D. Finn and is a garage waltz (!) proclaiming various female attributes. The label is from University Park, a few miles Northwest of El Paso.

Both sides can now be heard on Collectables' *The Goldust Records Story* CD.

(Max Waller)

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The Grass Roots *to* Great Bear

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Grass Roots
- The Grateful Dead
- Graven Image
- Nick Gravenites
- Jesse Graves
- Graveyard 5
- The Gray Things
- Great Bear

The Grass Roots

TOP

Personnel:

BILL FULTON	vcls	A
CREED BRATTON	ld gtr	B
RICK COONCE	drms	B C
WARREN ENTNER	vcls, gtr, keyb'ds	B C D
ROB GRILL	ld vcls, bs	B C D E
TERRY FURLONG	ld gtr	C D
DENNY PROVISOR	keyb'ds	C E
REED KAILING	ld gtr	D
JOEL LARSON	drms	D E
VIRGIL WEBBER	keyb'ds	D
REGGIE KNIGHTON	gtr, vcls	E

ALBUMS:
(up to 1975)

1	WHERE WERE YOU WHEN I NEEDED YOU	(Dunhill D(S) 50011)	1966 - 67
2	LET'S LIVE FOR TODAY	(Dunhill D(S) 50020)	1967 75
3	FEELINGS	(Dunhill D(S) 50027)	1968 - 68
4	GOLDEN GRASS (Comp.)	(Dunhill DS 50047)	1968 25
5	LOVIN' THINGS	(Dunhill DS 50052)	1969 73
6	LEAVING IT ALL BEHIND	(Dunhill DS 50067)	1969 36

7	MORE GOLDEN GRASS (Comp.)	(Dunhill DS 50087)	1970 152
8	TEMPTATION EYES	(Dunhill)	1970 -
9	THEIR 16 GREATEST HITS	(Dunhill DSX 50107)	1971 58
10	MOVE ALONG	(Dunhill DSX 50112)	1972 86
11	A LOT OF MILEAGE	(Dunhill DSX 50137)	1973 -
12(E)	GRASS ROOTS	(Haven ST-9204)	1975 -

NB: (4) and (6) were also released in the U.K. and in France by Stateside. The following compilations were released: *The ABC Collection* (ABC AC-30003) 1976, *Powers Of The Night* (MCA 5331) 1982, *Greatest Hits, Vol. 1* and *Vol. 2* (MCA) 1987, *Anthology 1965-1975* (Rhino) 1991 and *All-Time Greatest Hits* (MCA) 1996. (1) was reissued in 1995 (Varese Vintage) with 6 bonus tracks.

45s:

1	Mr. Jones (The Ballad Of A Thin Man)/You're A Lonely Girl	(Dunhill 4013)	1965 121
2	Where Were You When I Needed You/These Are Bad Times	(Dunhill 4029)	1966 28
3	Only When You're Lonely/This Is What I Was Made For	(Dunhill 4043)	1966 96
4	Look Out, Girl/Tip Of My Tongue	(Dunhill 4053)	1967 -
5	Let's Live For Today/Depressed Feeling	(Dunhill 4084)	1967 8
6	Things I Should Have Said/Tip Of My Tongue	(Dunhill 4094)	1967 23
7	Wake Up, Wake Up/No Exit	(Dunhill 4105)	1967 68
8	A Melody For You/Hey Friend	(Dunhill 4122)	1968 123
9	Feelings/Here's Where You Belong	(Dunhill 4129)	1968 -
10	Midnight Confessions/Who Will You Be Tomorrow	(Dunhill 4144)	1968 5
11	Bella Linda/Hot Bright Lights	(Dunhill 4162)	1969 28
12	All Good Things Come To An End/Melody For You	(Dunhill)	1969 -
13	Lovin' Things/You and Love Are All The Same	(Dunhill 4180)	1969 49
14	The River Is Wide/(You Gotta) Live For Love	(Dunhill 4187)	1969 31
15	Who Will You Be Tomorrow/Midnight Confessions	(Dunhill)	1969 -
16	I'd Wait A Million Years/Fly Me To Havana	(Dunhill 4198)	1969 15
17	Heaven Knows/Don't Remind Me	(Dunhill 4217)	1969 24
18	Walking Through The Country/Truck Drivin' Man	(Dunhill 4227)	1970 44
19	Baby, Hold On/Get It Together	(Dunhill 4237)	1970 35

20	Come On and Say It/Something's Comin' Over Me	(Dunhill 4249)	1970 61
21	Temptation Eyes/Keepin' Me Down	(Dunhill 4263)	1970 15
22	Sooner Or Later/I Can't Turn Off The Rain	(Dunhill 4279)	1971 9
23	Two Divided By Love/Let It Go	(Dunhill 4289)	1971 16
24	Glory Bound/Only One	(Dunhill 4302)	1972 34
25	The Runaway/Move Along	(Dunhill 4316)	1972 39
26	Anyway The Wind Blows/Monday Love	(Dunhill 4325)	1972 107
27	Love Is What You Make It/Someone To Love	(Dunhill 4335)	1973 -
28	Look But Don't Touch/Where There's Smoke There's Fire	(Dunhill 4345)	1973 -
29	We Can't Dance To Your Music/Look But Don't Touch	(Dunhill 4371)	1973 -

NB: There's also a rare French EP with PS: *Where Were You When I Needed You*/*These Are Bad Times*/*Ballad Of A Thin Man*/*You're A Lonely Girl* (RCA 8906) 1966.

The Grass Roots was originated by the writer/producer team of P.F. Sloan and Steve Barri as a pseudonym under which they would release a body of Byrds/Beau Brummels-style folk-rock. Sloan and Barri were contracted songwriters for Trousdale Music, the publishing arm of Dunhill Records, which wanted to cash in on the folk-rock boom of 1965. Dunhill asked Sloan and Barri to come up with this material, and a group alias under which they would release it. The resulting **Grass Roots** debut song, *Where Were You When I Needed You*, sung by Sloan, was sent to a Los Angeles radio station, which began playing it. The problem was, there was no **Grass Roots**. The next step was to recruit a band that could become **The Grass Roots**. Sloan found a San Francisco group called The Bedouins that seemed promising on the basis of their lead singer, Bill Fulton. Fulton recorded a new vocal over the backing tracks laid down for the P.F. Sloan version of the song. The Bedouins were, at first, content to put their future in the hands of Sloan and Barri as producers. However, the rest of the group was offended when Fulton was told to record their debut single, a cover of Bob Dylan's *The Ballad Of A Thin Man*, backed by studio musicians. When that single, released in October of 1965, became only a modest hit, The Bedouins - except for their drummer, Joel Larson - departed for San Francisco, to re-form as The Unquenchable Thirst. Sloan and Barri continued to record and released *Where Were You When I Needed You*. The album never charted.

Amid the machinations behind *Where Were You When I Needed You*, no "real" **Grass Roots** band existed in 1966. A possible solution came along when a Los Angeles band called The 13th Floor submitted a demo tape to Dunhill. This group, consisting of Warren Entner, Creed Bratton, Rob Grill, and Rick Coonce, was recruited and put in the hands of Sloan and Barri. The first track cut by the new **Grass Roots** in the spring of 1967 was *Let's Live For Today*, a new version of a song that had been an Italian hit, in a lighter, more up-tempo version, for a U.K. band called The Rokes. *Let's Live For Today* was an achingly beautiful, dramatic, and serious single and it shot into the Top 10 upon its release in the summer of 1967. An accompanying album, *Let's Live For Today*, only reached number 75. The group began spreading its wings in the studio with their next album, *Feelings*, recorded late in 1967, which emphasised the band's material over Sloan and Barri's. This was intended as their own statement of who they were, but it lacked the commercial appeal of anything on *Let's Live For Today*, sold poorly, and never yielded any hit singles. Eleven months went by before the group had another chart entry, and during that period, Sloan and Barri's partnership broke up, with Sloan departing for New York and an attempt at a performing career of his own.

The band even considered splitting up as all of this was happening. **The Grass Roots**' return to the charts (with Barri producing), however, was a triumphant one - in the late fall of 1968, *Midnight Confessions* reached number 5 on the charts and earned a gold record. *Midnight Confessions* showed the strong influence of motown and R&B.

In April 1969, Creed Bratton left the band, to be replaced by Denny Provisor (ex Hook) and Terry Furlong. Now a quintet, they went on cutting records without breaking stride, enjoying a string of Top 40 hits that ran in to the early seventies, peaking with *Temptation Eyes* at number 15 in the Summer of 1971. Coonce and Provisor left at the end of 1971, to be replaced by Reed Kailing, Virgil Webber, and Joel Larson - of the original Bedouins/**Grass Roots** outfit. They arrived just in time to take advantage of the number 16 success of *Two Divided By Love*, which was the last of the **Grass Roots**' big hits. **The Grass Roots** soldiered on for a few more years, reaching the Top 40 a couple of times in 1972, but their commercial success slowly slipped away during 1973. They kept working for a few more years, but called it quits in 1975.

Compilation coverage has so far included: *Where Were You When I Needed You* on *Nuggets Vol.5: Pop Part III*; *Mr. Jones (Ballad Of A Thin Man)* on *Nuggets Vol. 6: Punk Part II*; *Feelings* on *Nuggets Vol. 9: Acid Rock*; *Only When You're Lonely* on *Nuggets Vol. 10: Folk Rock*; *Let's Live For Today* on *Nuggets Vol. 11: Pop Part Four* and *Dunhill Folk Rock 2 : Penny Arcade*; *You're A Lonely Girl* on *Dunhill Folk Rock 2 : Penny Arcade* and *Turds On A Bum Ride Vol. 4* (CD). *Is It Any Wonder*, *Out Of Touch*, *Things I Should Have Said*, *Wake Up Wake Up* (1967) on *Dunhill Folk Rock 1*.

The Grass Roots also have a website: http://members.aol.com/Gab1239507/roots.html.

(Max Waller/Stephane Rebeschini)

The Grateful Dead

TOP

Personnel:
(up to 1972)

- JERRY GARCIA gtr,vcls A B C D E
- PHIL LESH bs A B C D E
- BOB WEIR gtr A B C D E
- RON 'PIGPEN' McKERNAN harp, piano A B C D E
- MICKEY HART perc B C
- BILL KREUTZMANN drms A B C D E
- TOM CONSTANTEN keyb'ds B
- ROBERT HUNTER lyrics B C D E
- KEITH GODCHAUX keyb'ds E
- DONNA GODCHAUX vcls E
- (MERLE SAUNDERS keyb'ds D)

ALBUMS:
(up to 1972)

1. (A) THE GRATEFUL DEAD (Warner Bros 1689) 1967 73
2. (B) ANTHEM OF THE SUN (Warner Bros 1749) 1968 87
3. (6) AOXOMOXOA (Warner Bros 1790) 1969 73

4. (B) LIVE/DEAD (Warner Bros 1830) 1970 64
5. (B) WORKINGMAN'S DEAD (Warner Bros 1869) 1970 27
6. (C) AMERICAN BEAUTY (Warner Bros 1893) 1970 30
7. (A) VINTAGE DEAD (Sunflower 5001) 1970 127
8. (A) HISTORIC DEAD (Sunflower 5004) 1971 154
9. (D) THE GRATEFUL DEAD (Warner Bros 1935) 1971 25
10. (E) EUROPE '72 (Warner Bros 3 x 2662) 1972 24
11. +2 Fillmore tracks & Zabriskie Point.

NB: (1) to (6) also released in France by Vogue/Warner. Recent releases which may interest collectors include *Freshly Dead*, a limited edition double live LP from 1966 when they were known as The Warlocks; *Garcia's Gang*, a limited edition 2 LP set from 1971 and *Seastones*, an urra rare and weird LP of theirs which has recently had a limited reissue.

45s:
(upto 1972)

1. Don't Ease Me In/Stealin' (Scorpio 201) 1966
2. The Golden Road (To Unlimited Devotion)/Cream Puff War (Warner Bros 7016) 1967
3. Born Cross-Eyed/Dark Star (Warner Bros 7186) 1967
4. Dupree's Diamond Blues/Cosmic Charlie (Warner Bros 7324) 1969 -
5. Uncle John's Band/New Speedway Boogie (Warner Bros 7410) 1970 69
6. Truckin'/Ripple (Warner Bros 7464) 1970 64
7. Johnny B. Goode/So Fine (by Elvin Bishop) (Warner Bros 7627) 1972
8. Sugar Magnolia/Mr. Charlie (Warner Bros 7667) 1972 91

Along with Jefferson Airplane, **The 'Dead** were the other foremost San Francisco underground group and, apart from The Steve Miller Band are the only one still going today.

Jerry Garcia's first guitar was electric and his idol was Chuck Berry. He met Robert Hunter, their non-performing songwriter, at San Mateo Junior College, forming a blue-grass group with him called The Wildwood Boys. Earlier, Garcia had met Bob Weir and Ron McKernan (nicknamed Pigpen) while playing on the coffee house circuit in the Bay Area. Pigpen and Bill Kreutzmann, who Garcia had also met when working in a music shop, were forming a rock group called The Zodiacs, The Wildwood Boys changed their name to The Hart Valley Drifters and starred at the 1963 Monterey folk festival. Garcia's next group, Mother McCree's Uptown Jug Champions included Pigpen, Dawson and Bob Weir, they later changed their name first to The Asphalt Jungle Boys and then to The Warlocks. Kreutzmann replaced Dawson as the group's drummer and Phil Lesh was invited to play bass. This format played in Bill Graham's benefit concert for the Mime Troupe at the Fillmore.

The Wariocks had thus come from diverse musical backgrounds. Phil Lesh had a classical background, (violin and trumpet), Pigpen's father had been an R & B player and Bill Kreutzmann had been a jazz drummer. Garcia, himself, had played mainly bluegrass. The Warlock's early music was rooted in the blues, but under the influence of acid (legal in California until 1966) their music became less conventional. They became the house band for Ken Kesey's Merry Pranksters and the Acid Freaks associated with them. This period is well-documented in Tom Wolfe's book "The Electric Kool Aid Acid Test". A bootleg does exist of The Warlocks' music, which was apparently recorded in Los Angeles in May 1965. The strange times in which The Warlock's operated suggested the need for a 'trippier' name and, after browsing through a dictionary one day, the band came up with **The Grateful Dead**. Their association with the Merry Pranksters soon diminished following Kesey's drug bust trial, conviction and his flight to Mexico. They soon became an important force in the new exciting San Francisco music scene.

The Grateful Dead played their first gig at Magoo's Pizza Pariour in June 1966. Soon they were playing all over town - the Matrix, the Avalon, the Fillmore - at all the major dance venues. They were, of course, the key attraction at Ken Kesey's Fair Day Trips Festival held at the Lonshoreman's Hall in January 1966. Despite the outrageous dress, the drugs and the light shows, the success of this festival was really due to the music. **The Dead** were now playing the long, trip-orientated instrumental sets for which they became renown. Such events helped their development as a community group, often playing around the city for free. Their first recording *Don't Ease Me In* was issued in 1966, by a subsidiary label of Fantasy Records. Apparently unexceptional, copies are now rare and change hands for in excess of £15 a copy, In the early seventies two albums - *Vintage Dead* (Sunflower 5001) 1970 and *Historic Dead* (Sunflower 5004) 1971, which were issued by Polydor in the U.K. - were released and contained material from this era in the group's history. They contain the band's interpretations of numbers such as *Dancing In The Street, Good Morning Little Schoolgirl* and *In The Midnight Hour*.

The publicity that events on the U.S. West Coast were attracting led to a race among the major record companies to sign up all of the major West Coast bands. **The Dead** signed for Warner Brothers - in many ways an odd choice and, in retrospect, probably the wrong one for the band. Their first album was disappointing, both in comparison with their live shows and with the early offerings of their counterparts like The Jefferson Airplane, Country Joe and the Fish and The Steve Miller Band. Its strongest track, *The Golden Road (To Unlimited Devotion)* was coupled with *Cream Puff War* on an US-only single (WB 7016) in 1967. This is now rare. The album, which had been recorded in three days, sold badly and to make matters worse LSD was made illegal in California and the group was inevitably busted. The band was getting into debt too but Lenny, father of Mickey Hart, who had recently joined the group as its percussionist, now became its manager. Later in 1970 they would have to file an embezzlement charge against Lenny Hart and replace him with John Maclntyre.

Two more psychedelic albums followed - *Anthem Of The Sun* and *Aoxomoxoa*. The first typified the long instrumentally-orientated pieces they had been playing at the Acid Tests. *Born Cross Eyed* was taken from the album, backed with a non-LP track, *Dark Star* and issued as a single (WB 7186), which is also very rare. In America it was issued with a picture sleeve, although this was not a feature of U.K. copies. The former are now particularly sought-after by **Grateful Dead** collectors.

Aoxomoxoa is particularly memorable for its cover. A disjointed album overall, it does contain some interesting experiments in psychedelia, such as *Rosemary* and a few quite strong tracks such as *St. Stephen, Mountains Of The Moon*, and *Dupree's Diamond Blues*. Evidently, **The Dead** were unhappy with both albums, and Phil Lesh remixed and re-edited both in the early seventies.

Once again, commercially and in comparison with the offerings of their West Coast counterparts, both *Anthem Of The Sun* and *Aoxomoxoa* were disappointing.

Almost inevitably recording success eluded them until they issued *Live Dead*, a double LP, in 1970. This showed them at their best, performing long, predominantely instrumental, improvised songs and included the legendary *Dark Star*, as well as *St. Stephen* and *Death Don't Have No Mercy*.

Eventually in 1970 they came up with two successful studio albums. The first, *Workingmen's Dead* contained a number of short, well-constructed acoustic country rock songs such as *Uncle John's Band* (also issued as a single), *Black Peter* and *Casey Jones*. The latter having a very catchy chorus:-

> 'Driving that train
> High on cocaine
> Casey Jones you'd better watch your speed
> Trouble ahead, trouble behind
> And you know that notion just caught my mind.....
> (from *Casey Jones*)

The follow-up *American Beauty* also contained a number of tight songs, including a love song *Sugar Magnolia* and

the autobiographical *Truckin*, which recounted the events of a year in which they had been busted again (this time in New Orleans) and had sacked their manager. They had also played their first European date at a festival near Newcastle-Under-Lyme in England. These three were the best of their early albums. Prior to *American Beauty*, Constanten, who was into scientology, left the band to concentrate on his studies. The following year a second 'live' double LP was issued. Warner Brothers vetoed its original name *Skullfuck* and it became called simply *Grateful Dead*. This became their first album to go gold.

As a 'live' band they were now at the pinnacle oi their achievement and in May/June of 1972 toured Europe again and issued a triple 'live' LP as a record of its finer moments. They played at the Bickershaw Festival outside a depressing mining town in the North of England. By the end of the first day the audience were wallowing in mud and thoroughly miserable. Yet, gradually **The Dead**'s music won them over and before long the audience was on its feet ecstatic.

The early seventies also saw the departure of Mickey Hart, perhaps embarrassed by his father's misappropriation of their finances. However, *Europe 72*, which was not one of their stronger live albums, did feature two new members, Keith Godchaux (keyb'ds) and Donna Godchaux (vcls), on record for the first time.

Upon their return to the States, disaster struck. Pigpen, who had been living on a diet of little more than booze and berries had developed a serious liver disease and accompanied them on the '72 tour against doctor's advice. On 8th March 1973 he died of a stomach haemorrhage. Pigpen had been a key band member, but the group survived this blow and went on to record numerous albums throughout the seventies and into the nineties, until sadly, Jerry Garcia died on the 9th August, 1995.

Jerry Garcia, Bob Weir, Robert Hunter and Mickey Hart all made solo albums during the seventies. Keith and Donna Godchaux also made an unsuccessful album in 1975, whilst, earlier in the same year, Phil Lesh combined with Ned Lagin to make the *Seastones* album. Keith Godchaux was killed in a car crash in the late seventies.

The Dead have certainly proved a durable outfit. Their 'laid-back' music lacked the urgency of The Airplane, but was sufficiently unique to secure a strong cult following. The secret of their success appears to have been their ability to adapt to the changing times and, in September/October 1981 they were in England playing three nights to packed audiences at London's Rainbow Theatre. Of the numerous compilations of their material, *Skeletons From The Closet* originally issued by Warner Bros in 1979 and reissued on Thunderbolt (THBL 01 8) in 1987, is a good introduction to their music from the early years.

More difficult to find but also of interest to 'deadheads' will be *Califomia Christmas*, which features a version of *Turn On Your Lovelight* with Janis Joplin. *California Easter* has two tracks with them joining The Beach Boys(!) - *Riot In Cell Block Number 9* and *Searchin'*; two numbers (including *Hoochie Koochie Man* from 1963) performed by Pigpen and Pete Albin and two numbers by Jerry and Sarah Garcia, also from around 1963. *California New Year* includes *Uncle John's Band*.

Graven Image

TOP

45:

1. I Would But I Could/Take A Bite Of Life (V.O.L. 134) 1967

This 45 was a minor San Antonio outfit's sole stab at immortality - the 'A' side is an Augie Meyer penned dirge but the flip is good uptempo garage with a Diddleyesque beat - check it out on *Fuzz, Flaykes And Shakes Vol. 2*.

(Max Waller)

Nick Gravenites

Personnel:

DINO ANDINO	conga	A
MIKE BLOOMFIELD	gtr, vcls	A B
JOHN CIPOLLINA	gtr	A
SNOOKY FLOWERS	baritone sax	A
NICK GRAVENITES	vcls, gtr	A B
NOEL JEWKES	tenor sax	A
BOB JONES	drms	A
JOHN KAHN	bs	A B
IRA KAMIN	organ	A
MARK NAFTALIN	keyb'ds	A
GERALD OSHITA	baritone sax	A
JOHN WILMETH	trumpet	A
PAUL BUTTERFIELD	vcls, hrmnca	B
MARIA MULDAUR	vcls	B
CHRISTOPHER PARKER	drms	B
ANNIE SAMPSON	vcls	B
MERLE SAUNDERS keyb'ds B	keyb'ds	B

ALBUMS:

1(A)	MY LABORS	(Columbia CS 9899)	1970
2(B)	STEELYARD BLUES	(Warner BS 2662)	1972

45:

1	Theme from (Drive Again)/My Bag (The Oysters)	(Warner WB 7637)	1972

Originally from Chicago **Nick Gravenites** moved to San Francisco and became a central figure in the Bay Area scene. Songwriter, singer, guitar player and producer, **Gravenites**, is sometimes credited as Nick The Greek or Nicky Gravy. He was (and still is) a multi-talented man. Primarily known for penning *Born In Chicago* and *East-West* for the Paul Butterfield Blues Band on their first two albums (1965/66), he became a close friend of Mike Bloomfield and naturally became the lead singer of the Electric Flag when it was formed.

During the same period, he began working with Quicksilver Messenger Service, providing some of their songs (*All Night Worker*, on *Live In San Jose* and *Joseph's Coat* on *Shady Grove*) as well as producing their first album. After the demise of the Electric Flag, **Gravenites** became the lead singer of Big Brother and The Holding Company when Joplin left. He produced their underrated *Be A Brother* album as well as writing several songs for it. He also made a guest appearance on his own *Buried Alive In The Blues* on Big Brother and The Holding Company's final album *How Hard It Is*.

Gravenites first solo album from 1969 *My Labors*, was partly recorded live. It was a commercial failure, largely due to his horrid cover, but still really deserves to be heard if you like electric west-coast blues. Mike Bloomfield's solos are truly remarkable on the live tracks and John Cipollina is one of the "anonymous friends" playing on the studio cuts. The album was produced by Elliot Mazer.

In 1972, *Steelyard Blues* was in fact the soundtrack of a Jane Fonda/Donald Sutherland movie and contains only original bluesy tracks which were mostly written by **Gravenites** and Bloomfield. (**Gravenites** also produced the album). Two tracks from the album were also released as a 45.

Nick Gravenites production credits also include Brewer and Shipley, Chet McNicholls, Southern Comfort and several blues albums (Sam Lay, Otis Rush).

In the '70s, **Gravenites** kept on working with Bloomfield until he died. In the '80s, he formed the Gravenites/Cipollina Band (also known as Thunder and Lightning) and still performs, produces and records to this day. His current group features Roy Blumenfeld (ex Blues Project).

(Stephane Rebeschini)

Jesse Graves

ALBUM:

1	JESSE GRAVES	(Gazebo)	1972

This unknown singer is rumoured to sing a kind of bluesy acid folk.

(Stephane Rebeschini)

Graveyard 5

45s:

1	The Marble Orchard/Untitled(Graveyard Five Theme)	(Stanco 102)	Aug 1968
2	The Sure Way/?	(Dental Records)	196?

From Kelseyville/Cobb in Northern California. Pebbles Vol. 16 features both sides of the first 45, which is ridiculousy rare. The second 45 and its full details remain even more elusive. *Marble Orchard* begins with a heartbeat, has a mystical quality and good acid guitar - with better production it could have been a real classic. The flip is a fine reverb-fuzz instrumental.

(Vernon Joynson/Max Waller/Alec Palao)

The Gray Things

45:

1. Charity/Lovers Melody (Laurie 3367) 1966

The 'A' side of this late sixties release, which seems to have been their sole recording venture for Laurie, can be heard on *Mindrocker, Vol. 3* or *Psychedelic Unknowns, Vol. 15*, Seething vocals and tidy harmonies supplant a novel garage styled keyboard backing. A Florida outfit.

Great Bear

Personnel:

- MICHAEL BOBAK keyb'ds, vcls A
- JOHN GONSKA gtr A
- BOB GRYZIEC bs A
- PAUL METZGER drms, perc, vcls A

ALBUM:

1. (A) GREAT BEAR (Scepter SPS 585) 1971

Not a well known album, but a pleasant collection of psychy rock of which *Cinderella* is probably the finest moment. Worth checking out. This act should **not** be confused with the outfit that graces the *Strangers In A Strange Land* compilation, who in fact hailed from Delhi, India.... The Indian act won a place on one of two Simla Beat compilations, funded by an Indian Tobacco company. The best tracks from these were subsequently recompiled as *Strangers From A Strange Land*, and mistakenly sold by dealers as a U.S. comp.

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The Great Believers *to* The Grim Reepers

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Great Believers
- The Great Imposters
- Great Jones
- The Great Society
- The Great Society
- The Greek Fountains
- The Greek Fountain River Front Band
- Green
- Green Apples Dirty
- Green Beans
- The Green Giants
- Green Lyte Sunday
- Green Slime
- Norman Greenbaum
- Greenwood, Curlee and Thompson
- Greer
- The Gregorians
- Dale Gregory and The Shouters
- The Gremlins
- The Grey Stokes
- Griffin
- Griffin
- The Grifs
- The Grim Reepers

The Great Believers

Personnel:

- JOHNNY WINTER gtr, vcls
- EDGAR WINTER keyb'ds
- DAVE RUSSELL bs
- AMOS BOYNTON drms

45:

1. Comin' Up Fast (Part 1)/(Part 2) (Cascade 365) 196?

Originally known as Amos Boynton and The ABCs this Houston-based quartet was an early outing for the Winter Brothers who had previously played together in Black Plague. The 45 can be found on *Acid Visions, Vol. 1*, *Mindrocker, Vol. 4* and *Acid Visions - The Complete Collection, Vol. 1* (3 CD) set. The latter compilation also includes another Johnny Winter composition, *Easy Lovin' Girl*, recorded by **The Great Believers** with Roy Head.

The Great Imposters

45:

1. Who Do You Love?/I Wanna Be Your Driver (PS) (Dads 6-6602) 1966

This rock foursome came from Omaha, Nebraska and their powerful rendition of Bo Diddley's classic *Who Do You Love?* can be found on *Monsters Of The Midwest, Vol. 3*. The original 45 came in a picture sleeve which captured the band in full splendour with pegged Italian pants and greased hair. The were previously known as Larry Ray & The Red Tops, and were still going in the 1980s.

Great Jones

Personnel:

BILLY CADIEUX	gtr	A
(MERRY CLAYTON	vcls	A)
(VANETTA FIELDS	vcls	A)
(JEFF GUTCHEON	keyb'ds	A)
(CLYDIE KING	vcls	A)
GARY KILLARUS	drms	A
DAVID TOLMIE	bs	A

ALBUM:

1(A)	ALL BOWED DOWN	(Tonsil 4002)	1970

45:

1	I'll Keep It With Mine/My Lovin' Woman	(Tonsil 0001)	1970

The sleevenotes to this album tell us: 'Great Jones is an odd combination; a jazz-loving guitarist; a blues-freaking drummer; and an ex-folk singing bassist.' Well, the end result is a funk/blues album with at least three decent tracks. The first is opener *Cripple Creek*, with its bouncy bass notes and sharply accentuating drum beats. Superimposed on this are Cadieux's catchy acoustic guitar riffs. The second is the title cut, a funky piano-driven number. Also of note is *I Ain't Got Long*, on which Cadieux contributes some delicate blues guitar which blends well with Tolmie's gutsy vocals. An average album, overall, though. The 45 cuts are non-LP.

Their material is made of three covers (Dr. John's *United States of Mind*, Sleepy John Estes' *Leaving Trunk*...) plus several good originals penned by Cadieux and Gutcheon. The album was produced by Joe Zagarino and Neville Gerson and recorded in Boston.

(Vernon Joynson/Stephane Rebeschini)

The Great Society



Personnel:

- GRACE SLICK vcls, piano A B
- DARBY SLICK ld gtr A B
- DAVID MINOR rhythm gtr A B
- PETER VAN DE GIDER bs B
- JERRY SLICK drms A B
- BARD DU PONT bs A

ALBUMS:

1. (B) CONSPICUOUS ONLY IN IT'S ABSENCE (Columbia/CBS 9624) 1968 166
2. (B) HOW IT WAS (Columbia/CBS 9702) 1968 -
3. (B) SOMEBODY TO LOVE (Harmony 30391) 1971
4. (B) COLLECTORS ITEM (Reissue of 1st & 2nd LP) (Columbia/CBS 30459) 1971
5. () BORN TO BE BURNED (Sundazed SC 11027) 1996

N.B. (3) was a reissue of (1). A recent release which may interest readers is *Live At The Matrix*, a double LP set. (5) is a compilation of previously unreleased tracks, plus both sides of their first single.

45s:

1. Someone To Love/Free Advice (North Beach 1001) 1965
2. Sally Go Round The Roses/Didn't Think So (Columbia 44583) 1966

One of the very first San Francisco underground groups. **The Great Society**, played in the first dance organised by The Family Dogg at The Longshoreman's Hall in 1965. Thereafter, they gigged regularly at the Fillmore, the Avalon, the Matrix and Mother's. The nucleus of the group were Grace, with her unique vocals, her husband, Darby and his brother Jerry. They recorded a single for Tom Donahue's North Beach label *Someone To Love*. The first LP recorded live at the Matrix is of particular interest in that it contained an early version of Darby's *Somebody To Love* and Grace's *White Rabbit* which The Jefferson Airplane were later to transform into nationwide hits. However, the record company held back its release until after the group had split and Grace had become famous. In addition to *White Rabbit*, Grace also wrote three other songs on the album *Didn't Think So*, *Often As I May*and *Father Bruce* (a tribute to Lenny Bruce). However, the group never made it nationally and when the nucleus of the band resolved to set off for India to learn sitar music Grace was snapped up by The Airplane who then really began to develop. Her husband, Jerry joined another San Franscisco band, The Final Solution. (2) and (4) were subsequently reissued. They also have two cuts on *San Francisco Roots*, (Vault 119) a 1968 compilation. Their version of *White Rabbit* is on the *Psychedelic Dream* compilation and both sides of their Northbeach 45 have resurfaced on *Nuggets, Vol. 7*.

Somebody To Love is on the *Microdelia* CD. Big Beat's *Nuggets From The Golden State* CD series has dug up many **Great Society** gems from the vaults - the *Someone To Love* CD has no less than 7 tracks from an October 1965 audition session PLUS the first 45 coupling AND 3 unreleased 1966 goodies. My free advice is get it, and hear the cries of the San Francisco Sound being born.

Peter Van Gelder later played with Saddhu Brand.

For more information check the following website: http://www.student.nada.kth.se/~d94-mfj/greatsoc/

(Vernon Joynson / Max Waller)

The Great Society

45:

1. She's Got It On Her Mind/Second Day (Dana Lynn 70611) 1967

If garage-folk-rock is your bag, here are two superb examples of the genre on an obscure 45 from Cincinnati, Ohio. Absolute bliss. (Max Waller)

The Greek Fountains

Personnel:

D. CHESON	A
D. COHEN	A
T. MICHELI	A
C. VETTER	A

45s:

1	Well Alright/That's The Way I Am	(Bofuz BF-1104)	1965
2	Howlin' For My Darling/Go Back Home	(Bofuz BF-1110)	1965
3	Blue Jean/Countin'The Steps	(Philips 40355)	1966
4	I'm A Boy/She Does It	(Pacemaker 250)	1966
5	I Can't Get Away/An Experimented Terror	(Montel-Michelle 976)	1966/7
6	Buy You A Chevrolet/What Is Right	(Montel-Michelle 983)	1966/7

From Louisiana, this band are best known for upbeat rock recordings like *Blue Jean*, *Buy You A Chevrolet* and *Well Alright*. The *Beyond The Calico Wall* compilation features their *An Experimented Terror* - a completely wacky recording more in the vein of Red Krayola at their most experimental. This could well have been recorded on acid. By contrast, their *I'm A Boy* is a pretty straight cover of The Who hit. They later changed their name to The Greek Fountain River Front Band.

Other compilation coverage has included:- their cover of Willie Dixon's *Howlin For My Baby (The Bo-Hog Song)* on *Teenage Shutdown Vol. 14: (Howlin' For My Baby).*

The Greek Fountain River Front Band

Personnel:

- D.CHESON A
- D.COHEN A

- T.MICHELI A
- C. VETTER A

ALBUM:

1. (A) TAKES REQUESTS (Montel - Michelle 110) 1967/8

45:

1. High Heeled Sneakers/ Warm Daddy's Choice (Cyclin 0001) 1967/8

This was a later version of The Greek Fountains. The album is now rare and sought-after.

Green

Personnel:

BOBBY BLOOD	horns	A
GARY CASEBEER	vcls, horns	A
WILSON FISHER	vcls, gtr, hrmnca	A
RICHARD GARDZINA		A
JOHN MARTIN	keyb'ds	A
JAMES NEEL	vcls, drms	A

ALBUM:

1(A)	GREEN	(Atco SD 33-282)	1968

A minor but pleasant group, a bit like Buffalo Springfield with horns and good lead guitar work. There could be another album.

(Stephane Rebeschini)

Green Apples Dirty

45:

1. To The Max/Girl I Miss You So (Mid-Evyl M 101) 196?

Mildly garagey, a melodic rocker and a ballad, spoilt by the vocalist who sounds like he wants to be a country and western singer on *Max* and Roy Orbison on the flip. From somewhere in Michigan. (Max Waller)

Green Beans

45s:

1. Friction/Superstition (Mercury 72504) Oct. 1965

2. Knock On My Door/Who Needs You (Tower 237) April 1966

From the Los Angeles area. *Friction* was later given an R&B make-over by Australia's Missing Links, and their cover version is well worth searchin' out. The original, is much more in a laid-back, pop vein. Another track *Who Needs You* is more uptempo, sounding like a case of The Monkees meet the garage.

You can find *Friction* and *Who Needs You* on *Pebbles, Vol. 8* (CD), whilst *Who Needs You* also appears on *Highs In The Mid-Sixties, Vol. 20*.

The Green Giants

TOP

45:

1. You're Going To Lose That Girl/Pity Me (Round & Round RR-4501) 1966

A rough cover of the Beatles and a garagey beat-ballad from Omaha, Nebraska. (Mike Markesich/Max Waller)

Green Lyte Sunday

TOP

Personnel incl:

SUSAN DARBY	vcls	A

ALBUM:

1	GREEN LYTE SUNDAY	(RCA)	1970

45:

1	Chelsea Morning/Emmie	(RCA 74-0365)	1970

Although some dealers tend to tag this album as "breezy pop psych", it's only a mediocre pop album with female vocals and covers of Joni Mitchell and Laura Nyro. It was produced by Peter Shelton.

(Stephane Rebeschini)

Green Slime

TOP

45:

1. The Green Slime/Far Beyond The Stars (MGM 14052) 1969

Songs We Taught The Fuzztones includes a song called *Green Slime*, which was used in a sixties movie of the same name.

Norman Greenbaum

Personnel:

JOHN COPPOLA		A
RUSSEL DaSHIELL	gtr	A B C
NORMAN GREENBAUM	vcls	A B C
DOUG KILLMER	bs	A B
NORMAN MAYELL	drms	A B C
DAN PATIRIS		A
CHUCK PETERSON		A
ROBBIE ROBINSON		A
BILL SABATINI		A
STOVALL SISTERS	backing vcls	A B
WILLIAM TRUCKAWAY	keyb'ds, moog	A B
STEVE BUSFIELD		B
BILL DOUGLAS	acc. bs	B C
LYNN ELDER	hurdy gurdy	B
DAN HICKS	washboard	B
JOHN McFEE	steel gtr	B
BILL MEEKER	drms	B
DAN PAIK	mandolin	B
SQUIRE	jug	B
JERRY YESTER	chamberlain	B
KENNY BURT	banjo	C
JOHN CASEY	dobro	C
RY COODER	mandolin, gtr	C
HENRY DILTZ	glockenspiel	C
CYRUS FARYAR	gtr	C
MARK NAFTALIN	accordian	C
RICHARD OLSEN	clarinet	C
FRITZ RICHMOND	bs	C

ALBUMS:

1(A)	SPIRIT IN THE SKY	(Reprise RS 6365)	1969
2(B)	BACK HOME AGAIN	(Reprise RS 6422)	1970
3(C)	PETALUMA	(Reprise MS 2084)	1972

45s:

1	Spirit In The Sky/Milk Cow	(Reprise RA 0885)	1969 (Germany)
2	Spirit In The Sky/Tars Of India	(Reprise RV 20237)	1970 (France)
3	I.J FOXX/Rhode Island Red	(Reprise RV 20255)	1969 (France)
4	Canned Ham/Junior Cadillac	(Reprise RV 20245)	1970 (France)

5	California Earthquake/Rhode Island Red	(Reprise 14085)	1970 (France)

NB: *California Earthquake* is non LP.

Originally from Boston, **Norman Greenbaum** was first known as the leader of Dr. West's Medicine Show and Junk Band. He went solo and moved to San Francisco where he hit the big time with *Spirit In The Sky* in 1969. His three albums were produced by Erik Jacobsen (Lovin Spoonful, Sopwith Camel, Tim Hardin) and deserve to be heard: friendly vocals, well structured songs with good lyrics, great guitar parts (courtesy of Russel DaShiell, who later played with Crowfoot and the Don Harrison Band) and solid rhythm section for a mix of "good time music", jug band style and west-coast vibes, quite reminiscent of the Youngbloods production. *California Earthquake*, one of his best tracks, was only released as a single and announces the "Big One" with a devastating fuzz guitar solo and good lyrics ("My advice to you is to keep your feet off the ground. As long as you're flying, you won't tumble down"). Among his usual back-up group, Norman Mayell and William "Truckaway" Sievers were both former members of The Sopwith Camel. Several guests played on his albums: two Charlatans (Dan Hicks and Richard Olsen), Mark Naftalin (Butterfield Blues Band/Mother Earth), Ry Cooder, Cyrus Faryar (Modern Folk Quartet, Zodiac Cosmic Sounds), Jerry Yester... His last album, *Petaluma*, in 1972, has a great sleeve with an eight page leaflet (with cartoons, kids, chicken, sheeps, goats and pig pictures!) and clearly announces that **Greenbaum** had decided to settle in Petaluma to pursue his life on the farm with his family (*Grade A Barn*, *The Day The Well Went Dry*, *Dairy Queen*...). The album is more acoustic than the two other ones.

Spirit In The Sky has been reissued and covered many times, including a U.K. hit for Dr. & The Medics but **Greenbaum** apparently left the music business for good.

(Stephane Rebeschini)

Greenwood, Curlee and Thompson

TOP

Personnel:

- CURLEE A
- GREENWOOD A
- CLYDE THOMPSON A

ALBUM:

1. (A) ONE TIME ONE PLACE (No label) 1972 R3

This local Minnesota electric folk album contained a couple of great Eastern - influenced tracks. The privately pressed release included an insert with lyrics and photos.

Greer

TOP

Personnel:

- DAN DIXON vcls, bs A
- JIMMY GLASGOW drms A

- MICHAEL GREER gtr, keyb'ds, vcls A
- ROBERT KIRKLAND vcls, gtr A
- WESLEY LOCKE drms A
- DAVID NIBLOCK bs A
- MARTY STOUT piano A

ALBUM:

1. (A) BETWEEN TWO WORLDS (Sugarbush 109) 1973 R3

Excellent guitar/organ led progressive hard rock album. The long track *Nights Of Dreams* with it's dreamy, atmospheric quality and treated vocals will appeal to psych fans... this track and one other were recorded in Spring 1971, the remainder in Spring 1973. The group were from North Carolina. (Clark Faville)

The Gregorians

TOP

Personnel incl:

JIM BRICKNER	A
GREG BURNETT	A

45:

1	Dialated Eyes/Like A Man	(ABC Paramount 11225)	1969

From Cleveland, Ohio they were formerly called The City Squires. Apart from pulsating keyboard effects that means it's often tagged as 'psych', *Dialated Eyes* is a provocative folkie protest-rock that targets the sins visited by drink-addicted parents on their offspring:-

> "Drunken father beats his son for sipping at his beer,
> Will this hypocritical society we fear,
> Come to pass,
> To pass...
> another ice-cube for their glass,
> And his mother with the dialated eyes."

A sobering cut, recently compiled on *Fuzz, Flaykes And Shakes Vol. 1*. The flip is brassy pop-rock with a religious slant.

(Max Waller/George Gell)

Dale Gregory and The Shouters

TOP

45:

1. Did Ya Need To Know/I Remember (B-Sharp 271) 1965

Hailed from Sioux Falls, South Dakota with this garage rock 45. They later became Those Of Us. *Did Ya Need To Know* is aired on *Roots 66, Vol. 1*.

The Gremlins

Personnel incl:

KARL GEBHARDT aka KARL X BLUE	A

45:

1	Treat Her Right / No Surf	(Liverpool)	1965

From the Chicago area, Karl Gebhardt (Kal-X-Blue) went on to play in Something Wild.

The Grey Stokes

45:

1. The Legend of Tarzan/? (Tri Con 2290) 196?

From the District of Columbia, this punk out it's primitive recording of *The Legend of Tarzan* can be heard on the *Signed D.C.* compilation. Its simplicity is rather appealing.

Griffin

Personnel:

- VINCE MORTON keyb'ds A
- JERRY BROWN drms A
- BRUCE BENTLEY gtr A

ALBUM:

1. (A) THE WORLD'S FILLED WITH LOVE (ABC ABCS 634) 1968

45:

1. Murder In The Cathedral/World's Filled With Love (ABC 11064) 1968

A flower-power good-time outfit. *Magic Carpet Ride*, not the Steppenwolf song, is one of the few highlights on their album, which is a very minor collectable.

Griffin

Personnel:

M. BRADY	bs, vcls	A
G. DUCKWORTH	gtr, vcls	A
G. GREEN	drms, vcls	A
(JOHN D'ANDREA	flute	A)

(JACK ARNOLD	perc	A)
(GEORGE CLINTON	keyb'ds	A)
(CECIL HUNT	perc	A)

ALBUM:

1(A)	GRIFFIN	(Romar RM-2001)	1972

45:

1	Mississippi Lady/?	(Romar 707)	1972

Another **Griffin**, whose only album was released on the small Romar label and produced by John D'Andrea and Bob Marcucci. Recorded in Los Angeles, it include covers of Neil Young's *Down By The River* and Noah's *World Band*.

Duckworth was a competent guitarist but the group obviously doesn't have a precise style and navigates between blues rock, Doobie Bros style, to funk, psyche and pop with strings and the album is clearly overproduced.

In Spite Of What's Going On is the strongest track but the result is better avoided. George Clinton, who played the keyboards, is not the Parliement/Funkadelic leader but a Californian musician who leaded Timber and is present on countless records.

(Stephane Rebeschini)

The Grifs

45s:

1. Catch A Ride/In My Life (AMG 1002) 196?
2. Catch A Ride/in My Life (5-D 007) 196?
3. Northbound/Keep Dreamin' (Palmer 5025) 1968

These three 45s were this obscure Michigan band's only stabs for stardom. *Catch A Ride*, by far the poppier of the two has resurfaced on *Michigan Mayhem Vol. 1* (CD) and *Psychedelic Unknowns, Vol. 5. Back From The Grave, Vol. 7* also features *Keep Dreamin'*, a really snarlin' throaty, punk screamer.

(Max Waller)

The Grim Reapers

45:

1. Two Souls/Joanne (Chalon 1003) 1966

A mid-sixties garage band from Los Angeles. *Two Souls* can be heard on *Highs In The Mid-Sixties, Vol. 2* and *Garagelands Vol.1* (LP). The flip, *Joanne* has resurfaced on *Garagelands Vol. 2* (LP) and both sides feature on *Garageland Vol. 1* (CD).

(Max Waller)



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Grodeck Whipperjenny *to* Group Therapy

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Grodeck Whipperjenny
- The Grodes
- The Groop
- Grootna
- Gross National Productions
- Groundspeed
- The Group
- The Group
- Group Axis
- Group "B"
- Groupies
- Groupies
- The Group Image
- Group Inc.
- Group Therapy
- Group Therapy

Grodeck Whipperjenny

TOP

Personnel:

- DAVE MATTHEWS piano, organ, trb A
- KENNY POOLE gtr, vcls A
- MICHAEL MOORE bs A
- JIMMY MADISON drms A
- MARY ELLEN BELL vcls A

ALBUM:

1. (A) GRODECK WHIPPERJENNY (People PS-3000) 1970
2. () SECOND SECRET ALBUM (Le Fumme Angelo no #) 1997

NB: (1) was recently reissued on vinyl.

Recorded in Cincinnati, Ohio, this album was co-produced by Dave Matthews and Ron Lenhoff and was released on James Brown's People label. It's a superb psychedelic/progressive effort which is full of imagination and fresh ideas. Every track is excellent in its own right making it difficult to identify highlights, but *Conclusions* is a superb

instrumental and *Evidence Of The Existance Of The Unconscious* has fine keyboards and makes interesting use of echoed vocals and discordant guitars.

Grodeck Whipperjenny also appeared as the backing band on James Brown's *Sho Is Funky Down Here* album recorded at or right around the same time. They also backed Brown on a non-album 45 recorded at the same session which included the first version of *Talkin Loud and Sayin Nothin*. This 45 was later withdrawn.

The *Second Secret Album* is an Italian limited edition (of 300) reissue of material recorded up to 1971 and apparently issued 'under another name' which is not revealed. Can anyone enlighten us? Is it **the** James Brown album under a different name?

(Vernon Joynson/Matt McClellan / Max Waller)

The Grodes (Tongues of Truth/Spring Fever)

TOP

Personnel:

- MANNY FREISER vcls, gtr A B C D
- DALE SMITH ld gtr, vcls A B C D
- RICH COTA ROBIES bs A B C D
- RICK LUST keyb'ds A B C
- JOHN WHITE drms A
- RICH MELLINGER drms B C D
- KEITH CRAIG trombone, keyb'ds C D
- PATTI McCARRON

ALBUM:

1. (A-D) ROUGH DIAMONDS: HISTORYOF GARAGE BAND MUSIC VOL 2 THE GRODES/TONGUES OF TRUTH (Voxx 200.010) 1984

45s:

1. Uh Huh Girl/I Won't Be There (Tri-M 1001) 1965
2. Cry A Little Longer/She's Got What It Takes (Tri-M 1002) 1966
3. Love Is A Sad Song/I've Lost My Way (Rally 505) 1966
4. * Let's Talk About Girls/You Can't Come Back (Current 112) 1966
5. What They Say About Love/Have Your Cake And Eat It Too (Impression 114) 1967
6. Give Me Some Time/Give Me Some Time (instru.) (Splitsound SSDG 4) 1967
7. + Sand/Give Me Some Time (Splitsound SSDG 8) 1968

* As Tounges Of Truth. + As Spring Fever.

Originally known at The Hustlers this band changed their name to **The Grodes** one drunken night in Phoenix in 1965. They were one of Tucsons's finest in the mid to late sixties. Their first two 45s were issued on a record label which their leader Manny Freiser formed with LA promotion man Mike Borchetta and a friend of his, actor Cass Martin. So they called it Tri-M (Manny, Mike, Martin) records. The first 45 climbed to 32 on the local KTKT chart

and from hereon KTKT DJ Don Gates became their manager, producer and mentor.

Love Is A Sad Song, a pop ballad, recorded at Audio Recorders, Phoenix, was their biggest chart and sales success. Released in May 1966 it reached No 5 in the KTKT charts. However, **The Grodes** fell out with Don Gates when he announced that their version of *Let's Talk About Girls* which was actually written by Manny was by The Tongues Of Truth without consulting them about this change of name. They sacked him and the 45 reached No 37 in the KTKT charts.

Keith Craig came in on trombone for *(It's True) What They Say About Love* and later replaced Lust on keyboards, but this particular 45 made little impression. *Give Me Some Time* was their big production number, recorded over a period of three or four months - it was a Top Ten hit in Tucson. Their final 45 was recorded under the name *Spring Fever* with the band undecided whether to move to LA to advance their career or remain in Tucson. Around this time Patti McCarron, a girl singer, joined the band and she and Freiser left the band to head for LA in August 1968 where Patti signed for Liberty and released a 45 *Love Theme From Romeo And Juliet*. Manny signed to United Artists issuing a 45 *On To LA* / *I Went To California* (Barnaby ZS7 2044) which was recorded in 1969 but not released until 1971.

In August 1970, Patti and Manny married. They also formed the duet Fire and Rain, recording an LP for Mercury in 1973 and a single, *Hello Stranger* which reached No 100 in Billboard in May 1973. They also recorded a version of *Born Free* for MGM and an LP for 20th Century which was never properly promoted.

The Voxx compilation contains all their 45s except the instrumental version of *Give Me Some Time* and also has excellent liner notes on **The Grodes'** history written by Manny Freiser which this article is based on. It also includes a previously unreleased version of *I Won't Be There* which Manny had recorded in LA in 1964 with a different band which included Gary Paxton (gtr) and Mike Friedman (drms). It was produced by Jerry Kasenetz, who later produced a number of successful bubblegum acts such as Ohio Express and 1910 Fruitgum Company.

Dale Smith became the successful owner of a Tucson Construction Company, Rich Cota Robies now works as a credit executive with a San Diego hospital, Rick Lust went in the U.S. Air Force later becoming a commercial pilot and Keith Craig is a carpenter in Tucson. Manny Freiser's *Let's Talk About Girls* was later covered and made famous by The Chocolate Watchband whose version can be found on the *Nuggets* compilation. *Pebbles (CD) Vol. 1* includes a version by The Tongues of Truth.

Other compilation coverage has included: *Cry A Little Longer* on *Acid Dreams Epitaph* CD, *Acid Dreams - The Complete Collection* and *Pebbles Box Set*. It was also covered by Yard Trauma on their *Music* and *Must've Been Something I Took Last Night* albums. *Love Is A Sad Song* is also the feature track on *Love Is A Sad Song Vol. 1*.

(Max Waller)

The Groop

Alright (the title has been suggested by the compilers), from an acetate, has resurfaced on *Back From The Grave, Vol. 8* by this unknown garage band. It was recorded at The A&T Studios in Toledo, Ohio.

Grootna

Personnel:

JACK BONUS	sax	A

KELLY BRYAN	bs	A
SLIM CHANCE	gtr, vcls	A
DEWEY DAGREAZE	drms, vcls	A
ANNA RIZZO	vcls, ld finger	A
VIC SMITH	gtr, vcls	A
RICHARD SUSSMAN	piano	A

ALBUM:

1(A)	GROOTNA	(CBS C 31033)	1971

Grootna was the first group Marty Balin produced after he'd left Jefferson Airplane. The result was an excellent West-Coast album, with strong instrumental parts and good vocals. Unfortunately, it was a total commercial failure.

Dewey Dagreaze was in fact Greg Dewey, the former Mad River / Country Joe drummer. Before **Grootna**, he had been backing Country Joe with Vic Smith and Richard Sussman. Sussman had also been in Elephant's Memory.

Slim Chance was probably Austin De Lone who co-wrote several songs on this album and later played with Eggs Over Easy, a country rock act.

(Stephane Rebeschini)

Gross National Productions

TOP

ALBUM:

1	P FLAPS AND LOW BLOWS	(Metromdia KMD 10??)	1972

A weird good time rock group with interesting guitar interludes between tracks.

(Stephane Rebeschini)

Groundspeed

TOP

45:

1. In A Dream/L-12-East (Decca 32344) 1968

From Cambridge, Massachusetts. This is a wonderful progressive/psychedelic 45. Very Anglophile, it'll appeal more to fans of the U.K. *Rubble* series than, say, *Pebbles* acolytes. *In A Dream* can also be experienced on *Relative Distance* and *World Of Acid*.

(Max Waller).

The Group

45:

1. Why Does My Head Go Boom?/514 Bathtub (Freak SS-9240-01) 1967

This slice of psychedelia was the work on an Eastern Iowa band. They travelled to Iowa City to record it. You can check out the 'A' side on *The Midwest vs The Rest, Vol. 1*. It's nothing special though.

(Max Waller)

The Group

Personnel incl:

- R. SHARP

45:

1. Yesterday Is Today/Tell Me Why (Shore Bird 1013) 1968

Came out of Oklahoma City with just this one 45 which features some nice fuzz guitar.

Group Axis

45:

1. Not Fade Away/Smokestack Lightning (Atco 6642) 1969

Originally from West Texas, this band were based in LA. The 'A' side of this 45 became the title of Doug Hanner's superb Texas music magazine, and has recently been compiled on *Incredible Sound Show Stories Vol. 8*.

Group "B"

Personnel:

- DAVE DAMRELL A
- ROGER HILLE A B
- JIM KING A
- JACK MAY A B
- DANNY MIHM drms B
- DICKIE PETERSON B

- JERRI PETERSON B

45s:

1. Stop Calling Me/She's Gone (Scorpio 402) 1965/6
2. I Know Your Name Girl/I Never Really Knew (Scorpio 406) 1966

Looking back, Fantasy's Scorpio label managed to pick up quite a few of the "about to happen" bands on the San Francisco scene - notably The Grateful Dead and pre-Creedence Clearwater Revival Golliwogs. Amongst the 'also-rans' we find this Davis, Ca. outfit whose inclusion is more for historical than musical reasons. Dave Damrell went on to Kak. Drummer Danny Mihm also played for Andrew Staples and for The Whistling Shrimp Blues Band before being persuaded by Cyril Jordan to join the Flamin' Groovies. Dick Peterson would of course go on to team up with Oxford Circle's Paul Whaley plus Leigh Stephens to become brainblasters Blue Cheer.

All four of the bands 45 cuts also appear on Big Beats' *The Scorpio Records Story*; although a different, fluteless version of *I Never Really Knew* is included rather than that which appears on the 45.

(Max Waller)

Groupies

Personnel incl:

- GORDON McLAREN
- PETE HENDLEMAN
- BOBBY CORTEZ
- RONNIE PETERS

45:

1. Primitive/I'm A Hog For You (Atco 6393) 1965

This punk quintet came from New York. The 'A' side, a Stones-influenced slow tempo number, resurfaced on *Pebbles, Vol. 10, Get Primitive (The Best of Pebbles)* and *Bom Bad (Songs The Cramps Taught Us)*. The flip can be found on the *Ear Piercing Punk* and *Pebbles Box Set* compilations. They held a residency at Manhattan's Scene Club for a while.

The Groupies

ALBUM:

1 THE GROUPIES (Earth Records ELPS-1000) 1969

Subtitled "The girls heard on this record report their actual life experiences, feelings and opinions within the pop music scene", this album is a documentary about the groupies, produced by Alan Lorber, the man behind the Boss-Town sound (Chameleon Church, Puff, Ultimate Spinach) and **Robert "Bobby" Callender**. It doesn't

contain music, only spoken vocals with some sound effects and came with an insert which is interesting for its glossary, with the definitions of "stoned", "out of it", "plaster casters" plus many other "in" or crude expressions.

(Stephane Rebeschini)

The Group Image

Personnel:

- FREDDY KNUCKLES A
- PROFESSOR LEON LUTHER RIX A
- DR HOK A
- BLACK DOUG A
- WILLIAM GUY MERRILL A
- SHEILA DARLA A

ALBUM:

1. (A) A MOUTH IN THE CLOUDS ASKS: WHAT TIME ARE U? (Community A-101) 1968

45:

1. Hiya/? (Community 3200) 1968

A hippie outfit from New Jersey. *Hiya*, a shorter version of an album track can be heard on *Pebbles, Vol. 14*. The high pitched, often manic vocals, make this song at least rather a novelty. At times it recalls Tim Buckley in his prime. *Hiya* is the outstanding track on an inconsistent album which has its moments. There is also some fine guitar work on *Moonlight Dip* and *Aunt Ida* and on *Banana Split*, which is quite trippy in places. Definately worth a listen.

The album was produced by Vinny Testa, Shadow Morton (aka Shadow Mann) and John Linde and recorded in NY. All the tracks where penned by the group.

Leon Luther Rix went on to play with Buzzy Linhardt.

(Vernon Joynson / Stephane Rebeschini)

Group Inc.

45s:

1	Like A Woman/Just Call Me Up	(Staff BP-177)	1966
2	Like A Woman/Just Call Me Up	(Freeport 1008)	1966

This Gary, Indiana outfit embraced the late '64-to-'65 Invasion and Merseybeat sounds for their sole 45, but were a little late to catch that wave. Despite this it was picked up by the Freeport label, best known for its releases by the Five Emprees.

Compilation appearances have included:- *Like A Woman* on *Highs In The Mid-Sixties, Vol. 4* and Pebbles, Vol. 6 (CD); and *Just Call Me Up* on *Midnight To Sixty-Six*.

(Vernon Joynson/Max Waller)

Group Therapy



Personnel:

- TOMMY BURNS vcls A
- ART DEL GUDICO gtr, bs A
- JERRY GUIDA organ A
- RAY KENNEDY vcls A
- MICHAEL LAMONT drms A

ALBUMS:

1. () PEOPLE GET READY FOR GROUP THERAPY (RCA LSP-3976) 1968
2. () 37 MINUTES OF GROUP THERAPY (Philips PHS 600303) 1969
3. () YOUR IN NEED OF GROUP THERAPY (Philips PHS) 1969

45s:

1. People Get Ready/Who'll Be Next (RCA Victor 9527) 1968
2. Can't Stop Lovin'You Baby/I Must Go (Philips 40598) 1969

A late sixties outfit. Unfortunately much of their material is of The Vanilla Fudge school - heavy soulful sludge. A typical example of this would be their cover of Ike and Tina Turner's *River Deep.... Mountain High* on their second album. The formula occasionally worked well, particularly on *Can't Stop Lovin' You Baby*, also from their second album. Collectors are beginning to show some interest in their albums but I wouldn't recommend them.

In 1975, Ray Kennedy formed KGB with Mike Bloomfield and Barry Goldberg. After this failed, he became a session background singer and released a decent solo album in 1980 *Ray Kennedy* (CBS).

The **Group Therapy** moniker was used by at least four bands in the '60s.

(Vernon Joynson)

Group Therapy



Personnel:

PETER GERDA GUILKERS	A
JULES	A
MARTY	A
BUTCH	A
JOHN	A

45:

1	Silhouetted Summer Dream / You Haven't Lived	(Parasonic 48)	1967

NB: (1) copies came with a promo folder.

Formed in 1958 in Holland, this band were previously known as the G-Brothers. They went to Australia in the early 60s, then toured all over Europe in 1964-5. In 1966 they hit the US where they were 'affectionately tagged "The Crazy Dutchmen" '. They stayed in Nashville just long enough to cut this 45 on a small label before the travel-bug took them on to the West Coast.

Silhouetted Summer Dream is a wistful and soppy harmony-pop ballad - rather out of place on Psychedelic Crown Jewels Vol. 3.

(Max Waller/Roger Maglio)



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Growing Concern *to* Gypsy Trips

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Growing Concern
- Peter Grudzien
- Gryphon
- The Gs
- Lenis Guess
- The Guilloteens
- Guise
- Guitar Ensemble
- Guns and Butler
- Sandy Gurley
- The Gurus
- Margo Guryan
- Arlo Guthrie
- Guys Who Come Up From Downstairs
- Gwydion
- Gypsy
- The Gypsies
- Gypsy Boots
- Gypsy Trips

Growing Concern



TOP

Personnel:

- RALPH WILLIAMS drms A
- PETE GUERINO gtr,vcls A
- RALPH TOMS gtr A
- JOHN PEDLEY bs A
- DAN PASSAGLIA keyb'ds, vcls A
- BONNIE MacDONALD vcls A
- MARY GARSTKI vcls A

ALBUM:

1. (A) THE GROWING CONCERN (Mainstream S/6108) 1968

NB: (1) was repressed in 1989 and is also available on CD (Golden Classics Rebirth GRC 003) 1996.

45:

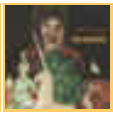
1. Tomorrow Has Been Cancelled/A Boy I Once Knew Well (Mainstream 685) 1968

The above psychedelic rock album is one of the better Mainstream issues. Side one opens with *Hard Hard Year*, full of pleasant vocal harmonies and melodic guitar work. *Edge Of Time* is an uptempo number with great guitar work. *Tomorrow Has Been Cancelled* and *A Boy I Once Knew Well* both feature harmonised vocals and some great guitar. Side two relies more on covers. There's some great guitar playing in their version of *Mister You're A Better Man Than I* and in *Other Side Of Life* and they've an individual interpretation of Steve Still's *Sit Down I Think I Love You*.

An EP accompanying "Le Rock Psychedelique Vol.1" book also features *What Kind Of Life*.

(Vernon Joynson / Max Waller)

Peter Grudzien



TOP

ALBUM:

1. THE UNICORN (P.G. 101) 1974 R3/4

The album is a very rare and unusual psychedelic folk album. **Grudzien** came from New York and some collectors rate his album, which incorporated bits of stolen classical, blue-grass and electronic experiments, very highly indeed. It has recently been reissued on CD by the Parallel World label with six bonus tracks.

Gryphon

TOP

Personnel:

1. GEOFFREY GIBOR perc, gtr, vcls A
2. LARRY LATIMER bs, vcls A
3. RICK SMADE ld gtr A

ALBUM:

1. (A) GRYPHON (NR 12497) 197?

Geoffrey Gibor seems to have been the creative force behind this group, having written the music and lyrics to most of the tracks on their album. The heavier rock cuts on the album are the best and feature some fine guitar work with *Motel Mama, You Really Need Me There* and *Lady* among the finer moments.

The Gs

TOP

45:

1. Cause She's My Girl/There's A Time (Young Generation 108) 1966

An average punk band from Denton in Texas judging by the flip of this 45, which can be found on *Texas Punk, 1966: Vol. 9*, *Garage Punk Unknowns, Vol. 4* and *Acid Visions Vol. 3* (triple CD).

(Max Waller)

Lenis Guess

TOP

Personnel:

TERRY BACON	gtr	A
LENIS GUESS	vcls	A
JERRY JAMES	bs	A
CHRIS KYPROS	organ	A
"STINKY" VANN	drms	A

45s:

1(A)	Just Ask Me / Workin' For My Baby	(Legrand 1042)	1966
2(A)	Just Ask Me / Workin' For My Baby	(SPQR 1102)	1966
3	What Can I Do But Cry / In My Room	(Legrand 1044)	1967
4	Some Woman's Bedroom / Just Like Me	(Legrand 2001)	196?
5	Working For My Baby / Old ...	(New Faces '68 101)	1968
6	Thank Goodness Gotta Good Woman / Too Many Nights	(Peanut Country 1002)	196?

A regular on the Norfolk, Va. scene since 1958 and the Blue Beards, **Lenis Guess** was a soulful singer who recorded under the guidance of local scenemaker Frank Guida. The Guida/Guess partnership extended into songwriting, e.g. both sides of The Wild Thing's debut.

His own material is mainly outside our borders but check out *Aliens, Psychos And Wild Things* (CD) for the "soul-garage" sounds of *Workin' For My Baby*, which topped the local charts and featured Terry Bacon and Jerry James from The Psychos.

(Brent Hosier/Dr.Simon Trent D.S.U./Max Waller)

The Guilloteens

TOP

Personnel:

JOE DAVIS	A
LADDIE HUTCHERSON	A
LOUIS PAUL Jnr.	A

45s incl:

1	I Don't Believe (Call On Me)/Hey You	(HBR 446)	1965

2	For My Own/Don't Let The Rain Get You Down	(HBR 451)	1965
3	I Sit And Cry/Crying All Over My Time	(HBR 486)	1966
4	Wild Child/You Think You're Happy	(Columbia 4-43852)	1966
5	I Love That Girl/Dear Mrs Applebee(PS)	(Columbia 4-44089)	1967

Elvis Presley once cited this Memphis-based trio as his favourite local band which instantly led to a deal with the HBR label. They recorded quite extensively during 1965-66 and toured widely but success eluded them and plans for an album were scrapped.

Most of their self-penned material certainly appealed to their fellow garage bands if not the record buying public - Five Of Us' version of *Hey You* can be heard on *Boulders, Vol.8*; The Moonrakers' cover of *I Don't Believe* on *Highs In The Mid-Sixties, Vol. 18*. Unfortunately the later material was not penned by the band and degenerated into bland pop, *Crying All Over My Time* for example is a rather wimpy sounding garage effort. Of their material worthy of note - *I Don't Believe* is a decent jangly folk-rock ditty; *For My Own* is Byrdsy garage pop; *I Sit And Cry* is excellent tough garage-beat A-la Gants.

Louis, who left the band after *For My Own* recalls:-"We were working with Phil Spector when our manager signed us with HBR... I grew up with Elvis, he used to call me 'Highschool'. We hung out on the movie set with him when we weren't working. He was a wonderful person, we had a lot of fun, I miss him. **The Guilloteens** were his favorite band at that time and he used to come to the Red Velvet Lounge to hear us play. He had a place there in the corner where he could sit unnoticed."

Hey You was also covered in 1981 by Jonny Sevin (*Sounds Of Now* 80s comp).

Laddie Hutcherson still lives in Memphis.

Compilation coverage has included:- *Hey You* on *Diana's Rooten Tooten Rock And Roll Party* and *Everywhere Chainsaw Sound*; *Crying All Over My Time* on *Highs In The Mid-Sixties, Vol. 8: The South*; *Wild Child* on *Mind Blowers*; *For My Own* on Leaving It All Behind.

For more information, check out Louis Paul Jr's Guilloteens website: http://sites.netscape.net/louispauljr/guilloteens

(Max Myndblown)

Guise

Personnel incl:

- GREG HOELTZEL
- MIKE KRENSKI
- MITCHELL
- RAY SCHULTE
- WHARTON

45s:

- Long Haired Music/When You're Sorry (Musicland USA 20011) Feb/Mar. 1967 123
- Half A Man/Chumpy McGee (Musiciand USA 20015) 1967 -

- Time/News (Musicland USA 11 4) 1967
- Girl, Make Up Your Mind/Nothing Else But Love (Atco 6599) 1968

An obscure St. Louis, Missouri outfit, who evolved out of **Bob Kuban and The In-Men**. Their *Time/News* is interesting to psych pop collectors - *Time* is sorta Brit-pop-psych with Turtles harmonies whilst *News* has a tougher edge with some gruff guitar and a pulsating beat. Unfortunately the Atco 45 saw them drift towards the Blood, Sweat and Tears school of soul-rock.

Ray Schulte was an early member of this band, though we don't know whether he played on any of the 45s. He was of course later the main guy in the excellent late-sixties combo Touch.

Time has resurfaced on *Incredible Sound Show Stories Vol. 8* whilst *News* has also been compiled on *Brainshadows Vol. 2* CD.

(Max Waller/J. Gold)

Guitar Ensemble

TOP

ALBUM:

1 YOU-N-YOU (Private Pressing) 1971

A Christian guitar rock group.

(Stephane Rebeschini)

Guns and Butler

TOP

Personnel:

- PAUL COHEN gtr A
- PETER COHEN bs A
- LENNY FEDERER violin, viola A
- JEFF LYONS vcls, gtr A
- RICHARD PLOSS flute, sax A
- PETER TUCKER drms A

ALBUM:

1. (A) GUNS AND BUTLER (Cotillion SD 9901) 1972

A very marginal case for inclusion because this is an underrated progressive as opposed to garage or psychedelic album. An unusual combination of instruments works well with all tracks interesting and a couple particularly good - all were penned by the group. An all Jewish line-up with a hint of traditional Jewish music in their sound. Closely followed by Lloyd Grossman, who co-produced the album and wrote the sleeve-notes.

Sandy Gurley

ALBUM:

1	SANDY GURLEY	(Tower ST 51??)	1969 SC

A San Francisco hippie singer in the Janis Joplin style, with a competent back-up group using fuzz guitar.

(Stephane Rebeschini)

The Gurus

Personnel incl:

PANKIN	A
N. SCHNEIDER	A
J. TALBOT	A

ALBUM:

1	THE GURUS ARE HERE!	(United Artists UAS 6563)	1967

NB: (1) was advertised but does not appear to have been released.

45s:

1	Blue Snow Night/Come Girl	(United Artists 50089)	1966
2	It Just Won't BeThat Way/Everybody's Got To Be Alone Sometime	(United Artists 50140)	1967

A mid-sixties outfit who have been variously reported as coming from New York and Los Angeles. Both sides of the first 45 are Eastern-influenced, the vocals are rather reminiscent ot Kaleidoscope. The second 45 is rather more poppy - the 'A' side is a cover of a Critters' song.

Erik Lindgren's liner notes for *A Heavy Dose of Lyte Psych* (which includes *It Just Won't Be That Way*), says that the band consisted of five music majors from the New York area, who recorded several tracks for the above album, but that United Artists pulled the plugs, after the 2nd 45 stiffed. Their first 45 came in a pic sleeve. *Come Girl* has also resurfaced on *A Trip On The Magic Flying Machine*.

It's way past time someone issued this LP on the strength of the 45s alone.

(Max Waller)

Margo Guryan

ALBUM:

1	TAKE A PICTURE	(Bell)	1968

NB: (1) reissued on CD in Japan (Trattoria) 199?

45:

1	Spanky And Our Gang/Sunday Mornin	(Mala 12002)	1968
2	Take A Picture/What Can I Give You?	(Mala 12020)	1968

A soft psych singer, who wrote *Sunday Mornin*, a hit for Spanky and Our Gang. The non LP 'A' side was a "thank you" for recording her song.

(Stephane Rebeschini/David Rosner)

Arlo Guthrie

TOP

ALBUMS:
(up to 1969)

1	ALICE'S RESTAURANT	(Reprise)	1967
2	ARLO	(Reprise)	1968
3	RUNNING DOWN THE ROAD	(Reprise RS6346)	1969

NB: These albums were also released in the U.K. and France. (1) has been reissued several times.

45s:

1	Motorcycle Song/Now And Then	(Reprise)	1967
2	Motorcycle Song, pt 1/pt 2	(Reprise)	1968
3	Coming In To Los Angeles/?	(Reprise)	1969

Son of the legendary Woodie Guthrie, Arlo appeared in 1967 with *Alice's Restaurant Massacree*, an eighteen-minute underground hit. His first album was well received and a movie was later made out of the song themes. His following effort *Arlo*, was live and is not recommended. **Guthrie** then teamed up with Lenny Waronker and Van Dyke Parks and *Running Down The Road* was recorded with two Byrds (Clarence White and Gene Parsons), Ry Cooder, Jim Gordon, James Burton, Jerry Scheff (Holy Mackerel), John Pilla and Chris Ethridge. Essentially folk and country rock oriented, it contains two songs of interest: the dope-smuggling anthem *Coming In To Los Angeles* and the strange title track with its chiming guitars recorded with lots of echo.

Arlo Guthrie performed at Woodstock and a live version of *Coming In To Los Angeles* can be found on the 'Woodstock' film and soundtrack. Still working with Cooder, Clarence White and various folk and country-rock musicians, his other albums are out of the scope of this book.

(Stephane Rebeschini)

Guys Who Come Up From Downstairs

TOP

45:

1. Growth/Nothing We Can Do (Disc-Guys 6836) 1968

You'll find *Growth* on *Hipsville 29 B. C.* and *Ear Piercing Punk* (CD). Blatant stuff from Cedar Rapids, Iowa. (Max Waller)

Gwydion



Core Personnel:

- DANA CORBY vcls, gtr, dulcimer A
- GWYDION vcls, gtr A
- RADIMUS RAGWEED vcls, bs A
- HUGIN REDBEARD vcls, gtr, mandolin A
- ED REEDY drms A
- (and guest musicians)

ALBUM:

1. (A) SINGS SONGS FOR THE OLD RELIGION (Nemeton) 1975 R2

NB: (1) reissued in the U.K. on Psychedelic Archives in 1995 and also reissued on CD, together with his 1981 album *The Faerie Shaman* as *The Music Of Gwydion* 1998.

An Oakland, California band whose acid folk album, on which **Gwydion** is backed by the Wicca Blues Band, is notable for an outstanding cover photo and one great track called *Sungod*. Not that expensive to obtain in the U.S.A., it seems to have been considered a mega-rarity in Europe, which resulted in its reissue.

Gypsy

Personnel:

- JAY EPSTEIN drms A
- JAMES C. JOHNSON vcls, gtr A B
- DONI LARSON bs A
- ENRICO ROSENBAUM vcls, gtr, perc A B
- JAMES 'OWL' WALSH vcls, keyb'ds, perc A B
- RANDY GATES vcls B
- BILL LORDAN drms B

ALBUMS:

1. (A) GYPSY (dbl) (Metromedia M2 1031) 1970
2. IN THE GARDEN (Metromedia KMD 1044) 1971
3. (B) ANTITHESIS (RCA VICTOR LSP-4775) 1972
4. UNLOCK THE GATE (RCA VICTOR APL1-0093) 1973
5. AMERICAN GYPSY (CHESS 60034) 1975

6. THE JAMES WALSH GYPSY BAND (RCA VICTOR AFL1-2914) 1979

NB: (5) as by **American Gypsy**, (6) 6 as by **The James Walsh Gypsy Band**.

45s:

1. Dead And Gone / Here In My Loneliness (Cognito 008) 196?/7?
2. Gypsy Queen Part III / Dead And Gone (Metromedia 202) 1970
3. As Far As You Can See / Here In The Garden (Metromedia 228) 1971
4. Day After Day / Lean On Me (RCA Victor 74-0862) 1972
5. Don't Bother Me / Make Peace With Jesus (RCA Victor 74-0933) 1973
6. Need You Baby / Precious One (RCA Victor APB0-0036) 1973
7. Don't Stop For Nothin' / Magic In My Life (Dore 907) 1975
8. Cuz It's You, Girl / Bring Yourself Around (RCA Victor 11403) 1978
9. Love Is For The Best In Us / Don't Look Back (RCA Victor 11480) 1979

NB: (8) and (9) as by **The James Walsh Gypsy Band**.

This long-lived outfit evolved out of Minneapolis' Underbeats, who'd been wowing them in the Midwest since the early '60s. Given the prodigious output under their various monickers, latterly as **American Gypsy** and **The James Walsh Gypsy Band**, they must have enjoyed much success but have retained a relatively low profile in collectors circles since, apart from entries in Tom Tourville's ground-breaking Minnesota Rocked discography. They may have relocated to California at some point, since their early LPs were recorded there. The first double album is full of originals, which are psychedelic in mood with West Coast jazz-rock influences and some Southern rock tinges. One of the second LP's highlights is *Another Way*, an Eastern influenced jam which sounds not unlike early Santana - it's featured on the *Journey To The East* compilation.

The third album is more mainstream and not as good. It does consist entirely of originals, the better tracks being *Facing Time*, *Young Gypsy*, *Antithesis* and *Money*. Enrico Rosenbaum was the chief creative force behind **Gypsy**, and sadly later committed suicide. James Walsh led several reformations in later years, and now works in a recording studio in Minneapolis doing independent production projects. Bill Lordan went on to work with Sly and The Family Stone, and later had a long-lasting relationship with Robin Trower, touring and recording with Trower for many years.

(Max Waller / Vernon Joynson / Richard King / Bill Cafruny)

The Gypsies

TOP

45:

1. Look For The One That Loves You/Oh Girl (Caprice 607V-8442) 1965

This punk 45 was the work of 15 year olds from Bryan Adams High School in Dallas. The flip can be found on *Texas Punk, 1966.- Vol. 9*. It's a forgetable sort of dance record. Caprice was a subsidiary label of Vandan.

Gypsy Boots

45:

1 Havin a Love In/ ? (Sidewalk) 1968

An unknown group, but a promising song title!

(Stephane Rebeschini)

Gypsy Trips

Personnel:

- ROGER TILLISON
- TERRYE TILLISON

45:

1. Rock'n'Roll Gypsies/Ain't It Hard (World Pacific 77809) 1965

Originally from Oklahoma but based in Los Angeles, the flip to this folk duo's 45 was covered by The Electric Prunes on their first 45. It has since been covered by Vancouver's Fiends on their 1992 *Zombie A Go Go* EP, and by Tim Gassen's Purple Merkins on the *Dig It* EP. *Rock'n Roll Gypsies* was also covered by Hearts and Flowers, on BOTH their Capitol LPs and latterly compiled on *Nuggets Vol. 10*. Teaming up with old friend and another Oklahoma emigre, Leon Russell - who now had a label "Viva" and adding J.J. Cale and you get The Leathercoated Minds' LP.

In 1970, Roger Tillison made one good album, *Roger Tillison's Album*,(Atco >SD-355), strongly influenced by The Band And Dylan. He also made further solo albums.

You can also find *Ain't It Hard* on *Pebbles, Vol. 9* (CD) and *Highs In The Mid-Sixties, Vol. 1*.

(Max Waller/Stephane Rebeschini)

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H. B. and The Checkmates *to* Half Tribe

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- H.B. and The Checkmates
- H.M.S. Bounty
- H.M. Subjects
- H.P. Lovecraft
- H.Y. Sledge
- Hackamore Brick
- Hackers
- Haircuts
- Hair Theatre
- Hal and The Prophets
- Half Pint and The Fifths
- Half Tribe

H.B. and The Checkmates

TOP

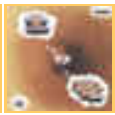
45:

1. Louise, Louise/Summertime (Lavender 1936) 1965

Hailed from Springfield, Oregon. The 'A' side has resurfaced on *Highs In The Mid-Sixties, Vol. 7*and *Boulders, Vol. 11*. Basically, they transposed the song into one about a girl and had the gall to claim the credit. The result, which was recorded live at the Cascade teen Glub, has not stood the test of time well.

(Max Waller)

H.M.S. Bounty



TOP

Personnel:

- MERRELL FANKHAUSER gtr, vcls A
- BILL DODD gtr A
- JACK JORDAN bs A
- LARRY MEYERS perc A

ALBUM:

1. (A) THINGS (Shamley SS 701) 1968

NB. (1) reissued on Time Stood Still (TSSLP2) 1985, and CD (Afterglow 015) 1995. Sundazed have also reissued the album on CD with extra tracks.

45s:

1. Things/Rich Man's Fable (Shamley 44006) 1968
2. I'm Flying Home/Girl (I'm Waiting For You) (Shamley 44008) 1969

This brief Fankhauser project was based in Los Angeles in 1968, after he and Dodd had earlier played with Fapardokly. In their time, **H.M.S. Bounty** often opened for Canned Heat, Electric Flag and the Paul Butterfield Blues Band. They split in early 1969 when Myers and Dodd left.

This album, which was reissued in 1985 by Cherry Red's subsidiary, Time Stood Still, is a melodic amalgam of both folk and acid rock. The latter being represented by the paranoid, *Lost In The City, Drivin' Sideways (On A One Way Street)*, with the vocalist recounting a bad trip and mystical numbers, like *Madame Silky* and *A Visit Wlth Ashiya*. The album is full of hooks, harmonies and sound effects that were typical of the period. The re-issue includes an additional track, *I'm Flying Home* - the B side from a 1969 45.

Fankhauser and Dodd both went on to form Mu, who also included Jeff Cotton, formerly of Captain Beefheart.

Fankhauser was one of the more interesting rock figures to emerge from Los Angeles in the late sixties. Moving to the West Coast from his birthplace of Louisville, Kentucky, he played with surfing outfits like The Sentinels and The Impacts (with Jack Jordan) and later with (Merrell and) The Exiles, prior to forming Fapardokly. Mu spent much of their time in Maui, Hawaii and were a pretty weird bunch. Fankhauser has also cut solo albums in 1976, 1983, and 1985, which are well worth investigation

Fankhauser suffered a heart aflack following an apparently outstanding concert appearance at Pismo beach, California in 1987 and for a while it was touch and go but he did fully recover.

H.M. Subjects

TOP

Personnel:

- JEFF ALLEN drms
- GEORGE HALL bs
- DANNY MURPHY vcls, bs, gtr, perc
- CARTER RAGSDALE vcls
- GEORGE WALDEN ld gtr
- JOHN WEATHERFORD rhythm gtr

45s:

1. Don't Bring Me Down Pt 1/Pt 2 (Saint 1001) 1966
2. Don't Bring Me Down (censored)/Don't Bring Me Down (uncensored) (Blue Saint 1001) 1966

This band were previously known as The Montells, who were responsible for *You Can't Make Me*, one of the finest primal R'n'B 45s, matching (if not out-doing) any early Pretty Things recording. From Miami, Florida, this 45 under the **H.M. Subjects** monicker, includes two versions of The Pretties' classic, which was censored for the line '... When I LAID her on the ground'. The uncensored version can also be found on the *Psychotic Moose And The Soul*

Searchers compilation or you can check out the censored version on *Good Roots* (aka *All Cops in Delirium*).

The recent retrospective LP *The Montells / The Evil* (Corduroy CORD 027, Australia 1997) contains all released plus some unreleased material, and so includes both versions of *Don't Bring me Down*. Highly recommended.

Jeff Allen also later played in Evil.

(Max Waller / Ivor Trueman)

H.P. Lovecraft



TOP

Personnel:

- GEORGE EDWARDS gtr, bs, vcls A B C D
- DAVID MICHAELS keyb'ds, vcls A B C D
- (KAL DAVID gtr A)
- (FRANK BARTOLI bs A)
- (FRED PAPPALARDO drms A)
- TONY CAVALLARI ld gtr B C D
- MICHAEL TEGZA drms B C D
- TOM SKIDMORE bs B
- JERRY McGEORGE bs C
- JEFF BOYAN bs,vcls D

ALBUMS:

1. (C) HP LOVECRAFT I (Philips 600252) 1967
2. (D) HP LOVEGRAFT II (Philips 600279) 1968
3. (C/D) AT THE MOUNTAINS OF MADNESS (dbl) (Edsel DED 256) 1988
4. (D) LIVE MAY 11 1968 (Sundazed LP 5004) 1991

NB. (1) was later reissued as *This Is H.P Lovecraft*. (3) is a compilation of their first two LPs plus their first single, (4) is also available on CD (Sundazed SC 11008). (1) and (2) were reissued on one CD (Britonic BRTACD 010) 1997.

Related Albums as Lovecraft:

1. VALLEY OF THE MOON (Reprise 6419) 1969
2. WE LOVE YOU WHOEVER YOU ARE (Mercury SRMI 1031) 1975

45s:

1. Anyway That You Want Me/ It's All Over For You (Philips 40464) 1967
2. Wayfaring Stranger/Time Machine (PS) (Philips 40491) 1967
3. White Ship (Part 1)/White Ship (Part 2) (Philips 40506) 1967
4. Keeper Of The Keys/Blue Jack Of Diamonds (Philips 40578) 1968
5. We Can Have It Altogether/Will I Know When My Time Comes? (Reprise 0996) 1971

6. I Feel Better/Flight (Mercury 73698) 1975
7. Ain't Gettin' None/We Love You (Mercury 73707) 1975

NB: (5), (6) & (7) released by Lovecraft.

George Edwards, an ex-folk troubadour who had cut a solo 45 for Dunwich, *Norwegian Wood/Never Mind, I'm Freezing*, and a raw cover of Bob Dylan's *Quit Your Low Down Ways*, that remained unreleased until its inclusion on Happy Tiger's *Early Chicago* compilation in 1971, was working as in-house session vocalist with Dunwich when this Chicago-based outfit was first assembled. Aside from David Michaels, the other three members of the band were borrowed from another Chicago ouffit, The Rovin' Kind. The name **H.P. Lovecraft** was appropriated from the deceased fantasy horror wrighter. This initial line-up (February 1967) was responsible for the first 45, although the flip side was a George Edwards solo outtake from the previous year. The group came together as a stable entity in the Spring of 1967 (line-up B), although Tom Skidmore soon made way for Jerry McGeorge, who'd previously played with The Shadows Of Knight and Dalek/Engham: The Blackstones. (Joe Kelly, also of The Shadows Of Knight, was briefly in the band when Tony Cavallari, was absent for a while in late 1967).

The vocal combination of the folkie Edwards and Michaels, a classically-trained singer, gave the band a unique and distinctive vocal sound effectively supplemented by Michael's powerful keyboard-playing. Their debut album is one of great variety. The stand-out track was *The White Ship* and this is the song with which the group are most usually associated. Making use of a 1811 ship's bell, sombre harmonies, reeds, feedback and some baroque harpsichord pieces it conjured up a hallucinogenic atmosphere ideally suited to the times. Also of note were an excellent upbeat version of Dino Valente's hippie anthem *Let's Get Together*, which preceded The Youngblood's hit by over a year; *That's The Bag I'm In*, which had its roots in the garage; *Wayfaring Stranger*, a folk-based number and the dopey, sleepy number, *I've Been Wrong Before*, which gave a clear indication of the direction they would follow on their second album.

In the Spring of 1968 they relocated to Marin Country in Northern California, having already briefly toured the West Coast. They became a frequent attraction at the nearby San Francisco ballrooms playing alongside most of the top Bay Area bands. Jerry McGeorge wanted to stay in Chicago and was replaced by Jeff Boyan, previously with Hezekiah and before that Saturday's Children. Not only was Boyan a talented guitarist, he possessed a distinctive lead voice, too.

Later that year the group moved on again to Los Angeles where they recorded a second album which contained many fine moments. The sleepiness of the tracks like *Spin, Spin, Spin, Electrallentando* and *Mobius Trip* was reminiscent of the second side of the first It's A Beautiful Day album. There was a fine version of *High Flying Bird*, a song recorded by many West Coast groups; *At The Mountains Of Madness*, which captured the group's vocal harmonies at their tinest, and *Blue Jack Of Diamonds*, which had an unusual chiming intro. This is reputedly the first major label album where all those involved in the recording were high on acid!

H.P. Lovecraft effectively dissolved in 1969. Their first 45 got a further airing on the *Early Chicago* compilation a couple of years later. A new line-up of Edwards, Tegza, Marty Grebb (ex-Buckinghams and Exceptions), Michael Been (ex-Troys) and Jim Dolinger (ex-Aorta and Exceptions) signed with Reprise in 1970 calling themselves Lovecraft. Edwards departed before they recorded a rockier album and 45 the following year and soon Lovecraft were no more. Tegza later joined Bangor Flying Circus, but he reformed Lovecraft with an entirely new line-up in 1975 and a disappointing further album and two 45s were released which attracted little attention.

Those first two **H.P. Lovecraft** LPs remain rather special and Edsel's 1988 release compiles both along with additional tracks. Similarly, the live release, from a concert at San Francisco's Fillmore in May 1968, captures the band in their prime.

Completists may also be interested in two radio spots which are included on both *Oh Yeah!* and *If You're Ready, The Best Of Dunwich* series on Sundazed.

For more information on the band check the following website:
http://www.angelfire.com/music2/lovecraft/

(Vernon Joynson)

H.Y. Sledge

TOP

Personnel:

- MICHAEL EWBANK organ, piano, vcls A
- RICHARD PORTER gtr, piano, harp, vcls A
- JAN PULVER bs, cowbell, vcls A

ALBUM:

1. (A) BOOTLEG MUSIC (SSS lntemational SSS-22) 1971

Despite the colourful cover, the album, produced by Ewbank and Poner, is very much an early seventies rock sound. Its finest cuts include *Canadian Exodus* which starts abrasively but slows down and features some nice, mellow guitar playing and *Cellophane Lady*, which has some sixties style fuzz guitar, otherwise it's very much an early seventies sound. **H.Y. Sledge** hailed from Valparaiso, Florida.

(Vernon Joynson / Max Waller)

Hackamore Brick

TOP

Personnel:

- ROBBIE BIEGE A
- TOMMY MOONLIG A
- CHICK NEWMAN A
- BOB ROMAN A

ALBUM:

1. (A) ONE KISS LEADS TO ANOTHER (Kama Sutra 2025) 1971

45:

1. Searchin'/Radio (Kama Sutra 521) 1971

Brooklyn in New York was home to this early seventies band who had a decidedly sixties sound. One reviewer described their live sound as 'like an early sixties psychedelic band'. *Nuggets, Vol. 5* features *Got A Gal Named Wilma*, a melodic number off their album which features some nice laid back guitar work. A band worth investigating and sadly too short-lived.

Hackers

45:

1	Keep On Running, Girl / Angel Love	(J J's Jewel Wear .003)	1967

From the home of the FAME studios - Florence Alabama Music Enterprises. A decent folk-punker, *Keep On Running, Girl* can be found on *Fuzz, Flaykes And Shakes Vol. 2*.

(Max Waller)

Haircuts

Personnel incl:

ROY STRAIGIS A

45:

1	She Loves You / Love Me Do	(Cameo Parkway 899)	1964

Mike Kuzmin's 'Sounds From The Woods' notes that this was a studio aggregation based in Philadelphia. They'd already released one 45 in 1963 as The Emblems and when Beatlemania took hold in 1964 they leapt on the bandwagon, releasing two LPs on Wyncote as The Liverpools.

(Max Waller)

Hair Theatre

ALBUM:

1	HAIR THEATER	(Glass Brick)	c1972 SC

A very obscure West Coast psych group, whose sole album was released in small quantities.

(Stephane Rebeschini)

Hal and The Prophets

45:

1. Shame Shame Shame/She's Doing Fine (Scepter 1287) 1964

This must be one of the best versions of the Jimmy Reed classic. Drivin' beat and some real mean but cool lead

licks, like some early Jimmy Page. Shame on them for putting such an awful ballad on the flip. (Max Waller)

Half Pint and The Fifths

45:

1. Orphan Boy/Living On Borrowed Time (Orlyn 6018) 1966

A Chigago garage band. *Back Fiom The Grave, Vol. 7* features *Orphan Boy*, a bluesy song on which the Chicago influence is evident, whilst the flip can be found on *Tougher Than Stains*.

(Max Waller)

Half Tribe

Personnel:

- J.M. GAROUTRE ld gtr A
- JOHN HAWKINS bs A
- DICK ZACHER gtr A
- DICK SAMMIS drms A
- NICK HILTON vcls A

ALBUM:

1. (A) ONLY STARTIN' (Private Pressing) 1965/6

NB. (1) reissued on Resurrection (CX 1386) 1984.

From the Reading, Pennsylvania area this ouffit, also known as the 'Half Tribe of Manasseh' or just 'The Tribe' left just one gloriously rare vinyl artifact - (no 45s traced) - of decent garage music featuring mainly covers - *Money, Empty Heart, Maloguena, Summertime* etc. Shortly after this the band would disintegrate - Hawkins and Sammis going on to form The Other Half whose LP is equally rare. (M.W.).

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Sonny Hall *to* John Hammond

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Sonny Hall
- The Hallmarks
- The Hamilton Face Band
- Hamilton Peach
- Hamilton Streetcar
- Hammer
- John Hammond

Sonny Hall

TOP

45:

1. The Battle Of The Moon/Poor Planet Earth (International Artists 131) 1969

This was a one-off venture on the Houston-based label. The flip, something of a novelty item, resurfaced on *Epitaph For A Legend* in 1980.

The Hallmarks

TOP

45:

1. Girl Of My Dreams/Soul Shakin' Psychedelic Sally (Smash S 2115) 1967

A bubblegum outfit, from Ocean Port, New Jersey, who combined well crafted harmonies with a garage-style rhythm section. You ran check out *Soul Shakin' Psychedelic Sally* on *A Journey To Tyme, Vol. 2*. They started off with a much rawer garage sound as evidenced by a previously unreleased 1966 acetate *I Know Why*, which has resurfaced on *Back From The Grave, Vol. 4*. This is actually an earlier version of *Soul Shakin'*... and under this title has been covered by '90s garageniks the Mummies - whose live version is on *Follow That Munster Vol. 2*.

(Max Waller)

The Hamilton Face Band

TOP

Personnel:

ALAN COOPER	bs, vcls, trumpet	A
LENNY LAKS	vcls, trumpet, bs, sax	A
STEVE MARGOSHES	piano, trombone	A
RUTH ROMANOFF	drms	A

RONNIE SELDIN	gtr, bs	A
(AMOS BLACK	wah wah pedal	A)

ALBUM:

1(A)	THE HAMILTON FACE BAND	(Philips PHS 600.308)	1969
2(A)	AIN'T GOT NO TIME	(Bell 6042)	1970

45s:

1	Banana Song / High Why And Die Company	(Philips 40603)	1969

Produced by Anne Tansey and housed in a nice sleeve, their first album is a good mix of jazz, blues and psyche. All the tracks are group compositions but with some assistance of Paul Wolfe, who was credited as their lyrics writer. The best cuts are *High Why And Die Company*, *Speed Song* and *Slippery Sweet* but the whole album is worth a listen.

Before the second album, Ruth Romonoff married Ian Underwood from The Mothers Of Invention and was credited as Ruth Underwood. Produced by Johanan Vigoda, all the tracks were once again composed by Margoshes, Seldin and Laks but the result is not as interesting, although *United States Atomic Energy Control Plant*, *Ghost Of A Highway Child* and a new version of *High Why And Die Company* are worth a listen.

When the group broke up, Ruth Underwood went on to play with the Mothers (Of Invention) and became an important element of Frank Zappa group in the early '70s.

(Vernon Joynson / Max Waller / Stephane Rebeschini)

Hamilton Peach

TOP

45:

1. With The Girl That You Love/One Way Ticket Down (CEI CE-131) 1967

A melodic minor-mood ballad backed by a keyboard dominated instrumental. The CEI label moved from Toledo,Ohio to Maryland in 1966 and returned in late '68, so it's likely that the band was from that area. (Max Waller/George Gell)

Hamilton Streetcar

TOP

Personnel:

- JOHN BOYLAN A
- BUZZ CLIFFORD A
- RALPH PLUMMER A

ALBUM:

1. HAMILTON STREETCAR (Dot DLP 25939) 1969

45s:

1. Invisible People/Flash (LH1 17016)1968
2. Confusion/Your Own Comedown (LH1 1206) 1968
3. Silver Wings/I See I Am (Dot 17253) 1969
4. Brother Speed/Wasn't It You? (Dot 17279) 1969
5. Honey And Wine/Now I Taste The Tears (Dot 17306) 1969

This Los Angeles band's finest moment was *Invisible People* captured on *Highs In The Mid-Sixties, Vol. 3*. It has a catchy organ intro, vocals of some commercial potential and some fine fuzztone guitar work and was not included on their album. The track was also covered by The Slickee Boys in 1983. The flip *Flash* is more laid back and can be found on *Slowly Growing Insane* (CD) and it's vinyl counterpart *Psychedelic Unknowns Vol. 11*

Their album, however, is orchestral mainstream pop and rather disappointing by comparison. All the Dot singles are taken from the album and you can also find *Silver Wings* on *Turds On A Bum Ride Vol's 1 & 2* (CD).

Hammer

TOP

Personnel:

- JACK O'BRIEN ld gtr A
- NORMAN LANDSBERG keyb'ds A
- JOHN GUERIN drms A
- RITCHIE MCBRIDE bs A
- JOHN DE ROBERTS vcls A

ALBUM:

1. (A) HAMMER (San Francisco SD 203) 1970

A second generation San Francisco band, whose debut album was superb but they also made a second album which was never released. Two tracks from their album (*Tuane* and *Charity Taylor*) can also be found on *San Francisco Sampler - Fall 1970*.

Guerin was a session artist who also had spells with The Byrds and Muleskinner.

(Vernon Joynson/Stephane Rebeschini)

John Hammond

TOP

Personnel incl:

JOHN HAMMOND	vcls, hrmnca, gtr	A B C D E F G H
JIMMY LEWIS	bs	A B E
MICHAEL BLOOMFIELD	piano	B C

LEVON HELM	drms	B	D			
GARTH HUDSON	organ	B	D			
CHARLIE MUSSELWHITE	hrmnca	B	D			
ROBBIE ROBERTSON	gtr	B	D	E		
ARTIE BUTLER	piano			E		
RICK DANKO	bs			E		
CHARLES OTIS	drms			E	F	H
BILL WYMAN	bs			E		
WILLIE BRIDGES	sax				F	
GORDON FLEMING	piano				F	
HERMAN PITMAN	bs				F	
GEORGE STUBBS	piano				F	
BILLY NICHOLLS	bs					H

ALBUMS:
(up to 1971)

1(A)	JOHN HAMMOND	(Vanguard VSD-2148)	1963
2(A)	BIG CITY BLUES	(Vanguard VSD-79153)	1964
3(B)	SO MANY ROADS	(Vanguard VSD-79178)	1965
4(C)	COUNTRY BLUES	(Vanguard VSD-79198)	1966
5(D)	MIRRORS	(Vanguard VSD-79245)	1967
6(E)	I CAN TELL	(Atlantic SD-8152)	1967
7(F)	SOONER OR LATER	(Atlantic SD-8206)	1968
8(G)	SOUTHERN FRIED	(Atlantic SD-8251)	1969
9(-)	BEST OF	(Vanguard VSD)	1970
10(H)	SOURCE POINT	(CBS S64365)	1971

NB: Mono pressings of (1) to (6) exist. In France, (5) was issued by Vanguard, (7) and (8) by Atlantic and (10) by CBS. (3) and (6) have been reissued on CD.

45:

1	Shake For Me/ Turn Me Down	(Atlantic 650191)	1991

NB: (1) French 45 with PS.

Born in 1942 the elder son of the famed scout talent and producer John Hammond Sr (the man who "discovered" Bessie Smith, Dylan, Springsteen), **John Paul Hammond** is primarily a white blues singer, harmonicist and guitarist. He is not a songwriter, however, and his album's always rely on covers of Blues and R&B classics, originally written by Muddy Waters, Bo Diddley, Willie Dixon, Robert Johnson etc. His inclusion here is justified by the excellent quality of his albums and the great backing groups used on the sessions, with members of the Band, Mike Bloomfield, Charlie Musselwhite, Duane Allman and even Bill Wyman of the Rolling Stones (in 1967!). Recognized by his peers, **Hammond** has often been criticized for being "only" a white blues singer but his albums are still very listenable and enjoyable.

John Hammond started playing in 1958 and, after six months spent in Asia, gradually began to perform in New York clubs with a backing group, the Screamin' Nighthawks (including for some months a young Jimi Hendrix). In 1963 he played at the Newport Festival and got offered a contract with Vanguard.

His third album, *So Many Roads*, benefits from an exceptional backing group: Charlie Musselwhite, Mike

Bloomfield (on piano!) and three future members of the Band (and ex Ronnie Hawkins' Hawks): Levon Helm, Garth Hudson and Robbie Robertson, who uses a lot of distortion on his guitar solos, notably on *Who Do You Love* and *You Can't Judge A Book By The Cover*.

In 1966, *Mirrors* was more of the same. **Hammond** also guested on the second Richard and Mimi Farina album, on Dylan's *Bringing It All Back Home* and played with the Jefferson Airplane and Jerry Garcia (one track *In The Morning* was released on the Airplane's *Early Flight*).

In 1967, *I Can Tell* was released and once again Robbie Robertson guitar added an extra dimension, especially on tracks like *Spoonful* and *I Wish You Would* (this one with Bill Wyman on bass).

In comparison, although good, *Sooner Or Later* is more classically blues oriented, with **Hammond** in charge of all the guitars and the production work. This is his rarest, as the masters were destroyed and no reissues exist.

In 1969, **Hammond** went to Muscle Shoals, Alabama, to record *Southern Fried* and Duane Alllman played the lead guitar on four tracks. The album is recommended if you can find a copy, **Hammond** posing on the back cover in a superb python skin suit!

Hammond also guested on albums by Don Covay (blues) and the Blue Velvet Band (bluegrass oriented, with Richard Greene of Seatrain).

After 1970, still faithful to his love for the blues, **John Hammond** kept on recording for various labels and is still touring, coming to Europe once a year to tour the jazz/blues club circuit.

(Stephane Rebeschini)



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Hampton Grease Band *to* Tim Hardin

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Hampton Grease Band
- A Handful
- Hangmen
- Hangmen of Fairfield County
- Ha'Pennys
- The Happy Dragon Band
- The Happy Feeling
- Harbinger Complex
- Tim Hardin

Hampton Grease Band



TOP

Personnel:

JERRY FIELDS	perc, vcls	A
BRUCE HAMPTON	vcls, trumpet	A
MIKE HOLBROOK	bs	A
HAROLD KELLING	gtr, vcls	A
GLENN PHILLIPS	gtr, sax	A

ALBUM:

1(A)	MUSIC TO EAT	(Columbia G 30555)	1971

NB: (1) has been reissued on CD.

From Atlanta, this is a totally demented album which should appeal to fans of weird psychedelic groups. **The Hampton Grease Band** somehow managed to sign a contract with Columbia and released *Music To Eat*, a double album which seems to have had one of the worst sales in the Columbia history. It was "produced" by the group with David Baker and contains only seven long tracks: *Halifax*, *Mario*, *Six*, *Evans*, *Lowton*, *Hey Old Lady* and *Hendon*. Hampton screams, whispers, sings, a la Captain Beefheart or Far Cry, while Kelling and Phillips explore various styles of guitar, from jazz, blues and rock to oriental music and freak out experiences. The lyrics are really weird, even including the reading of the label of a paint tin. The gatefold sleeve is strange too and mentions that "the people pictured here have complete control of the North American Continent at this very second"!

Ptolemaic Terrascope magazine would later release two live tracks by the band on one of their free 45s.

Glenn Phillips went on to release several solo albums on his SnowStar label (Caroline/Virgin released some of them in England) and to play with the improvisation specialist Henry Kaiser, who often quotes him as a strong influence. The "Colonel" Bruce Hampton also had a fragmented solo career and is apparently still performing and recording.

(Stephane Rebeschini)

A Handful

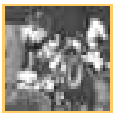
45:

1	Dying Daffodil Incident/?	(LHI)	c1968

An obscure and weird garage group, on Lee Hazlewood label.

(Stephane Rebeschini)

Hangmen



Personnel:

BOB BERBERICH	drms	A B C
GEORGE DALY	gtr	A B C
TOM GUERNSEY	gtr	A B C
DAVE OTLEY	vcls	A B
MIKE WEST	bs	A
PAUL DOWELL	bs	B C
TONY TAYLOR	vcls	C

ALBUM:

1(B)	BITTERSWEET	(Monument SLP 18077)	1966

NB: (1) also issued in France on Monument.

45s:

1(A)	What A Girl Can't Do/The Girl Who Faded Away	(Monument 910)	Nov 1965
2(B)	Faces/Bad Goodbye	(Monument 951)	Jun 1966
3(C)	Dream Baby/Let It Be Me	(Monument 983)	1966

One of Washington D.C.'s most popular and successful '60s bands, their story began with an act called The Reekers who were formed by guitarist Tom Guernsey in 1964. Following the release of their debut 45 - *Don't Call Me Flyface* / *Grindin'* (Ru-Jac 13) in early 1965, Bob Berberich was recruited on drums and The Reekers laid down early versions of *What A Girl Can't Do* and *The Girl Who Faded Away*. No 45 resulted, although their acetate version of *The Girl...* can be found on the EP *Garage Dreams Revisited Vol. 1*.

After more personnel changes the band re-emerged as the **Hangmen** in April 1965, with vocalist Dave Ottley - a British ex-pat working as a hairdresser in DC. The band re-recorded the Reekers' tracks for their first 45 and *What A Girl Can't Do* is a classy girl-put-down belter.

The follow-up, the stunning *Faces*, is a five-star mean'n'moody fuzz-rocker with Who power chords and obtuse lyrics - PLAY LOUD. This 45 featured new bassist Paul Dowell and Ottley moved on soon after its release to be replaced by Tony Taylor (ex-Roaches).

The third 45 was a taster for the album that appeared at the turn of the year. It includes rather lame reworkings of *What A Girl Can't Do* and *Faces* and for fans of the first two garage-punk 45s it may be a disappointment. It's good, but not *that* good, despite a five-minute-plus version of *Gloria*, and will appeal more to pop fans with tracks like the dreamy version of the Everly Brothers' *Let It Be Me*.

By the Summer of '67 the band's direction shifted to psychedelia and their name changed to The Button. Daly and Dowell had been replaced by guitarist George Strunz and Alan Fowler, former bassist of the Mad Hatters. Founder Tom Guernsey left soon after and The Button relocated to Greenwich Village where they evolved into Graffiti.

When Berberich left The Button, he returned to DC. There he reunited with Dowell and Daly to form (Paul Dowell and) The Dolphin. Their line-up was completed by a young and talented guitarist called Nils Lofgren. Berberich also sat in with Puzzle for a while when their drummer was injured in a car accident.

In 1968, Tom Guernsey produced a 45 by The Piece Kor. He was also reunited with Reekers vocalist Joe Triplett, writing and producing a 45 for The Omegas. In the '70s he returned to performing with brother John in the band Claude Jones. Dave Ottley returned to the U.K. and is now a hairdresser in Barnet, London.FS

You can read all about the **Hangmen** in Bob Embrey's zine 'DC Monuments', issue #11.

Compilation coverage by the band has so far included: *What A Girl Can't Do* on *Signed DC*; *What A Girl Can't Do* and *Faces* (2nd 45 version) on *Psychotic Moose And The Soulsearchers*; and *Faces* (2nd 45 version) on *The 60s Choice Vol.1*.

(Max Waller, with thanks to Bob Embrey)

Hangmen of Fairfield County

TOP

45:

1. Stacey/I Don't Want You Around (High Castle HC 401) 1966

A Fairfield, Connecticut outfit. *Stacey* can also be heard on *Hipsville 29 B.C.*

Ha'Pennys

TOP

ALBUM:

1. LOVE IS NOT THE SAME (Fersch FL 1110) 1966 R3

NB: (1) reissued on Resurrection in 1985.

A prep/punk outfit from Philips Academy, Andover, Massachusetts. The album is pretty low key beat in style, comprising mostly British invasion covers (e.g. *Day Tripper, Get Off Of My Cloud, Heart Full Of Soul, We Gotta Get Out Of This Place, You're A Better Man Than I*) with one original, the title folk-rock cut. Like all the prep rock albums, its very rare.

The Happy Dragon Band

Personnel:

JOHN (BEE) BADANJEK	drms	A
TOM CARSON	vcls	A
DENNIS CRANER	bs	A
MIKE de MARTINO	keyb'ds	A
JOHN FRAGA	bs	A
CECILY LONERGAN	vcls	A
GARY MEISNER	gtr	A
MIKE ORZEL	tamb	A
CLEM RICCOBONO	vcls	A
RALPH SARAFINO	drms	A
SCOTT STRAWBRIDGE	gtr	A
BRIAN WHITE	gtr	A

ALBUM:

1(A)	THE HAPPY DRAGON BAND	(Fiddlers Music Company)	1978

NB: (1) has been repressed.

This is possibly a future collectors' item, certainly an unusual one. A guy called Tommy Court was the brainchild behind the band. He wrote and produced all the songs. There's lots of synthesizer on the album. The better tracks are *Positive People*, which consists of lots of electronic acrobatics; *In Flight*, an exercise in cosmic electronics; *A Long Time* and *Inside The Pyramid*, both notable for electronic sound effects and, finally, *3-D Free*, which stars with a sorta electronic freakout and carries on in a similar mould pretty much throughout with some vocals at the end.

The Happy Feeling

ALBUM:

1	THE HAPPY FEELING	(Avco Embassy AVE 330??)	1970

NB: (1) also released in the UK.

A flower power pop group.

(Stephane Rebeschini)

Harbinger Complex

Personnel incl:

- GARY CLARK bs
- JIM HOCKSTAFF lead vcl
- BOB HOYLE ld gtr

- JIM REDDING drms
- RON ROTARIUS rhythm gtr

45s:

1. Sometimes I Wonder/Tomorrow's Soul Sound (Amber 8999) 1966
2. I Think I'm Down/My Dear And Kind Sir (Brent 7056) 1966

From Fremont, California originally, this San Jose band operated between 1966-67 producing two singles and appearing on Mainstream's 1968 *Pot Of Flowers* compilation. Four tracks were included on the compilation *I Think I'm Down* and *My Dear And Kind Sir*, which had earlier been issued as a 45 on Brent and *When You Know You're In Love* and *Time To Kill*. *Pot Of Flowers* was also reissued in the eighties as part of *Mindrocker, Vol. 10*.

Both sides of the Brent 45 also appeared on *Sound Of The Sixties: San Francisco, Part 2* and *I Think I'm Down* also resurfaced on *Nuggets, Vol. 12*.

(Max Waller / Bruce Tahsler)

Tim Hardin

TOP

Personnel:

GARY BURTON	vibes	A
BOB BUSHNELL	bs	A
TIM HARDIN	vcls, gtr, piano	A B C D E
PHIL KRAUSS	vibes	A
EARL PALMER	drms	A
BUDDY SALTZMANN	drms	A
JOHN SEBASTIAN	hrmnca	A
WALTER YOST	bs	A
WARREN BERNHARDT	keyb'ds	D E
EDDIE GOMEZ	bs	D
DANIEL HANKIN	gtr	D
DONALD MacDONALD	drms	D E
MIKE MAINIERI	vibes	D
BUZZ	celeste	E
MONTE DUNN	gtr	E
GARY KLEIN	keyb'ds	E
PHILIPE	conga	E

ALBUMS:

1(A)	TIM HARDIN I	(Verve Forecast FTS-3004)	1966
2(B)	TIM HARDIN II	(Verve Forecast FTS-3022)	1967
3(C)	THIS IS TIM HARDIN	(Atco SD33-210)	1967
4(D)	LIVE IN CONCERT	(Verve Forecast FTS-3049)	1968
5(D)	TIM HARDIN 4	(Verve Forecast FTS-3064)	1969
6(F)	SUITE FOR SUSAN MOORE AND DAMIAN	(Columbia CS9787)	1970

7(-)	THE BEST OF TIM HARDIN	(Verve Forecast FTS-3078)	1970 189
8(-)	BIRD ON A WIRE	(Columbia 30551)	1970

NB: (1) and (2) repackaged as double album in 1974. (1) and (2) have also been reissued on one CD by Repertoire. (5) have been reissued on CD by Polygram in 1996 with three extra tracks. There have also been a couple of compilations: *Hang On To A Dream - The Verve Recordings* (Verve) 1995 and *Simple Songs Of Freedom: The Collection* which is a double CD set with fourty-seven tracks, fifteen of which are previously unreleased (Columbia/Legacy 485108-2) 1996.

45s:

1	Hang On To A Dream/It'll Never Happen Again	(Verve Forecast KF-5008)	196? -
2	Misty Roses/Don't Make Promises	(Verve Forecast KF-5017)	1966 -
3	Misty Roses/Hang On To A Dream	(Verve Forecast KF-5031)	1966 -
4	Green Rocky Road/Never Too Far	(Verve Forecast KF-5042)	1967 -
5	Black Sheep Boy/Misty Roses	(Verve Forecast KF-5048)	1967 -
6	Tribute To Hank Williams/You Upset The Grace Of Living	(Verve Forecast KF-5059)	196? -
7	Lady Came From Baltimore/Don't Make Promises	(Verve Forecast PB 3078)	1968 -
8	Reason To Believe/Smugglin' Man	(Verve Forecast KF-5097)	1968 -
9	Simple Song Of Freedom/Question Of Birth	(Columbia 44920)	1969 50
10	Reason To Believe/Smugglin'	(Verve Forecast KF-5116)	1971 -

NB: There was also a French 45 *Smuglin' Man*/*Misty Roses* (Verve Forecast 518909) 1968 and one Dutch 45 *Do The Do* / *Sweet Lady* (CBS 1016) 1972. All the 45 cuts feature on his albums. There's also a French EP with PS: *If I Were A Carpenter*/*Hang On To A Dream*/*It'll Never Happen Again*/*Don't Make Promises* (Verve Folkways 519 902) 1967.

In many ways rather a sad figure, **Hardin** was influential on many other performers throughout the era, although commercial success proved elusive. Born in Eugene, Oregon on 13th September 1940 and an ancestor of the notorious outlaw John Wesley Harding, he was discharged from the U.S. marines in 1961 and then embraced the early sixties Boston folk movement, singing in an emotive style that was more jazz and blues-based than folky.

Although he never achieved the kind of success he deserved, the strength of his songwriting is indisputable: *If I Were A Carpenter* was covered by Bobby Darin, and was a chart hit for Johnny Cash, Jane Carter and The Four Tops. The song was also covered by American Blues, Shaggs, The Small Faces, Electronic Rubayyat, Velvet Night, Grant's Blueboys, Leon Russell and Look. Another **Hardin** composition *Reason To Believe* was also covered by Rod Stewart, Hearts & Flowers, Scott McKenzie and The Critters; *Danville Dame* was recorded by the Blues Project and *Yellow Cab* by Buzzy Linhardt.

Hardin himself had a minor U.K. hit in January 1967 with *Hang On To A Dream*. This too was covered by many bands during the psychedelic era including: Art of Lovin', Blossom Toes, Gandalf, The Nice and The Alan Lorber Orchestra. It is somewhat ironic then that **Hardin**'s only U.S. hit *Simple Song Of Freedom* was not self-penned - it was written by Bobby Darin.

Although released in 1967, the Atco album contains his first recordings from 1963/64: ten folk blues tracks; some originals (including one co-penned with Steve Weber from the Holy Modal Rounders), a cover of Fred Neil's *Blues On The Ceiling* and some traditional songs: *Cocaine Bill*, *House Of The Rising Sun* and *Stagger Lee*.

Signed to Verve Forecast in 1966, his first real album was produced by Erik Jacobsen and used various jazz musicians plus John Sebastian from the Lovin' Spoonful (another Jacobsen production). The most well-known tracks are *Misty Roses* and *Reason To Believe* but all the tracks are equally impressive.

The back-up group on *Tim Hardin 2* are uncredited and the album, produced by Koppelman and Rubin, contains *If I*

Were A Carpenter, *Lady Came From Baltimore* as well as *You Upset The Grace Of Living When You Lie*.

Live In Concert and *4* were both recorded live at Town Hall in New York in April 1968 and use MacDonald, Bernhardt and Gomez, (three members of Jeremy and the Satyrs). Jacobsen again produced. Both records are good and contain mainly songs from the Atco and Verve studio albums.

Hardin then moved to Columbia for what is probably his most intimate album. *Suite For Susan Moore And Damion - We Are - One, One, All In One* is a concept album dedicated to his wife, Susan Moore (already pictured while pregnant on *Tim Hardin 2* sleeve) and their son Damion. Produced by Gary Klein, its ten songs are divided into four sections: 'Implication I', 'II', 'III' and 'End Of Implication' and the result must be heard for his inventive songwriting.

In 1974, **Hardin** moved to Britain and signed to GM to produce what would be his last album: *Nine*. Although he intended to live permanently in the U.K. at first, he returned to America where he lived in comparative obscurity until his death on 29th December 1980, from a drug overdose. Among his last projects was an attempt to start a duo with Tim Rose, which sadly came to nothing.

Compilation coverage has so far included: MGMs late '60s label-taster *The Core Of Rock* which features two of his classic originals *If I Were A Carpenter* and *Reason To Believe*. *Reading Festival 1973* captures his performance of *Hang Onto A Dream* and *Person To Person* from that festival and you can also find some 1980 performances of *Judge And Jury* and *Unforgiven* on Matthew Katz's *Then And Now, Vol. 1* (CD). *Vol. 2* of the same series also includes *Luna Cariba* and *Secret* from the same performances.

(Vernon Joynson / Max Waller / Stephane Rebeschini)



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The Hardtimes *to* Harvest Of Dreams

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Hardtimes
- Hard Times
- Hard Times
- Hardwater
- Bob Hardy
- Ray Harlowe and Gyp Fox
- Harper and Rowe
- Harper's Bizarre
- Joe Harriott Double Quintet
- The Harrison
- Kent Harrison Boyles
- Mickey Hart
- Harumi
- Harvest of Dreams

The Hardtimes

TOP

Personnel:

- LEE KIEFER vcls, harp A
- BOB MORRIS bs A
- RUDY ROMERO gtr A
- PAUL WHEATBREAD drms A
- BILL RICHARDSON ld gtr A
- LARRY BYROM bs, gtr A

ALBUM:

1. (A) BLEW MIND (World Pacific WPS 21867) 1968

45s:

1. There'll Be A Time/You're Bound To Cry (World Pacific 77816) 1966
2. Come To Your Window/That's All I'll Do (World Pacific 77826) 1966 -
3. Fortune Teller/Goodbye (World Pacific 77851) 1966 97
4. Sad, Sad, Sunshine/They Said No (World Pacific 77864) 1967 -
5. Colours/Blew Mind (World Pacific 77873) 1967

NB: (1) and (2) non LP. (4) flip is non LP.

A San Diego band which later relocated to Los Angeles. A pop/punk outfit they released several 45s and were regulars on Dick Clark's TV Show 'Where The Action Is'. Of their 45s, *There'll Be A Time*, *You're Bound To Cry*, *Come To Your Window*, *That's All I'll Do* and *They Said No* were non LP.

Kiefer went on to do production work, Romero to a solo career, Wheatbread drummed for Gary Pucker And The Union Gap and Richardson and Byrom joined T.I.M.E.. Byrom later played for Steppenwolf. Between them there's also a 45 by New Phoenix from 1968 (*Give To Me Your Love/Thanks on World* Pacific (77884)) - both songs credited to Rudy Romero and sounding just like the **Hardtimes** - possibly it is or maybe Romero's next venture.

(Max Waller)

Hard Times

TOP

Personnel incl:

- ROBY BENNETT ld gtr

45:

1. Can't Wait'Till Friday/Old Wine, New Bottle (Gray Ant 107) 1966

A different Washington D.C. outfit whose *Can't Wait 'Till Friday* has resurfaced on *Garage Punk Unknowns, Vol. 2*.

Lead guitarist Roby Bennett is now a neurosurgeon.

Hard Times

TOP

45:

1. You Couldn't Love Me / Losing You (Ultimate 1) 196?

Originally from Alabama they later changed their name to Rites Of Spring, following the Californian Hard Times' national exposure on ABC-TV'S 'Where The Action Is'.

As **Hard Times** they recorded a demo 45, *Why* / *No Name* (Frankford/Wayne Studios no #), which was later released as Rites Of Spring:- *Why* / *Comin' On Back To Me* (Cameo Parkway 109) 1966 . *No Name* was a working title for *Comin' On Back To Me* but with no vocals.

(Jeff Lemlich / Max Waller)

Hardwater

TOP

Personnel:

- ROBERT CARL McLERRAN A
- TONY MURILLO A
- PETER M. WYANT A
- RICHARD OTIS FIFIELD A

ALBUM:

1. (A) HARDWATER (Capitol ST 2954) 1968 R1

45:

1. City Sidewalks/Not So Hard (Capitol 2230) 1968
2. Plate Of My Fare/Good Old Friends (Capitol Records 2373) Jan. 1969

Rich Fifield joined The Astronauts in 1963 and was their last original member when the group disbanded in 1967. Fifield plus the last line-up (Murillo, McLerian, Wyant and Bretz) went on to record one 45 as Sunshine Ward. When Bretz left they became **Hardwater**.

Produced by David Axelrod, their album is pleasant hard/soft West Coasty rock and folk-rock sounds with Crosby, Stills and Nash-like three part harmonies. Whilst neither psych, garage nor hippie-rock it still merits a mention here for its laid-back feel and some fluid guitar-work. All tracks are group originals except *City Sidewalks*, *Sanctuary* and *Good Ole Friends* which were written by Carter-Gilbert (John and Tim), creative source behind Denver's Rainy Daze. *Good Luck* is in fact a rip-off of the Beatles' *Taxman*.

Coincidentally the very same Carter-Gilbert tracks appear on the Yankee Dollar album. Is there another connection between these two outfits?

Peter Wyant would later play with David Axelrod on his solo albums.

(Max Waller / Anuj Goyal / Stephane Rebeschini)

Bob Hardy

TOP

Personnel:

ROGER DUMAS	synth	A
BOB HARDY	vcls, gtr	A
DAVE RIFKIN	gtr	A
CLARK YOST		A

ALBUM:

1	DREAMER OF SONGS	(Citsatnaf #S80-1341)	1976

Recorded at Sound 80 Studios, St. Paul, Minnesota, comes this album of psych-tinged folk/rock songs, mostly originals penned by Hardy (*Dreamer Of Songs*, *Wake Up Sunshine* and *The Storm*). The label, Citsatnaf, is "fantastic" written backwards!

(Stephane Rebeschini)

Ray Harlowe and Gyp Fox

Personnel incl:

- RAY MARLOWE A

ALBUM:

1. (A) FIRST RAYS (Water Wheel WR-711) 1978

The above album is now a significant collectors' item. Please note: if you're expecting psych a la sixties, forget this - if you're into obscure rock with lots of different influences including COUNTRY(!), then "you got it". Batches of this private press have been 'unearthed' in the last few years and dealers have hyped this one to death - you have been warned!!

Harper and Rowe

Personnel:

HARPER	vcls	A
ROWE	vcls	A

ALBUM:

1(A)	HARPER AND ROWE	(World Pacific WPS-21882)	1967

A psyche pop duet, nothing is known about them and their backing group. Their only album was produced by Ed Ver Schure and Ralph Murphy (who also wrote eight of the twelve tracks) and they were managed by William McEuen (who also managed Nitty Gritty Dirt Band, Sunshine Company, Hourglass). The album is quite patchy and contains folk/pop (*Hello Sleepy Sidewalks*), rock (*Love Machine*, penned by Gordon and Griffin), and orchestrated pop (*Here Comes Yesterday Again*). One of the best track is *The Dweller*, with flute and guitars, composed by Marcellino and Larson. It is beginning to interest some collectors.

(Stephane Rebeschini)

Harper's Bizarre

Personnel:

EDDIE JAMES	gtr	A
JOHN PETERSEN	drms, vcls	A
DICK SCOPPETONE	ld vcls, gtr, bs	A
TED TEMPLEMAN	ld vcls, gtr, trumpet, drms	A
DICK YOUNT	bs, vcls	A

ALBUMS:

1(A)	FEELIN GROOVY	(Warner WS 1693)	1967
2(A)	ANYTHING GOES	(Warner WS 1716)	1967
3(A)	THE SECRET LIFE OF HARPER'S BIZARRE	(Warner WS 1739)	1968
4(A)	HARPER'S BIZARRE 4	(Warner WS 1784)	1969

NB: Several compilations also exist.

45s:

1	Anything Goes/Chattanooga Choo Choo	(Warner 1790)	1967
2	Battle Of New Orleans/ Green Apple Trees	(Warner)	1967
3	Both Sides Now/Small Talk	(Warner)	1967
4	59th St Bridge Song (Feelin Groovy)/Come To The Sunshine	(Warner)	1967
5	Cotton Candy Sandman/Virginia City	(Warner)	1968
6	Look To The Rainbow/I Love You Alice B.Toklas	(Warner)	1969
7	Soft Sounding Music/ All Through the night	(Warner)	1969

NB: There was also a French single with a picture sleeve *Chattanooga Choo Choo*/*Hey, You In The Crowd* (Warner WV5087) 1968. (7) also released in France with a picture sleeve (Warner WV 5125) 1969. There's also a rare French EP with PS: *The 59th Street Bridge Song*/*Simon Smith*/*Com To The Sunshine*/*Debutant's Ball* (Warner WEP 1454) 1967.

Originating from a San Francisco surf band called the Tikis, **Harper's Bizarre** moved to Los Angeles to capitalize on the folk rock boom. Their sound was called "California Sunshine Rock" by Lilian Roxon and it's basically a mix of folk and soft rock with vocal harmonies. Their debut album was produced by Leon Russell and is a classic of its genre. On the next album, they had their biggest hit with a cover of Simon and Garfunkel's *59th St. Bridge Song (Feelin Groovy)* and also did some revivals of oldies from Cole Porter and Glen Miller, with the help of Van Dyke Parks.

For *The Secret Life*, they were joined by Van Dyke Parks, Ron Elliot, (Beau Brummels) and Randy Newman. Despite its psych sleeve, the album hasn't aged well.

On *4*, their last album produced by Lenny Waronker, their sound had hardened a bit with Ry Cooder on guitar and it contained covers of *Witchi Tai To* (Jim Pepper), *Blackbird* (Beatles) and *Hard To Handle* (Otis Redding) mixed with original material (notably *Soft Sounding Music*, with Cooder on bottleneck). *I Love You Alice B.Toklas* was the theme song for a Paul Mazurski movie starring Peter Sellers.

Ted Templeman went on to become the producer on Captain Beefheart's *Clear Spot*, as well as for the Doobie Brothers, Little Feat and Van Halen. John Peterson also drummed with the Beau Brummels.

(Vernon Joynson/Stephane Rebeschini)

Joe Harriott Double Quintet

TOP

ALBUM:

1	INDO-JAZZ FUSION	(Atlantic)	1967 SC
2	INDO-JAZZ SUITE	(Atlantic)	1968 SC

NB: (2) also released in France.

Among the best examples of "East West" collaborations, with its mix of indian instruments (tabla, sitar, tamboura) with jazz and rock, this album should interest fans of Bill Plummer's Cosmic Brotherhood or Gabor Szabo.

(Stephane Rebeschini)

The Harrison

Personnel:

CHARLIE	A
DAN	A
FRANK	A
JERRY	A
LARRY	A

This Dayton, Ohio quintet entered the WONE-sponsored three-day battle of the bands in 1966 and came out as one of twelve winners who got to record one cut each at Mega-Sound Studios for the souvenir LP *WONE, The Dayton Scene* (Prism PR-1966).

They chose to cover the obscure Invasion-infused *I Know That I Love You* by Indiana outfit The Rick Z Combo. Perhaps **The Harrisons** were at the Dayton gig in 1965 where that act had opened for The Strangeloves. Shortly after that Rick Z (better known as Rick Zehringer, later Derringer) signed with the Strangeloves' label Bang, and hit the charts as The McCoys.

(Max Waller)

Kent Harrison Boyles

ALBUM:

1	KENT HARRISON BOYLES	(Private pressing)	1972

From Maryland, an album of psyche/"real people" folk. It seems that only 500 copies were pressed.

(Stephane Rebeschini)

Mickey Hart



ALBUM:

1	ROLLING THUNDER	(Warner BS 2635)	1972

NB: (1) also released in France (Warner 46 182) 1972. Later reissued on Edsel ED (1987) and on CD (Grateful Dead CD) 198?.

The first solo album by the Grateful Dead drummer may also interest Bay Area fans. Backed by John Cipollina and David Freiberg (Quicksilver), Grace Slick and Paul Kantner (Jefferson Airplane), Terry Haggerty and Bill Champlin (Sons Of Champlin), Stephen Stills, Sam Andrew (Big Brother), Barry Melton (Country Joe), the Tower Of Power

Horn section, Zakir Husin (Shanti) and Alla Rakha, and, of course, Jerry Garcia, Bill Weir and Phil Lesh from the 'Dead, **Mickey Hart** offers a mix of Indian invocations, rain sequences, Dead-like songs and loose improvisations with oustanding guitars and drums. The result has its moments (*Deep, Wide, Frequent, Pump Song, Gran'ma's Cookies*...).

Robert Hunter, Peter Monk and Bob Weir helped **Hart** helped write some of the material and this album is housed in a splendid Mouse and Kelley sleeve.

Still with the Dead, **Mickey Hart** went on to release several albums of percussions and worked on soundtracks including work for 'Apocalypse Now'.

(Stephane Rebeschini)

Harumi

TOP

ALBUM:

1. HARUMI (dbl) (Verve Forecast FT-3030-2) 1968

45:

1. First Impressions/Talk About It (Verve Forecast KF 5086) 1968

Produced by Tom Wilson, this Japanese gentlemen put out a strange double LP. The first two sides are fairly poppy but the last two sides each comprise one track - *Twice Told Tales Of The Pomegranate Forest* and *Samurai Memories* - where we get into heavily introverted mystical Eastern hippie rambling. A period piece, you'll either hate it or be wafted away by it. The 45 was culled from the album.

(Max Waller / Stephane Rebeschini)

Harvest of Dreams

TOP

ALBUM:

1. HARVEST OF DREAMS (Private Pressing) 1982

This psychedelic folk album is now a significant collectors' item.



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Jimmy Haskell *to* Head Lyters

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Jimmy Haskell
- The Hassles
- Jeanne Hatfield
- The Hatfields
- Richie Havens
- Haymarket Riot (Calvin James and)
- Haymarket Riot
- Haymarket Riot
- Haymarket Riot
- Haymarket Square
- Haystacks Balboa
- The Hazards
- The Hazards
- Roy Head (and The Traits)
- Head and The Hares
- The Headhunters
- Head Lyters

Jimmy Haskell

TOP

Personnel incl:

JIMMY HASKELL		A
JOE WALSH	gtr	A

ALBUM:

1	CALIFORNIA 99	(ABC)	1971

Jimmy Haskell is mostly remembered for his prolific career as an arranger and producer in the Hollywood studios. Housed in a fold out cover with a map of the USA, this extremely strange concept album is about life in California after the "big one", with the Great Plains turned into a "Marijuana and Insect Corridor" and the Florida region as a desert. This album was recorded with the usual musicians working with Bill Szymczyk, including notably Joe Walsh on guitar.

(Stephane Rebeschini)

The Hassles

Personnel:

- HOWARD BLAUVELT bs A
- JOHN DISEK vcls A
- BILLY JOEL keyb'ds, vcls A
- RICHARD McKENNER ld gtr A
- JONATHAN SMALL drms A

ALBUMS:

1. (A) HASSLES (United Artists UAS 6631) 1967
2. (A) HOUR OF THE WOLF (United Artists UAS 6699) 1969

45s:

1. You've Got Me Hummin'/I'm Thinking (United Artists 50215) 1967 112
2. Every Step I Take (Every Move I Make)/I Hear Voices (United Artists 50258) 1967
3. 4 O'Clock In The Morning/Let Me Bring You To The Sunshine (United Artists 50450) 1968
4. Night After Day/Country Boy (United Artists 50513) 1969
5. Great Balls Of Fire/Travelling Bag (United Artists 50586) 1969

NB: There's also one Italian 45 with a nice PS: *The Every Step I Take*/*Fever* (United Artists UA 3155) 1968.

A typical Long Island (New York) bar band, comparable to The Young Rascals and Illusion. Musically we're talking blue-eyed soul, heavy on the organ and on the second album they're trying to be psychedelic.

In 1970, Small and Billy Joel went on to form Attila, a totally unsuccessful duo who released one album on Epic (Epic 30030). Billy Joel, of course, went on to fame and fortune as a solo artist and Howard Blauvelt, who died in 1993, ended up in Ram Jam.

Their debut 45, *You've Got Me Hummin'* charted at No. 112, also making the Cashbox and Record World Top 100s.

(Vernon Joynson / Tom Truszkowski / Stephane Rebeschini)

Jeanne Hatfield

45s:

1. My Babe/? (Pharaoh) 196?
2. Busy Signal/? (ARV International 5014) 196?

From McAllen, Texas. *My Babe* can also be found on Acid Visions, Box Set 2 (CD).

The Hatfields

45s:

1. Yes I Do/When She Returns (Cha Cha 754) 1966
2. Kid from Cinncy/Lost In This World (Cha Cha 790) 1967

Originally from Frankfort, Indiana, where they were known in 1965 as Sherlock and the Homelies, they migrated up to Chicago and changed their name. They specialised in pounding punkers as is evidenced by *Yes I Do* on *Back From The Grave, Vol. 2* and *Kid From Cinncy* on *Vol. 5* of the same series.

Their second 45 has been seen fetching $400+ thirty years later!

(Max Waller/Mike Markesich)

Richie Havens

ALBUMS:
(up to 1972)

1	MIXED BAG	(Verve Forecast FTS-3006)	1967
2	SOMETHING ELSE AGAIN	(Verve Forecast FTS-3034)	1968
3	RICHIE HAVENS RECORD	(Douglas 779)	1968
4	ELECTRIC HAVENS	(Douglas 780)	1968
5	RICHARD D.HAVENS 1983	(Verve Forecast FTS-3047)	1969
6	STONEHENGE	(Stormy Forest 6001)	1970
7	ALARM CLOCK	(Stormy Forest 6005)	1971
8	GREAT BLIND DEGREE	(Stormy Forest 6016)	1972

NB: (1) (2) and (5) were also released in France and the U.K. by Verve. (7) released in France (DiscAZ STEC LP 86) 1971. (6), (7) and (8) released in the U.K. by Polydor. (3) and (4) released in the U.K. by Transatalantic. There's also a CD compilation *Resum, The Best of* (Rhino R2711187) 1993.

45:

1	No Opportunity Necessary, No Experience Needed/Three Days Eternity	(Verve Forecast)	1968

One of the very few black progressive folk singers, **Richie Havens** wore beads, had a guru 'look' and was one of the first musicians to use an electric sitar. Born in Brooklyn in 1941, **Havens** began singing in the '50s, taught himself guitar and started playing the Greenwich Village coffee house circuit in 1962. He finally got a recording contract in 1967 and his Verve Forecast albums were recorded with an array of musicians including: members of Jeremy and The Satyrs (the whole group plays on *Something Else Again*), Harvey Brooks, Felix Pappalardi, Bruce Langhorne, Eric Weissberg, Stephen Stills and Skip Prokop. His rough voice was quite unusual at the time and he chose songs by Dylan, Lighfoot or Tuli Kupferberg (Fugs) to display it's full range.

His records sold very well and **Havens** was invited at Woodstock (*Freedom* can be found on the movie and soundtrack album). He was also able to launch his own label, Stormy Forest, on which he released his albums, plus those of Bob Brown and the Canadian folk trio Montreal. The two albums on Douglas contain early recordings, with

overdubbed electric backing on *Electric Havens* and are not recommanded.

Richie Havens kept on recording during the '70s and early '80s but he was unable to revitalise his formula. His records always sounded too similar and he slowly vanished from the musical scene.

In the '90s, the U.K. psychedelic outfit Praise Space Electric covered *Freedom* on their *2 Leaving Demons* album.

(Stephane Rebeschini)

Haymarket Riot (Calvin James and)

TOP

45s:

1. Footsteps/Find This Woman (Stature 1104) 1967

Released by 'Calvin James and Haymarket Riot' - Calvin James is rumoured to be Jim Johnson of Minneapolis stalwarts The Underbeats.

Many other **Haymarket Riots** are known to have existed. In addition to the entries listed here there were also a Californian act who were previously known as the Livin End, and a seventies Ohio outfit.

Haymarket Riot

TOP

Personnel:

- JIM DOE gtr, vcls
- DENNIS MORALES drms, vcls
- RON SHANKLETON ld gtr
- ??? bs

45:

1. Leaving/A Sunny Day Song (CLB 691) 1969

This **Haymarket Riot** came from Monroe Michigan. They formed in the mid '60s and were originally known as The Avengers (didn't every town have one?), changing their name to **Haymarket Riot** in late 1967 and breaking up shortly after the record was issued in 1969. Jim Doe wrote *Leaving* whilst Dennis Morales wrote *Sunny Day Song*.

Leaving has subsequently been featured on *A lethal Dose Of Hard Psych*, where it's stated that this is the Haymarket Riot who issued the 45 on Coconut Groove - can anyone else confirm this?

(Steve Greer / Max Waller)

Haymarket Riot

TOP

45:

1. Trip On Out/Something Else (Riot 101) 1968

A psychedelic six-piece from Enid, Oklahoma, who cut one excellent 45. The 'A' side has resurfaced on *30 Seconds Before The Calico Wall* (CD), and on the vinyl issue of *The Psychedelic Experience, Vol. 1*. Both sides are also listed on *Pebbles, Vol. 6* (CD), but only *Trip On Out* is included on the actual CD. The Pebbles liner notes, state that the 45 was recorded in Chicago, which is incorrect - it was recorded on a trip to Oklahoma City...

For the full low-down on the band seek out a copy of 'Lost & Found # 4' fanzine.

Haymarket Riot

TOP

45:

1. Nine O'Clock/Only Yesterday (Coconut Groove 2040) 1968

Possibly from Mount Morris, Michigan... *Nine O'Clock* can be heard on *A Journey To Tyme, Vol. 2*.

Haymarket Square



TOP

Personnel:

- MARK SWENSON gtr A
- ROBERT HOMA bs A
- JOHN KOWALSKI drms A
- GLORIA LAMBERT vcls A

ALBUM:

1. (A) MAGIC LANTERN (Chaparral CRM 201) 1968

NB. Reissued on Osmose (1125) 1987 and in 1996 as a ltd edition of 400 (The Sacred Temple Of The Gold STG 2001) 1996. Also issued on CD (LSD 007) 1996.

This Chicago band's album is notable for some catchy drumming and Lambert's powerful vocals. The music on the album was used to accompany the original Baron and Bailey Light Circus at the Museum of Contemporary Art in Chicago. Despite its reissue, original copies remain sought-after. One cut from the album, *Amapola* appears on *Psychedelic Patchwork, Vol. 1*. It's well worth seeking out a copy of the reissue.

The band did not release any 45s.

The 1996 reissue (on CD & LP) has been digitally cleaned.

Haystacks Balboa

TOP

Personnel:

- MARK BABANI A
- LLOYD LANDESMAN A
- MARK HARRISON MAYO A
- MARK POLOTT bs A
- BRUCE SCOTT A

ALBUM:

1. (A) HAYSTACKS BALBOA (Polydor 24-4032) 1970

NB: (1) reissued on CD.

Real heavy dudes with some grungey vocals, a mean attitude and some wicked guitar - above-par hard rock. Although outside the musical thrust of this archive, they're worth a mention especially as a couple of tracks on their album were written by Larry West, formerly of the legendary Vagrants and younger brother of guitar colossus, Leslie 'Mountain' West.

Their album was produced by Shadow Morton, aka Shadow Mann

Mayo and Polott still play together in an outfit called "Blue Lagoon".

(Max Waller/Stephane Rebeschini)

The Hazards

TOP

45:

1. Hey Joe/Will You Be My Girl (Groove 502) 1966

Came out of Richmond, Virginia with a pretty decent rendition of *Hey Joe* which can be heard on *Highs In The Mid-Sixties, Vol. 8: The South* or *Signed D.C.*

The Hazards

TOP

45:

1. Tinted Green/Hey Little Girl (C'mon Let's Live) (Unicorn no #) 196?

Tinted Green has resurfaced on *Highs In The Mid-Sixties, Vol. 21*, and these **Hazards** came from Berlin Center near Youngstown, Ohio. *Hey Little Girl* has subsequently resurfaced on *Project Blue, Vol. 3.*

(George Gell/Max Waller)

Roy Head (and The Traits)

TOP

ALBUM:
(up to 1973)

1	ROY HEAD AND THE TRAITS	(TNT TLP-101)	1965
2	TREAT ME RIGHT	(Scepter SS-532)	1965
3	SOME PEOPLE	(Dunhill DS-50080)	1970
4	DISMAL PRISONER	(TMI 1000)	1972

45s:
(up to 1973)

1	One More Time / Don't Be Blue	(TNT 194)	c1965
2	Pain /Teen-Age Letter	(Back Beat 543)	1965
3	Treat Her Right / So Long, My Love	(Back Beat 546)	1965
4	Apple Of My Eye / I Pass The Day	(Back Beat 555)	1965
5	Just A Little Bit / Treat Me Right	(Scepter 12116)	1965
6	Won't Be Blue / One More Time	(Scepter 12117)	1965
7	Get Back (Part 1) / Get Back (Part 2)	(Scepter 12124)	1966
8	One More Time / Convicted	(Scepter 12138)	1966
9	My Babe / Pain	(Back Beat 560)	1966
10	Driving Wheel / Wigglin' And Gigglin'	(Back Beat 563)	1966
11	To Make A Big Man Cry / Don't Cry No More	(Back Beat 571)	1966
12	You're (Almost) Tuff / Tush Hog (Instr)	(Back Beat 576)	1967
13	A Good Man Is Hard To Find /Nobody But Me (Tells My Eagle When To Fly)	(Back Beat 582)	1967
14	Turn Out The Lights / Broadway Walk	(Mercury 72799)	1968
15	Ain't Goin' Down Right / Lovin' Man On Your Hands	(Mercury 72848)	1968
16	I'm Not A Fool Anymore / Mama Mama	(Dunhill 4240)	1970
17	Puff Of Smoke / Lord Take A Bow	(TMI 9000)	1972
18	Bit By Bit / Wait Till I Arrive	(TMI 9010)	1973
19	Rock And Roll Mood / You Got The Power	(TMI 75-0103)	1973
20	Why Don't We Go Somewhere And Love / Smell-A-Women	(TMI 75-0106)	1973
21	Carol / Clyde O'Riley	(TMI 75-0113)	c1973

Traits
45s:

1	Little Mama / Linda Lou	(Renner 221)	1962
2	Little Mama / Linda Lou	(Ascot 2108)	1962
3	Woe Woe / Got My Mojo Working	(Renner 229)	1962
4	Gotta Keep My Cool / Too Good To Be True	(Garrison 3007)	1966
5	Gotta Keep My Cool / Too Good To Be True	(Pacemaker 254)	1966
6	Harlem Shuffle / Somewhere	(Universal 30494)	1966
7	Harlem Shuffle / Somewhere	(Scepter 12169)	1966
8	Parchman Farm / Tramp	(Universal 30496)	1966

From San Marcos, Texas originally, **Roy Head** relocated to Houston in 1964. His forte is soulful brassy pop/rock and would be outside the boundaries of this book but for *You're (Almost) Tuff*, a great fuzz-rocker where Bo Diddley encounters Count Five's *Psychotic Reaction*. Many of his '60s releases were recorded with the Traits and are so credited.

Roy Head scored a U.S. no. 2 hit in 1965 with *Treat Her Right*. Three of his other recordings have also resurfaced on compilations: *You're Almost Tuff* and *Tush Hog* both appear on *Austin Landing, Vol. 2*, while *Easy Lovin' Girl*, a previously unreleased Johnny Winters composition, has resurfaced on *Acid Visions* and *Acid Visions - The Complete Collection, Vol. 1* (3-CD set). The latter track was recorded with The Great Believers.

The *Dismal Prisoner* album contains covers of Van Morrison and John Lee Hooker tracks.

(Vernon Joynson/Stephane Rebeschini/Max Waller/Andrew Brown)

Head and The Hares

TOP

45:

1. l Won't Come Back/One Against The World (H&H 200,891) May 1966

You can also hear *Won't Come Back* on *The New England Teen Scene* compilation. (Max Waller)

The Headhunters

TOP

45:

1. Times We Shared/Think What You've Done (Fenton 2518) 196?

Times We Shared has resurfaced on *Best Of Michigan Rock Groups, Vol. 2*. They also have a previously unreleased cut *I Need Your Love* on *Thee Unheard Of* compilation taken from one of the two versions of this track only available on Buff one-sided acetates. It's nothing to get excited about.

Head Lyters

TOP

45:

1. I Need You/You'd Better Come Home (Wand 199) 1965

A one-off venture by a New York outfit. The flip side, which mixes chords from *Twist And Shout* and *La Bamba* in a humorous way, can also be heard on *Mindrocker, Vol. 8*.

There's also a 45 by a Headlyters on Phalanx (1010/1011) *Girl Down The Street/Shop Around* issued around 1965 or 1966. Phalanx is a Michigan label - it may be the same outfit.

(Max Waller)



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Head Over Heals *to* Heather Black

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Head Over Heels
- The Heads
- The Head Shop
- Headstone
- The Headstones
- The Heard
- The Heard
- The Heard
- The Hearsemen
- The Heart Attacks
- The Heartbeats
- Hearts and Flowers
- The Heathens
- Heather Black

Head Over Heels

Personnel:

- JOHN BREDEAU drms A
- PAUL FRANK gtr, vcls A
- MICHAEL URSO bs, vcls A

ALBUM:

1. (A) HEAD OVER HEELS (Capitol ST-797) 1971 R1

A Michigan power trio whose album is powerful and inventive - one of the best on the label. Two cuts were recorded live. **Head Over Heels** were apparently connected to the Detroit outfit Rare Earth (details yet to come to light) members went onto Fresh Start (one LP on Dunhill in 1974) then Fresh (three LPs on Prodigal/MCA 1977/8).

(Vernon Joynson / Max Waller)

The Heads

ALBUMS:

1	HEADS UP	(Liberty)	1969

A garage punk group with a driving organ.

(Stephane Rebeschini)

The Head Shop



Personnel:

- DREW A
- JESSE A
- JOE A
- GEOFF A
- DANNY A

ALBUM:

1. (A) THE HEAD SHOP (Epic BN 26476) 1969

NB: (1) has been reissued on CD.

The above is a most unusual and underrated album. Side one, aside from an interesting version of *Sunny*, is notable for most unusual intros to all its songs, whilst side two is memorable for the invigorating *Prophecy* and the cosmic ending to the final track *Infinity*. Original copies of the album are not easy to find, as it's now a minor collectors' item, but the album is recommended.

The band, who are thought to have come from the New York / New York City area, do not appear to have released any 45s. They have however appeared on a couple of compilations with: *Heaven Here We Come* on Columbia's double-LP *Psychedelic Dream* and *Head Shop* on *Sixties Archives Vol. 8* CD.

(Vernon Joynson / Max Waller)

Headstone



Personnel:

- TOM APPLEGATE A
- DAVID APPLEGATE A
- BARRY APPLEGATE A
- BRUCE FLYNN A

ALBUM:

1. (A) STILL LOOKING (Starr SLP 1056) 1974

NB. (1) was repressed in the late 1980s, and is due to be reissued on CD by Gear Fab.

45s:

1. What People Say/Carry Me On (Rome RF-4127) 19?
2. Buying Time/Snake Dance (Rome) 19?

NB: (1) released as by **The Headstones**.

Predominantly a hard rock album with some soft passages and psychedelic overtones. It has been reissued and is well worth investigating for its good guitar work and vocals. The band have been variously reported as coming from Indiana and Ohio. The album is sought-after among collectors and even the reissue is now hard to find, although Gear Fab are currently working on a legitimate CD release, so watch this space!

The two 45s feature non-LP tracks and all bar *Snake Dance* also feature on *Filling The Gap.*

(Vernon Joynson / Max Waller)

The Headstones

TOP

Personnel:

- DAVE WILLIAMS vcls, bs A B
- GLEN VAN LANDINGHAM ld gtr A B
- MIKE FLORENCE keyb'ds A B
- PAUL VEALE gtr, vcls A B
- WINSTON LOGAN drms, vcls A
- MIKE ROGERS drms B

CD:

1. (A/B) TWENTYFOUR HOURS (EVERDAY) (Collectables COL-CD 0700) 1997

NB: (1) is a retrospective CD, which collects together all four **Headstones** tracks and then explores the released, live and unreleased legacy of related groups: Seompi, Remaining Few, Oxford Circus, and Watermusic.

45s:

1. Wish You Were Mine/24 Hours (Everyday) (Pharaoh 147) 1966
2. Bad Day Blues/My Kind Of Girl (Pharaoh 152) 1966

Probably the strongest act to record on the Pharaoh label, which was based in McAllen, Texas. Their first 45 was a local hit, combining the Beatlesque *Wish You Were Mine* with *24 Hours (Everyday)* a pounding punk song with lots of fuzz, organ and fine vocals. Their follow-up did even better staying at No. 1 for two weeks running in McAllen.

A recommended and worthy CD retrospective *The Headstones: 24 (Everyday)* collects all four tracks and then explores the released, live and unreleased legacy of the related groups featuring the two leading lights in **The Headstones** - Dave Williams (Seompi, Remaining Few - n.b. not the '60s Texan bunch) and Winston Logan (Oxford Circus, Watermusic). Spanning garage, psych, heavy and straight-ahead rock styles, the material ranges in sound and musical quality from average to very good.

Their material has also been compilation heavily including: All four cuts on *Texas Punk, Vol. 5* and *Acid Visions, Vol. 2* (triple CD); *Wish You Were Mine* and *24 Hours (Everyday)* on *(Texas) Flashback, Vol. 1*; and *Bad Day Blues*

on both *Gathering Of The Tribe* and *The Cicadelic Sixties*.

(Max Waller)

The Heard

Personnel incl:

- DON MAU

45:

1. Poppies/Where Has My Summer Gone? (Orlyn 652) 1965

This 45 was the work of an Chicago garage band, who at some point included Don Mau (ex-Vectors). (Max Waller)

The Heard

45:

1. You're Gonna Miss Me/Exit 9 (One Way 0001) June 1967

An interesting band from Longview, Texas who covered the 13th Floor Elevators hit. *Exit 9* is rather unusual too. Both songs appear on *Flashback, Vol. 4* and *The Cicadelic Sixties, Vol. 5*, whilst *You're Gonna Miss Me* makes a further appearance on *Songs We Taught The Fuzztones*.

(Max Waller)

The Heard

45:

1. Stop It Baby/Laugh With The Wind (Audition 6107) 1966

A different outfit from the Texas one. This time from Rochester, New York, The 'A' side, a Kinks-inspired cruncher, can be found on *Pebbles, Vol. 7* and was covered by The Marshmallow Overcoat on their first album *The Inner Groove*. This **Heard** was previously known as The Belvederes.

The Hearsemen

45:

1. Christy-Ann/I Get That Feeling (Wheel's 4 3619) 1968

This outfit operated out of the Detroit suburbs. Both sides of their 45 can also be heard on *Cicadelic Sixties, Vol. 11* and *The History Of Michigan Garage Bands In The '60s Vol.1* (CD).

(Max Waller)

The Heart Attacks

TOP

See The Beachnuts entry.

The Heartbeats

TOP

45:

1. Cryin' Inside/Choo Choo Train (The Head Beats 2605) 1968

The 'A' side of this 45, an organ punker by a girl group from Lubbock, Texas, was a Ronnie Weiss composition. According to Roy Ames, they made two 45s at Robinhood Brians' studio in Tyler, and won first prize in Dick Clarke's 'Battle Of The Bands' contest the same year (1968). The girls were due to receive $10,000 in prizes, a recording contract with ABC, and nationwide tour, however, as they were aged between 12-15 they were too young to go on the road unchapperoned and their mother/manager Mrs. Jeannie Saunders nixed the whole idea.

Both tracks from the above 45 have resurfaced on *Acid Visions, Box Set 1* (CD).

Hearts and Flowers

TOP

Personnel:

RICK CUNHA	vcls	A
DAVE DAWSON	gtr, vcls	A B C
LARRY MURRAY	gtr, vcls	A B C
TERRY PAUL		B
DAN WOODY		B
BERNIE LEADON	gtr	C

ALBUMS:

1(A)	NOW IS THE TIME FOR HEARTS AND FLOWERS	(Capitol ST-2762)	1967
2(C)	OF HORSES, KIDS AND FORGOTTEN WOMAN	(Capitol ST-2868)	1968

NB: (1) and (2) reissued by Cam Caruso in 1986.

45s:

1	Please/The View From Ward 3	(Capitol P-5897)	1967
2	She Sang Hymns Out Of Tune/Tin Angel	(Capitol P-2167)	1968

An excellent and still underrated group from Los Angeles, **Hearts and Flowers** produced two albums mixing folk rock with Californian harmonies and country folk.

Born in Weycross, Georgia, Larry Murray moved to Los Angeles in the late '50s and joined the Scottsville Squirrel Barkers, one of the several Bluegrass groups playing the Southern California circuit. The personnel of the Barkers fluctuated and included future Byrd Chris Hillman, Kenny Wertz and Bernie Leadon. The group disbanded in 1962 after releasing an album for the Crown label, *Bluegrass Favorites*, which is now extremely rare.

Murray temporarily retired from the music scene, became a TV actor and worked at the Troubador Club in L.A.. In 1965 he met a folk/rock duo formed of David Dawson and Rick Cunha and they started working together and playing live without a drummer. They secured a deal with Capitol and their first album was released in June 1967. Masterfully produced by Nick Venet (Fred Neil, Stone Poneys, Euphoria, Mad River), *Now Is The Time For Hearts And Flowers* is a real gem. The choice of material is outstanding, with excellent covers of Tim Hardin's *Reason To Believe*, Hoyt Axton's *10,000 Sunsets*, Carole King's *Road To Nowhere* and Donovan's *Try For The Sun*, plus two songs of contemporary groups: *Please*, the Kaleidoscope song and *Rock And Roll Gypsies* by Gypsy Trips. Their original songs were penned by Murray, Cunha and Marty Cooper. The vocals are brilliant and Venet added some good production tricks, with some effects, violin, electric bass

The sales were unfortunately extremely poor and Capitol decided to give them a push: two new members, Terry Paul and Dan Woody, were drafted to reinforce their live impact and a promotion campaign began at the end of 1967; with limited results.

Murray and Dawson started working on their second album. Cunha, Paul and Woody left and Bernie Leadon arrived. *Of Horses, Kids and Forgotten Woman* was released in July 1968 and got the same results as the first album: critical acclaim but low sales. It notably contains *She Sang Hymns Out Of Tune*, a song originally recorded (but not released) by Jesse Lee Kincaid with the Rising Sons.

Due to their unsuccess, the group disbanded and their records sank into obscurity before being rediscovered in the mid-80s by Bam Caruso.

Larry Murray went on to record a good country folk/rock album, *Sweet Country Suite* (Verve Forecast FTS 3090) 1969, with backing by Swampwater, Paul Parrish, JD Souther and two Nitty Gritty members, Fadden and McEuen). He also worked with Kris Kristofferson and Jessi Colter in the early '70s. Rick Cunha would later work with Linda Ronstadt, have a career as a songwriter and sesionman and also released two decent country rock albums: *Cunha Songs* (GRC GA 5004) 1973, with Dave Dawson and *Moving Pictures* (CBS) 1977.

(Stephane Rebeschini)

The Heathens

Personnel incl:

- MIKE DELLARIO vcls

45:

1. The Other Way Around/Problems (Vibra 104) 1967

This Schenectady New York-based quintet's 45 was recorded in a garage named Vibra Studios early in 1967. The result was a cool punk 45. The 'A' side can also be heard on *Back From The Grave, Vol. 7* or *Off The Wall, Vol. 1* and you'll find the flip on *Open Up Your Door* and *The '60s Choice, Vol. 1*.

Heather Black

Personnel incl:

- TOMMY CHRISTIAN
- CARL FRIEND (?)
- GAYLON LATIMORE (LADD)
- HARRY O. WETSELL (?)

ALBUMS:

1. HEATHER BLACK (Double Bayou DB 2000) 196?
2. LIVE (dbl) (American Playboy 1001) 196?

45s:

1. There/Circles (American Playboy 1977) 196?
2. Cajun Blues/Harris County Jail (American Playboy 1992) 196?
3. She's My Woman/Walkin'Back To Waco (American Playboy 1005) 1970
4. * Look Around Son (Double Bayou 2) 1970
5. * Master Nichols (Double Bayou 4) 1970

* Promo Only.

This outfit was most significant as a later outing for Gaylon Latimore who had earlier had a solo career as Gaylon Ladd and also played in The Dawgs, The Silvertones and Eastside Transfer.

Produced by Huey P. Meaux, the "Crazy Cajun", the Double Bayou album is really patchy: two excellent tracks, notably *Bill The Black Militant* with a fantastic guitar part and unusual lyrics, but also, alas, several insipid ballads and one of the worst songs you can imagine : *Last Words* on which Gaylon Latimore speaks to his recently deceased girlfriend. Brrrr! All the songs were written by Latimore and Christian.

From the two Double Bayou singles, only *Look Around Son*, an awful ballad, can be found on the LP.

(Max Waller / Vernon Joynson / Stephane Rebeschini)

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Heaven *to* Henry Tree

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Heaven
- Heavy Balloon
- Heavy Cruiser
- The Dave Heenan Set
- Harry Hellings and The Radials
- The Hello People
- Help
- Help
- David Hemmings
- The Henchmen
- Jimi Hendrix
- Henry Tree

Heaven

TOP

ALBUM:

1. HEAVEN (W.W.) 1970 R2

A rare Nebraska blues - rock album with horns. It has a very underground feel and came in a cool cover. (Clark Faville)

Heavy Balloon



TOP

Personnel:

- FRED ADAMS
- JENNY DEAN
- MALLORY EARLE
- KIRBY HELMUTH
- WOLF JAMES
- MICHAEL JASON
- NED LIBEN
- LORI
- MIGHTY BABY

- TERRY NOEL
- BOBBY NOTHOFF
- CHRISTIAN OSBORNE
- PETER THE PIANO PLAYER
- T. N. PICKOSKE
- MIKE RATTI
- BOB RIZZO
- SENORITA ROSETTS
- SKYDRAGON
- T. O. TUPCAT
- DAVID TYLES

ALBUM:

1. 32,000 POUND (Elephant EVS-1 04) 1969

NB: (1) reissued on CD.

Probably an East Coast band, their album is overrated. Musically it's rather slow, pedestrian blues, rather than psychedelic. They do not appear to have released any 45s. Among the musicians included were Bobby Notkoff (also in Rockets and Crazy Horse) and Chris Osborne (who played with David Peel and Yoko Ono).

They also have one cut, *Barnyard Blues* on *The Magic Carpet Ride*, *Sixties Archives Vol. 8* and *Lysergic Soap, Vol. 1* compilations.

(Vernon Joynson / Max Waller)

Heavy Cruiser

TOP

Personnel incl:

NEIL MERRYWEATHER	bs, vcls	A

ALBUM:

1	HEAVY CRUISER	(Family Productions FPS 27??)	c1972

A short-lived heavy blues outfit formed by Neil Merryweather. Rather monotonous, but not completely bad, Lynn Carey of Mama Lion co-wrote some of the songs.

A second album is known to exist.

(Stephane Rebeschini)

The Dave Heenan Set

TOP

Personnel incl:

- DAVE HEENAN

45:

1. Alice In Wonderland/So Many Roads (Epic 10152) 1967

Dave Heenan was a U.K. ex-pat originally from Newcastle, who'd earlier played with The Merseylads.

Harry Hellings and The Radials

TOP

Personnel incl:

- HARRY HELLINGS

45:

1. Tale Of A Crystal Ship/Wake Up Sweet Mary (Highland 1190) 1967

A one-off venture. The 'A' side is Californian psychedelic folk, very much in the style of The Deep. Check it out on the *Magic Carpet Ride* and the boot of boots *Lysergic Soap Vol.1*.

(Max Waller)

The Hello People

TOP

Personnel incl:

COUNTRY	ld vcls, gtr, bs	A
GOODFELLOW	ld vcls, gtr, bs	A
MUCH MORE	keyb'ds	A
SMOOTHIE	ld vcls, bs, organ, sax	A
THUMP THUMP (N.D. SMART)	drms, hrmnca	A
WRY ONE	sax, flute, tambourine	A

ALBUMS:

(up to 1968)			
1(A)	THE HELLO PEOPLE	(Philips PHS 600.265)	1968
2(A)	FUSION	(Philips PHS 600.276)	1968

45s:

1	Let's Go Hide In The Forest/Disparity Waterfront Blues	(Philips 40481)	1967 -
2	A Stranger At Her Door/Paisley Teddy Bear	(Philips 40522)	1968 -
3	(As I Went Down To) Jerusalem/It's A Monday Kind Of Tuesday	(Philips 40531)	1968

4	If I Should Sing Too Softly/Pray For Rain	(Philips 40572)	1968 -
5	Anthem/Jelly Jam	(Philips 40585)	1969 -

NB: All 45s are LP cuts except (1).

A mysterious six-piece band, who used to play frequently at 'La Cave' club in Cleveland, performing in mime makeup and actually performing mime onstage between their songs. N.D. Smart, who was working with Kangaroo at the time, caught their act and ended up drumming for them on their first two albums, both of which are underrated gems.

The first album is full of catchy, appealing songs like *It's A Monday Kind Of Tuesday* and none of the songs are credited. With the second, their music has evolved and offered a superb mix of rock, folk, blues and jazz, with a good flute player. The lyrics are more concerned, like *Anthem*:

> They say I was born in the land of the free
> But the home of the briefcase is all I see
> With fine houses and highways we covered the land
> But freedom's a fable if the conscience is banned
>
> So I'm going to prison for what I believe
> I'm going to prison so I can be free
> I've got something I'll die for
> What else can they do
> I've got something to live for
> What about you?

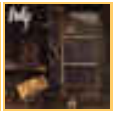
The same themes are present in *How Does It Feel To Be Free*, *I Ride To Nowhere* and *Dream Of Tomorrow*. This time the songs are credited to P. Weston, W.S. Tongue, L. Tasse, M. Sagarese, R. Sedita and G. Geddes, so we can assume they are the musicians hiding under the masks. Both albums were produced by Lou Futterman who went on to work with Ted Nugent.

In 1969 N.D. Smart stopped working for the band, but he resumed in 1972 with Robert Sedita, George Geddes and Lawrence Tasse. This version of **The Hello People** also did some live work with Todd Rundgren who had used Smart on some of his early albums, including *Runt*. A couple of years later two further **Hello People** albums surfaced on ABC/Dunhill, both with Smart and both produced by Rundgren.

It has also been rumored that Danny Douma was also part of this enigmatic group, but his name doesn't appear on the 1968 Philips albums. Danny Douma later became the leader of the (Big) Wha-Koo (three albums on ABC and Epic between 1976-79) and also recorded a solo album *Night Eyes* (Asylum) in 1979 with Eric Clapton and Fleetwood Mac.

The Hello People also appeared on the The Smothers Brothers Comedy Hour and The Johnny Carson Tonight Show.

(Vernon Joynson / Stephane Rebeschini / Jason Odd)

Help  TOP

Personnel:

- JACK MERRILL gtrs, keyb'ds, vcls A
- ROB ROCHAN bs, vcls A

- CHET McCRACKEN drms, perc, vcls A

ALBUMS:

1. (A) HELP (Decca DL 75257) 1971
2. (A) SECOND COMING (Decca DL 75304) 1971

45s:

1. Keep In Touch/Runaway (Decca 32783) 1971
2. Good Time Music/Hold On Child (Decca 32879) 1971

A Californian band, which included drummer McCracken who had earlier played with The Evergreen Blueshoes and who later ended up with The Doobie Brothers. In addition to the album mentioned here, **Help** have one track *Do You Understand The Words?* on *Endless Journey, Phase 2*.

Second Coming is an album for heavy rockfans. The outstanding track is *Do You Understand The Words?* for its superb psychedelic guitar work and McCracken's heavy rock drumming. The remainder of the album, which contains all original compositions, is not up to that standard but contains some quite good heavy rock numbers, particularly, *All Day*, *Good Time Music* and *Hold On Child* on side 1. Surprisingly, they did not attain much commercial success, and both their albums are now minor collectors' items.

Help

TOP

Personnel:

- DONALD LOWER bs
- STEVE NELSON perc
- DENNIS SULLIVAN piano
- MICHAEL WELCH flute

45s:

1. Life Worth Living/Questions Why (PS) (Capitol Custom 3704/3705) 1970
2. Make That Change/Always Flowing (No label H-7-75) 1975

NB: (2) As The Hagis Enigma Limpidity Paradisical Band.

Basing themselves in Citrus Heights, California (near Sacramento) this group changed their name to Azitis, due to a conflict with the Decca band Help and released their album on Elco and a single featuring two cuts from the album. When the Decca group broke up they took the **Help** name back with its new more specific definition.

Questions Why, a reasonable rocker with some good guitar work, has also resurfaced on *Relics, Vol. 2*.

For more information on the band check their website: http://www.geocities.com/Area51/Keep/3879

(Clark Faville)

David Hemmings

Personnel:

JIMMY BOND	arranger	A
DAVID HEMMINGS	vcls	A
CHRIS HILLMAN	bs	A
ROGER MCGUINN	gtr	A
LEON RUSSELL	arranger	A

ALBUM:

1(A)	HAPPENS	(MGM SE 4490)	1968

David Hemmings is the famous '60s English actor who played in "Blow Up". The inclusion of this unknown album here may be surprising but is due to his quality of its tracks, produced in California by Jim Dickson and Leon Russell and engineered by Jim Messina (Buffalo Springfield).

There's an unreleased Gene Clark song (*Back Street Mirror*), a cover of Tim Hardin's *Reason To Believe*, some arranged ballads, but also, and mainly, four really strange psychedelic ragas cowritten by Roger McGuinn and Chris Hillman of The Byrds: *Talkin L.A.*, *Good King James*, *Anathea* and the 6'30" *War's Mistery*. On all these tracks, the 12-string guitar of McGuinn sounds like a sitar and the indian percussions (tamboura, tablas...) add to the weirdness of the lyrics.

(Stephane Rebeschini)

The Henchmen

45s:

1. Please Tell Me/Livin' (Punch 1009) 1965
2. Never Reached Your Heart/Wanna Walk In Your Sun (United Artists 50180) 1967

Punch was a sub-division of the seminal Detroit-based Hideout label. The 'A' side of the Punch 45, was quite melodic but the flip, a guitar-blasting rocker, and a good one too, can be heard on *Back From The Grave, Vol. 5*. The 2nd 45 shown is thought to be by this band rather than other Henchmen outfits (on Swan and Ru-Jac).

Jimi Hendrix

Although this brilliant psychedelic blues guitarist was born in Seattle, given that he was based in the U.K. for most of his career, his life and times are documented in the UK Archive.

'**Experience** drummer, Mitch Mitchell, later played with Ramatam.

Henry Tree

Personnel:

- CARMEN CASTALDI drms A
- LEROY MARKISH ld gtr, vcls A
- CHARLES MCLAUGHLIN bs A

ALBUM:

1. (A) ELECTRIC HOLY MAN (Mainstream S/6129) 1968 SC

45:

1. Penfield Town/? (Mainstream MRC 729) 1970

NB: (1) double-sided promo copies exist, stock issue not confirmed.

From Cleveland, Ohio. Their album veers towards the progressive, with a country influence on a couple of tracks. The long title track in particular has an unnerving intro and features some good guitar work. Another highlight is quite an impressive cover of Traffic's *Dear Mr. Fantasy*. Overall, an album which is worth investigating.

(Vernon Joynson / George Gell / Max Waller / Stephane Rebeschini)

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The Herd *to* The Hitch-Hikers

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Herd
- The Herde
- Here Comes Everybody
- Heroes
- Carolyn Hester Coalition
- Hex
- Hickory Hollow
- Hickory Wind
- The Hides
- Gary Higgins
- Higher Elevation
- The Highlifes
- High Mountain Hoedown
- High Numbers
- The High Spirits
- High Treason
- Highway
- Highway Robbery
- Kenneth Higney
- Bunker Hill
- Thomas Hill
- Hillow Hammet
- Him
- The Hinge
- Hip Sound
- The Hippies
- The Hitch-Hikers
- The Hitch Hikers

The Herd

TOP

45:

1. Things Won't Charige/The Sun Has Gone (Octupus 257) 196?

An obscure Washington D.C. band, whose *Things Won't Change* has resurfaced on *Slgned D.C.*. It's quite a strong song with effective vocals and some good fuzz guitar. I've also seen them quoted as a Chicago band, and *Things Won't Change* also resurfaced on *Michigan Mixture, Vol. 2*. So, who knows? Label mates The Nautiloids hailed from Ocean City, Maryand apparently, so arguably the Maryland/D.C. location is favourite.

The Herde

TOP

45:

1. Mister You're A Better Man Than I/? (Cinema 6900) 196?

This Yardbirds' cover has resurfaced on the *Ear-Piercing Punk* compilation.

Here Comes Everybody

TOP

Personnel:

CHRIS A. BURNS	A
HANK HAWLEY	A
JIM JACKSON	A
GEFF JUNG	A
VERNON JAMES SCHUBEL	A

ALBUM:

1	HERE COMES EVERYBODY	(CAB Records 101)	1974

Recorded at Stilwater Sound Studio, Stillwater, Oklahoma, comes this strange concept album with a handmade cover. Six tracks on the Side One (*My Own Controls, Roy Roberts Intro, Young Roy Roberts, You Have Been Abusing Me, Yeah, Yeah, Yeah* and *Make A Buck*) and *L'opera: Johnny Got His Ray Gun*, a side long cut on Side Two, with crazy drumming and weird vocals about aliens and ray guns!

(Stephane Rebeschini)

Heroes

TOP

45:

1. I Can Only Give You Everything/Say It With A Smile (M-Gee 001) 196?

Better known bands like The Iguanas, The Little Boy Blues, The MC5 and The Ambertones also covered *I Can Only Give You Everything*. This obscure San Jose ouffit's version later resurfaced on the *Everywhere Chainsaw Sound* compilation.

Carolyn Hester Coalition

Personnel:

DAVE BLUME	bs, keyb'ds, melodica	A B
SKEETER CAMERA	drms, flute	A B
CAROLYN HESTER	vcls, gtr	A B
JERRY KELLER	bcking vcl	A
STEVE WOLFE	gtr, perc	A B
DAVE MAUNEY	vibes, bs	B

ALBUMS:

1(A)	CAROLYN HESTER COALITION	(Metromedia MD 1001)	1968
2(B)	MAGAZINE	(Metromedia MD 1022)	1969

From the East Coast, **Carolyn Hester** began her career in the early '60s as a traditional folk singer and was married briefly to Richard Farina. Around 1968, she formed the **Carolyn Hester Coalition**, who recorded two albums for Metromedia.

Both albums produced by Dave Blume and recorded in New York. The first is fuzzed up folk/psych/rock. Like a female folk/singer/songwriter meets Ill Wind. The best offering is the opening cut *Magic Man* which is mindblowing fuzz psych at its best. It is hard to find weak tracks on this album. The sound is typified by an excellent laidback fuzz guitar and political lyrics like in *Half The World* ("...Half of the world is starving, half of the world is overfed...!"). Other songs include *Be Your Baby*, the much recorded hippie anthem *Let's Get Together*, *Journey* and *Buddha (Was Her Best Man)* plus more. Recommended for folk/psych fans. The entire group without Carolyn also showed up as backing band in Twinn Connexion (Decca) 1968.

The second album, *Magazine*, is another fine example of electric folk/rock with hippy values (the back cover shows the group doing peace signs beside Army tanks), which again should interest fans of Ill Wind and Jefferson Airplane. **Hester**'s crystal clear voice is backed by good musicians and the songs reflects the period: *Beadmaker*, *Plant the Crops In The Garden* (about the generation gap), *Just Follow Me* (described as "a simple formula for entering a world of new and enlightening experiences"), *Calico Sky* etc. The album also contains ususual versions of *Sittin On The Dock Of The Bay*, *St. James Infirmary* and *Swing Low Sweet Chariot*. It is now a minor collector's item.

Carolyn Hester later returned to a more traditional singer/songwriter career.

(Stephane Rebeschini/Claus Frisenberg Povlsen)

Hex

45:

1. You Cry And I'll Laugh/Doubt (Reissue.) (Hexx HY-101) 1995

From a 1967 unreleased acetate, superb heavy psych by an unknown, belatedly appreciated, combo. (Max Waller)

Hickory Hollow

Personnel incl:

- BUTLER
- CAMERON
- FRANK GORDON
- A. CHARMATZ

45:

1. Never Happen/Home (Musitron M-107) 19?

A Californian combo whose *Never Happen* is a jaunty number with decent harmonies and a catchy guitar refrain. (Max Waller).

Hickory Wind

Personnel incl:

- ALAN JONES bs, vcls A
- MIKE McGUYER gtr, vcls A
- SONNY PRENTICE vcls, gtr, bs, harp A
- BOBBY STREHL drms A

ALBUM:

1. (A) HICKORY WIND (Gigantic) 1969

NB: (1) reissued on vinyl by Void records 1999.

Just 100 copies of this album were pressed originally making it extremely rare. The band came from Indiana and all except Prentice went on to play in B.F. Trike. Their album is full of variety wth the most psychedelic track being *Time And Changes*. This has great vocals plus lots of fuzz and was later re-recorded by B.F. Trike. *Mr Man* is rather unusual, employing spoken lyrics over a piano/keyboard backing; *Father Come With Me* is a successful blend of drooning keyboards and vocals and there are also a couple of laid back melodic numbers in *I Don't Believe* and *Judy*, which open and close the album. Get to hear the album if you can but don't pay a fortune for a copy.

Mister Man has also resurfaced on *Love Peace & Poetry Vol. 1*.

This group is unrelated to another Hickory Wind, a country/folk group who released an album *Crossing Devil's Bridge* (Flying Fish) 1978.

(Vernon Joynson / Max Waller / Stephane Rebeschini)

The Hides

Personnel incl:

- JOHN MARSIGLIO

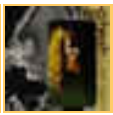
45:

1. Don't Be Difficult/When I See The One I Love (Scotty no #) 1966

Formed in early 1965 in Pittsburgh, Pennsylvania out of the ashes of The Ban-lans and The Runaways, two local bands. They recorded four tunes in Gateway studios in 1966 and paid Scotty to press two up. *Don't Be Difficult*, which was quite a punchy punker can now be heard on *Back From The Grave, Vol. 7* and *Pennsylvanian Unknowns*.

(Max Waller)

Gary Higgins



ALBUM:

1. RED HASH (Nufusmoon WMI 3673) 1973 R1

NB: (1) reissued on CD.

Connecticut electric folk/rock of a very high standard - it even approaches Mu territory at times. (Clark Faville)

Higher Elevation

45s:

1. Diamond Mine/Crazy Bicycle (Chicory 408) 1967
2. Here Comes Sunshine/Thoughts Of Lila (Liberty 56016) 1968
3. Country Club Affair/Summer Skies (Liberty 56035) 1968
4. Odyssey/Highway 101 (Liberty 56094) 1969

NB: (1) released as by Dave Diamond and **The Higher Elevation**.

A Colorado outfit who backed Dave Diamond on his famed *Diamond Mine* featured on *Pebbles, Vol. 3*. **The Higher Elevation** evolved out of Greeley's Monocles and released three further 45s in their own right, mostly garage-pop with the spaced-out *Odyssey* probably the highpoint.

(Max Waller).

The Highlifes

45:

1. Choose Me Over Him/No One To Tell Her (Pit 403) 1966

This band came from Waxahachie in Texas. So far as I know the 45 above was their sole stab for stardom. You can hear the flip on *Texas Punk, 1966 - Vol. 1* along with an unreleased version of Little Richard's *Lucille* also from 1966. Both also appear on *Acid Visions - The Complete Collection Vol. 2* (triple CD). They also have a previously unreleased track, *Cloak And Dagger*, on *The Cicadelic Sixties, Vol. 4*.

(Max Waller)

High Mountain Hoedown

ALBUM:

1	HIGH MOUNTAIN HOEDOWN	(Atco SD33-320)	1970

NB: (1) also released in France (Atco 503049).

An unknown trio playing a mix of rock, blues and country, with some original songs and covers of Chuck Berry (*Brown Eyed Handsome Man*, *Nadine*), The Band (*The Weight*) and Leadbelly's *Good Night Irene*.

(Stephane Rebeschini)

High Numbers

45:

1. I'm A Man/High Heel Sneakers - Mojo Working (medley) (Ocean 8855-0594) 196?

This was recorded in an airplane locker at Chicago's O'Hare International Airport. The 41/2 minute cover of *I'm A Man* is pretty powerful with lots of mouth organ. Check it out on *Garage Punk Unknowns, Vol. 3*.

The High Spirits

Personnel incl:

- OWEN HUSNEY gtr, vcls

45s:

1. Love Light/Tossin' And Turnin' (Soma 1436) 1965
2. Love Light/Tossin' And Tumin' (Apex 76972) 1965
3. I Believe/Bright Lights, Big City (Soma 1446) 1966

A sextet who operated out of Minneapolis in the mid-sixties. Their final 45 is a hot garage recording which will interest readers. Both sides can be found on *A Journey To Tyme, Vol. 3* and *I Believe* has also resurfaced on *Root '66, Vol. 1*. The flip was also recorded by Dave Miller and The Byrds (in New Zealand) and The Five (in Australia).

Both sides of the first 45 were originally collected together with other twin-cities nuggets on the *Big Hits Of Mid-America Vol. 2* LP.

When the band split, Owen Husney was the only member to continue in the music biz as promoter and manager, most notably for Prince! **High Spirits** also recently staged a local mini-reunion.

(Max Waller / Jay Krasnow)

High Treason

TOP

Personnel:

- BOBBY BLUMENTHAL perc A
- JOE CLEARY vcls A
- MARCIE RAUER vcls A
- SAM GOODMAN gtr A
- EDGAR KOSHATKA keyb'ds A
- TERRY MORRISSEY bs A

ALBUM:

1. (A) HIGH TREASON (Abbott ABS-1209) 1968

Recorded in New York, this album consists of five Edgar Koshatka originals and a pretty woeful cover of Bob Dylan's *Subterranean Homesick Blues*. It was produced by Howard Massler. Although the material is rather weak, there's nothing wrong with the playing - lots of extended jams with some good guitar and organ interplay. The very short jazzy instrumental *Circadian Rhythm* isn't marred by the rather messy production which undermines the rest of the album.

Highway



TOP

Personnel:

- ERIC BANNISTER bs, vcls A
- DAN CAMMARATA drms, vcls A
- STEVE MURPHY gtr, vcls A

ALBUM:

1. HIGHWAY (No label # 584 N 11) 1975 R4

NB: (1) had a limited vinyl reissue of 300 copies in 1996. Due to be reissued officially on CD by Gear Fab.

A psychedelic hard-rock trio from Minneapolis. The album consists of long tight songs with great vocals and extended, flowing guitar leads on the better tracks - *Look Away*, *Meadow* and *Tomorrow*. Some of the other tracks are rather more nondescript. Their album originally had a pressing of 500, and Steve Murphy had earlier played with Minnesota's The Epicureans. Murphy incidentally is held in high esteem, nay reverential awe, by Midwest afficionados.

(Clark Faville / Vernon Joynson / Max Waller)

Highway Robbery

TOP

Personnel:

- DON FRANCISCO ld vcls, drms A
- JOHN LIVINGSTON TUNISON IV bs, vcls A
- MICHAEL STEVENS gtr, vcls A

ALBUM:

1. (A) FOR LOVE OR MONEY (RCA LSP 4735) 1972 SC

One of the best major-label heavy rock albums of the era. Stevens was previously with The Boston Tea Party, and also played on Atlee Yeager's solo albums, as did Don Francisco. Francisco became an L.A. session player and has an extensive recording history into the 1980s.

(Clark Faville)

Kenneth Higney

TOP

ALBUM:

1. ATTIC DEMONSTRATION (Kebrutney KBH-516) 1976

NB: (1) had a limited reissue in 1985.

45:

1. I Wanna Be The King / Funky Kinky (Kebrutney) 197?

Originally from Manhattan, psychedelic folk poet **Kenneth Higney** was based in Bayonne, New Jersey around the time of his album's release. Just 500 copies were pressed and the album is characterised by a stoned vocal style with acoustic backing and lots of effects. Some tracks like *Rock Star* also veer into heavy territory with its solid backbeat and fearsome distorted guitar. The atonal style of singing tends to be irritating, concealing what little melody there might be. An album you'll either love or hate!

Both sides of his post *Attic Demonstration* 45, were also featured on a CD, *Single 'N' Independent* which **Higney** put together on Kebrutney in 1994. The CD is a compilation of local unsigned acts.

(Max Waller)

Bunker Hill

TOP

45s:

1. Hide And Go Seek Pt 1/Pt 2 (Mala 451) 1962 33
2. Red Riding Hood And The Wolf/Nobody Knows (Mala 457) 1962
3. The Girl Can't Dance/You Can't Make Me Doubt My Baby (Mala 464) 1963 -

From Washington D.C., this guy was really a black gospel singer who in 1963 approached Link Wray for help with a wild rock'n'roll song. Wray got The Raymen in to back him and the result was *The Girl Can't Dance*, a frantic rocker with Hill's hollering vocals. You'll also find it on *Back From The Grave, Vol. 4*.

(Max Waller)

Thomas Hill

TOP

ALBUM:

1	INGREDIENTS	(Mercury SR 611??)	1968

A poetic folksinger with some light orchestrations and strange lyrics.

(Stephane Rebeschini)

Hillow Hammet

TOP

ALBUM:

1. HILLOW HAMMET'S HAMMER (House Of Fox 2) c1973 R2

NB: (1) reissued as *Hillow Hammit by Hillow Hammit* (L&BJ) 1978 R1 in a newly designed cover minus one cut - obviously a bootleg, as the sound has dropouts.

Reputed to be a good hard rock album with lots of acid guitar. The album was produced by Lelan Rodgers (of the International Artists label) and sounds like it was originally released circa 1973. The group is currently thought to be from Oklahoma although Mark Opsasnich's 'Capitol Rock' book on D.C. music wonders whether this group included Washington D.C. guitarist Pete "Peaches" Williams, and states that the LP is from 1969. The unconfirmed info comes from rock historian Art Wray.

(Clark Faville / Max Waller)

Him

45:

1. It's A Man Down There/4 A.M. (Tear Drop 3074) 196?

This 45 was the work of Doug Sahm of the Sir Douglas Quintet and The Doug Sahm Band recording under a pseudonym. Huey P. Meaux produced the 'A' side. You'll also find it on *Texas Punk From The Sixties. Vol. 2.*

The Hinge

45:

1. Come On Up/The Idols Of Your Mind (Tee Pee 75/76) 1968

Came out of Appleton, Wisconsin, with a decent cover of this Young Rascals number featuring some good fuzz guitar. You'll also find it on *Highs In The Mid-Sixties, Vol. 10: Wisconsin*. *The Idols Of Your Mind* is also on *The Psychedelic Experience, Vol. 3* (CD). (Max Waller)

Hip Sound

45:

1. Far Out/Too Much (Limelight L-3082) 1968

A couple of electronic psych excursions - instrumentals bustin' with synth, oscillator and thingumeebob effects, like someone fiddling with Fifty Foot Hose's equipment in the studio whilst they were taking a break. (Max Waller)

The Hippies

45:

1. Wolly Bully/Boys And Girls (Cha Cha 768) 1966

A cover of Sam The Sham's *Wolly Bully* by a Chicago combo. The 45 may also have been released with an alternative B side *Someday You're Gonna Wake Up*.

The Hitch-Hikers

45s:

1	You're The One/Whispering Waves	(Hitch-Hiker 1000)	1964

2	Someday Baby/Make Me Feel Good	(Phalanx 1000/1)	1965/6

From Ann Arbor, Michigan. This act were one of the area's more popular garage acts and later changed names to The Thyme.

(Max Waller)

The Hitch Hikers

TOP

45s:

1	Beaver Shot/?	(HH)	1967
2	Stay Away/ ?	(HH)	1967

A garage band from Indiana.

(Stephane Rebeschini)



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The Hobbits *to* Hombres

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Hobbits
- Hog Heaven
- The Hogs
- Hokus Pokus
- Randy Holden
- Randy Holland
- Hollins and Starr
- Rex Holman
- Jake Holmes
- Holocaust
- The Holy Ghost Reception Committee Mo 9
- Holy Mackerel
- The Holy Modal Rounders
- Holy Moses
- The Hombres

Hobbits

Personnel:

- TONY LUIZZA A
- JIMMY CURTISS A
- ZOK RUSSO A
- HEATHER HEWITT A
- GINI EASTWOOD A

ALBUMS:

1. (A) DOWN TO MIDDLE EARTH (Decca DL 74920) 1967
2. (A) MEN AND DOORS-THE HOBBITS COMMUNICATE (Decca 75009) 1968
3. () BACK FROM MIDDLE EARTH (Perception) 1969

45s:

1. Daffodil Days/Sunny Day Girl (Decca 32226) 1967
2. Pretty Young Thing/Strawberry Children (Decca 32270) 1968

A New York City band whose music was essentially straight-forward '60s pop. The first album was influenced by JRR Tolkien stories. Curtiss also had several solo ventures, including several singles and one album.

The third album was released on Jimmy Curtiss' label, Perception.

Compilation coverage has included: *Psychedelic Situation* on *Pebbles, Vol. 16*, *Strawberry Children* on *Acid And Flowers* (CD); and *Down To Middle Earth* on *Baubles Vol.1*.

(Max Waller / Stephane Rebeschini)

Hog Heaven

Personnel:

EDDIE GRAY	gtr	A
PETER LUCIA	drms, vcls	A
RON ROSMAN	keyb'ds, vcls	A
MIKE VALE	vcls, bs	A

ALBUM:

1(A)	HOG HEAVEN	(Roulette 42057)	1971

NB: (1) also released in France, (Roulette SRV 56041).

The Shondells became **Hog Heaven** when they split with Tommy James. The album has yet to attract collectors.

(Stephane Rebeschini)

The Hogs

45:

1. Blue Theme/Loose Lip Sync Ship (HBR 511) Dec 1966

Loose Lip Sync Ship, which also appears on *Pebbles, Vol. 3* was actually recorded by The Chocolate Watch Band, using **The Hogs** as a pseudonym for contract reasons. It's a catchy, but by no means outstanding, largely instrumental song which ends in complete mayhem. A novelty.

The German Frank Zappa fanzine/4-volume book "The Torchum Never Stops" maintains that - just maybe - the great man himself plays guitar on *Loose Lip Sync Ship*.

(Vernon Joynson / Max Waller)

Hokus Pokus

ALBUM:

1	HOKUS POKUS	(Romar)	1972

A Californian hard rock outfit, on the same small label Griffin.

(Stephane Rebeschini)

Randy Holden

ALBUM:

1. POPULATION II (Hobbit 5002) 1969

NB: (1) reissued by Line (LLP 5211 AS) 1985. Also issued on CD with three bonus tracks.

Chris Lockhead of Kak helped ex-Blue Cheer guitarist **Randy Holden** on the above album. It's an unexceptional effort and is not recommended, although it often changed hands for considerable sums prior to its reissue.

Holden had earlier played with The Fender IV, Sons Of Adam, The Other Half and Blue Cheer. His early works have been compiled on a new CD, *Randy Holden Early Works '64-'66: The Fender IV, Sons Of Adam* (Captain Trip Records) 1997. It includes both of The Sons Of Adams' 45s for Decca plus three previously unreleased cuts, *Without Love, I Told You Once Before* and *You Make Me Feel Good*. It also includes the two 45s for Imperial by The Fender IV plus two previously unreleased tracks, *Highway Surfer* and *Little Ollie*.

You can also find **Randy Holden**'s *Guitar Song* on *Reverberation IV* (CD).

Randy Holland

ALBUM:

1	CAT'S EYE	(Mother)	1972

From New Jersey, an album which is beginning to attract some attention. The music is reputedly a kind of acid folk.

(Stephane Rebeschini)

Hollins and Starr

Personnel:

- CHUCK HOLLINS vcls, gtr, piano A
- DAVE STARR flute, recorder A

ALBUM:

1. (A) SIDEWALKS TALKING (Ovation OVQD 1407) 1971 R1

This gentle soft rock album spans many diverse influences from pop-psych, mystical mellow passages, some

quasi-classical touches and some delightful ethereal flute, trance-like vocals and fuzz guitar. Also helping out on the album are Bobby Christian (perc), Pat Ferrara (gtr), Ross Salamoni (drms), Ron Steele (gtr) and Bob Surga (bs). A few other session musicians assist on individual tracks. The highlight is the opening cut, *Talking To Myself*, but there is much to appreciate on this largely undiscovered gem.

Rex Holman

ALBUM:

1	HERE IN THE LAND OF VICTORY	(Pentagram P-1001)	1970

Probably from California, **Rex Holman**'s album has been described as "mellow psyche" by some dealers. It's probably, like the other Pentagram productions (Turnquist Remedy, Redeye etc.) a mix of psyche with country and west-coast rock. The front sleeve is extremely intriguing.

(Stephane Rebeschini)

Jake Holmes

Personnel:

JAKE HOLMES	vcls, gtr, piano	A B
TED IRWIN	gtr	A B
RICK RANDLE	gtr	A
DAVID BRIGGS	piano	B
KENNY BUTTREY	drms	B
WELDON MYRICK	pedal steel	B

ALBUMS:

1(A)	THE ABOVE GROUND SOUND OF JAKE HOLMES	(Tower ST5079)	1967
2()	LETTER TO KATHERINE DECEMBER	(Tower ST 5127)	1968
3(B)	JAKE HOLMES	(Polydor 24-4007)	1969
4(-)	SO CLOSE SO VERY FAR TO GO	(Polydor 24-4034)	1970

45s:

1	Genuine Imitation Life/Hard To Keep My Mind On You	(Tower 392)	1967
2	So Close/Django And Friends	(Polydor PD 214041)	1970

Jake Holmes released his first album in 1967. It's an extraordinary psychedelic folk/rock masterpiece, then described as "a songwriter, three guitars and a mirror". The guitars of Holmes, Ted Irwin and Rick Randle (Other Four, Brain Police) are the only backing of **Holmes**' voice and the ten short tracks are oustanding, especially the original version of *Dazed And Confused*, which was later literally stolen by Led Zeppelin.

This album was produced by Maximillian Productions and **Holmes** wrote on the back sleeve liner notes "Rick has two extra eyes. He can't word what he sees, but I hear what he sees when he plays".

The following albums are more folky or country and not as interesting.

Ted Irwin would later play with Elliot Murphy, Roy Buchanan and various country singers.

(Stephane Rebeschini)

Holocaust

TOP

45:

1. Savage Affection/Tutti Frutti (Red Robb 2025) 196?

An appropriately named late sixties Chicago act judging by the 'A' side, a frantic all action rocker which climaxes in vocal dementia and lots of fuzz. You'll also find it on *Mayhem And Psychosis, Vol. 1* and *Pebbles (CD), Vol. 2*.

The Holy Ghost Reception Committee No. 9



TOP

Personnel:

- DENNIS BLAIR gtr A
- RICH ESPOSITO gtr A
- LARRYJOHNSEN bs,gtr A
- BOB KEARNEY gtr A
- MARK PULEO gtr, mouth harp A

ALBUMS:

1. (A) SONGS FOR LITURGICAL WORSHIP (Paulist P ?) 1968
2. (A) THE TORCHBEARERS (Paulist P 04436) 1969

NB: (2) has had a limited reissue of 500 copies in 1997.

This quintet were all students at Regis High School in New York City. Their albums have a strong Christian theme. Indeed they were put out by the Paulist Press, a wing of the Missionary Society of St. Paul the Apostle in the state of New York. Their first album was essentially poppy, but the second one may interest readers. The lyrics were full of religious propaganda but a few of the tracks like *Magnificat 70* are instrumentally interesting. The title cut is an interesting folk-rocker and *Know They're You* is quite garagey. Overall, though, not recommended.

Holy Mackerel

TOP

Personnel:

- PAUL WILLIAMS vcls, piano A B C
- CYNTHIA FITZPATRICK flt, vcls A B C
- GEORGE HILLER Jnr ld gtr, bs, dobro, organ A B C
- MENTOR WILLIAMS gtr B C
- MICHAEL RAY CANNON drms C
- JERRY SCHEFF bs C

ALBUM:

1. (C) HOLY MACKEREL (Reprise 6311) 1968

45s:

1. I Just Haven't Got What It Takes/Love For Everyone (Reprise 0681) 1968
2. Bitter Honey/To Put Up With You (Reprise 0768) 1968
3. Lady In Waiting/Scorpio Red (Reprise 0797) 1968

This was a short-lived Los Angeles group. Scheff had previously played with Ballroom, Goldenrod and Millennium and went on to session work, and later played for TCB (an outfit comprised of some of LA's top session men). Paul Williams, who'd previously auditioned unsuccessfully for The Monkees, went on to a prolific solo career in the 1970s and Mentor Williams, too, had a solo career and went into production work. The **Holy Mackerel** album, which paid some homage to the psychedelic music culture of the late sixties, is now a very minor collectable.

The Holy Modal Rounders



TOP

Personnel:

- STEVE WEBER vcls, gtr A
- PETER STAMPFEL vcls, banjo, fiddle A

ALBUMS:

1. (A) THE HOLY MODAL ROUNDERS (Prestige 14031) 1964
2. (A) THE HOLY MODAL ROUNDERS 2 (Prestige 7401) 1964
3. (A) INDIAN WAR WHOOP (ESP 1068) 1967
4. (A) THE MORAY EELS EAT THE HOLY MODAL ROUNDERS (Elektra 74026) 1968
5. (A) GOOD TASTE IS TIMELESS (Metromedia MD 1039) 1971
6. (A) ALLEGED IN THEIR OWN TIME (Rounder 3004)1975
7. (A) LAST ROUND (Adelphi AD 1030) 1978
8. (A) PETER STAMPFEL AND STEVE WEBER: THE ORIGINAL HOLY MODAL ROUNDERS (Rounder) 1978

NB. (1) and (2) have recently been reissued. (3) has also been issued on CD by ESP. A related album *Have Moicy* (Rounder 3010) 1975, will also be of interest - credited to Michael Hurley with The Unholy Modal Rounders and Jeffrey Fredericks and The Clamtones. In 1999, Stanfel and Weber put together a reunion album with bassist Dave Reisch, *Too Much Fun* (Rounder CD 3163) 1999.

45:

1. Boobs A Lot/Love Is The Closest Thing (Metromedia 223) 1971 103

The Holy Modal Rounders were in essence Steve Weber and Peter Stampfel. Born in Philadelphia in 1942 and raised in Bucks County, Pennsylvania, Weber's unique guitar style was an important aspect of their sound. Stampfel was born in Wauwautosa, Wisconsin in 1938. Prior to the **Rounders**, he had played fiddle in numerous other musical aggregates - such as MacGrundys Old Timey Wool Thumpers, The Strict Temperence String of Lower Delancey Street and The Temperal Worth High Steppers. In October 1962 whilst in New York, Stampfel played with Tiny Tim and Phil Ochs at a Greenwich Village Club called The Third Side. Stampfel and Weber met in New York in March 1963 and they started to gig as a duo at places like The Cafe Flamenco and The Playhouse Theatre under a series of bizarre names like the Total Quintessence Stomach Pumpers before choosing **The Holy Modal Rounders**. Their gigs were crazy and interesting. Their music, which included some original material, was a diverse collection of traditional and ethnic styles. They chose to record for Prestige in preference to Vanguard or Elektra (who were also interested) because Prestige's producer Paul Rothschild smoked dope!

Their first two albums for Prestige, which were later reissued by Fantasy, were a fine collection of their material at that time. The first, for example, included their own interpretations of traditional songs like *Give The Fiddler A Dram* and *Cuckoo*; innovative covers of *Blues In A Bottle* (originally recorded by Prince Albert Hunt's Texas Ramblers in the 1930's), and Charlie Poole's and The North Carolina's Ramblers' *Hesitation Blues* as well as Weber's rehash of *Mr. Bass Mann*, rewritten as *Mr. Spaceman*. Stampfel and Weber also appeared on the first Fugs albums - they knew Ed Sanders from Greenwich Village. Stampfel also contributed to many local magazines and fanzines throughout his career.

However, in 1967 Stampfel put together a new band The Moray Eels which included Shepard, Tyler and Antonia (a long time friend of his). Sam Shepard was arguably one of America's best post-war playwrites and was also a film star, appearing in The Right Stuff and Jessica, for example. He also wrote the screenplay for Zabriskie Point. Later in the same year, Stampfel also united with Weber to record *Indian War Whoop*. It's a weird acid-folk album with no gaps between tracks and is not that good. Tyler did not play on this album and Lee Grabtree came in on keyboards.

Their 1968 album was made for Elektra in Los Angeles and included Californian bassist, John Wesley Annis. This, too, was a bit of a disaster and poorly produced. lndeed it took them a while to secure another recording contract, although eventually they wound up with Metromedia in 1971. The result *Good Taste Is Timeless* was a bit bland, although it had a few good cuts like *Spring of '65* and *Boobs A Lot* It was disasterously re-mixed in New York by a group of stoned hippies who had not noticed that one of their speakers was malfunctioning. Metromedia went bust and further line-up changes were made.

The line-up for their 1975 album was Stampfel, Weber, Robin Remailly, Luke Faust (ex-Insect Trust), Richard Tyler, Dave Reich and Karen Dalton. This album, which contained good material and was well produced, is recommended. In fact the album had been recorded two years earlier, but its release was delayed.

In the period that followed Stampfel formed The Hoochie Koochie Dream Band and then, in late 1974, The Unholy Modal Rounders, who together with Michael Hurley and friends recorded the *Have Moicy* album, which was one of their better efforts and superior to *Last Round*, which was actually recorded in 1976.

1978 brought forth a Stampfel-Weber acoustic reunion album, which is more in the style of their first two Prestige albums, whilst 1999's *Too Much Fun* included Dave Reich. Stampfel and Weber still gig occasionally, mainly in NYC.

The Holy Modal Rounders were one of rock's most diverse and experimental bands.

Bird Song from their fourth album has subsequently resurfaced on *Electrock The Sixties*. It was originally featured in the cult movie *Easy Rider* and appeared on the soundtrack LP.

Karen Dalton who played on their *Alleged In Their Own Time* album also released two solo albums: *It's So Hard To Tell Who's Going To Love You The Best* (Capitol) and *In My Own Time* (Paramount) in late '60s/early '70s.

(Vernon Joynson / Yuli Ikeda / Ken Murphy)

Holy Moses

Personnel:

- BILL BATSON keyb'ds, vcls
- MARTY DAVID bs, sax, vcls
- CHRISTOPHER PARKER drms
- TEDDY SPELEOS gtr, vcls

ALBUM:

1. HOLY MOSES! (RCA LSP 4523) 1971

45:

1. A Cowboy's Dream / Agadaga Dooley (RCA 74-0496) 1970

Produced by Kim King of Lothar and The Hand People, their album contains some really good tracks with guitar, organ etc. Both sides of their 45 also appear on the album.

Teddy Spelos had earlier played with Kangaroo, whilst Bill Batson was later the leader of 80s new wave outfit Hypstrz. Marty David was also a session man, playing with Jackie Lomax, Van Morrison etc.

(Stephane Rebeschini)

The Hombres

Personnel:

- B.B. CUNNINGHAM A
- GARY WAYNE MOEWEN A
- JOHNNY WILL HUNTER A
- JERRY LEE MASTERS A

ALBUM:

1. (A) LET IT OUT (Verve Forecast 3036) 1967 180
2. () THE HOMBRES (Verve-Forecast FTS-3068) 1969

NB: (2) was not released, although some copies do exist.

45s:

1. Let It Out (Let It All Hang Out)/Go,Girl, Go, (Verve Folkways 5058) 1967 12
2. It's A Gas/Am I High? (Verve Folkways 5076) 1967 113
3. The Prodigal/Mau, Mau, Mau (Verve Folkways 5083) 1968
4. Pumpkin Man/Take My Overwhelming Love (Verve Folkways 5093) 1968
5. If This Ain't Loving You Baby / You Made Me What I Am (Sun 1104) 1969

This short-lived quartet came from Memphis, Tennessee. All but Masters were members of Ronny and The Daytonas touring band. They had a highly individualistic sound and are best known for *Let It Out (Let It All Hang Out)* which made No. 12 in the U.S. charts in the Autumn of 1967. It can also be found on *Nuggets, Vol. 12*. A later '70s reworking of the track also appears on a compilation called *Psychotic Reactions - Early American Rock Groups* (Topline TOP 153) 1986.

The unreleased album from 1969 contains the tracks *Let It Out*, *It's A Gas*, *I'm High* and *Man Man Man* plus a cover version of *Gloria* which turns into *Eight Miles High* before reverting back to *Gloria* again. All of these tracks also feature on their debut album, but it's not known if they are the same or different versions.

Hunter later died in 1976. Cunningham's brother, Bill, was a member of The Box Tops.

(Vernon Joynson / Max Waller / Mark Rozzo)



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Homegas *to* Bill Horwitz

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Homegas
- Homer
- The Honey Jug
- The Hoodoo Rhythm Devils
- The Hook
- Hootch
- The Hooterville Trolley
- Hoover
- Hope
- Hope
- Patrick Hopney
- Hoppi and The Beau Heems
- Horses
- Horton
- Bill Horwitz

Homegas

Personnel:

PETER ACEVES	vcls, gtr, rack harp	A
JIM BARDEN	hand harp	A
RICHARD BLAUSTEIN	fiddle	A
DAVE BROCK	hand harp	A
JOHN HYSLOP	bs	A
NEIL ROSENBERG	mandolin, banjo	A
DAVE SATTERFIELD	vcls	A

ALBUM:

1 HOMEGAS (TAKOMA C1026) 1970

Produced by John Fahey on his label, the only output of this rural community is well worth obtaining if you can find a copy. Lead by Peter Aceves, it's an excellent example of folk-blues with good vocals and strong instrumental parts. The songs are all original and some are really outstanding, notably *Bumblebee*, *Bulldozer Blues* and *Maine*. The liner notes mention that two other (unknown) groups used to play with **Homegas**: Greazy Green and Stoney Lonesome before their house was destroyed by fire.

(Stephane Rebeschini)

Homer



Personnel:

- PHIL BEPKO vcls A
- FRANK COY vcls A
- GALEN NILES ld gtr A
- HOWARD GLOOR ld gtr, stgtr A
- GENE COLEMAN drms A

ALBUM:

1. (A) GROWN IN USA (United Recording Artist URA 101) 1970

NB: (1) reissued on Breeder (RPR 008-3C-568) 1986 also reissued on CD.

45s:

1. I Never Cared For You/Dandelion Wine (United Recording Artists 123-6/7) 1969
2. Texas Lights/On The Wall (United Recording Artists 123-8/9) 1970
3. Dandelion Wine/Sunrise (United Recording Artists 123-10/11) 1970

This band recorded in Houston although they originated from San Antonio in Texas. Musically they ranged from psychedelia to more progressive rock. Their first 45 was a strange rework of Willie Nelson's *I Never Cared For You* on the 'A' side. The third, particularly *Sunrise*, marked the pinnacle of their achievements in the arena of psychedelic rock. Their album is more progressive than psychedelic but it features some fine guitar work and is recommended. Christopher Cross, who achieved considerable success as a solo artist in the early eighties, had some involvement with their LP and rumour has it that Van Wilkes played on their 45s.

Compilation coverage has included: *Sunrise* and *Dandelion Wine* on *Acid Visions, Vol. 2*, *Acid Visions - The Complete Collection, Vol. 1* (3-CD set) and *Filling The Gap*.

(Vernon Joynson / Max Waller)

The Honey Jug

45s:

1. Warm City Baby/Honey Say So (Hip 106) 1967
2. For Your Love/in 1582 We... (Hip 110) 196?

Psychedelic Patchwork, Vol. 1 includes this band's cover version of The Yardbirds' *For Your Love*. Their first 45 is pleasantly laid-back mid-tempo pop (er, with a trumpet solo), backed by folkie-pop. Both sides composed by 'Jordon'. They'd probably appeal most to fans of the Lovin' Spoonful.

(Max Waller)

The Hoodoo Rhythm Devils

Personnel:

ROGER CLARK	drms	A
JOE CRANE	vcls	A
DEXTER PLATES	bs	A
JOHN REWIND	gtr	A
GLENN WALTERS	drms, vcls	A

ALBUM:

(up to 1973)

1(A)	RACK JOBBERS BLUES	(Capitol ST-842)	1971
2(A)	WHAT THE KIDS WANT	(Blue Thumb BTS 57)	1973

NB: (2) also released by Vogue in France.

A San Francisco blues band formed by Glenn Walters after the demise of the Mystic Number National Bank. Their first album is quite good and contains *Black Cadillac*, *Black Widow*, *Snake Doctor* and *Hoodoo Beat*. On the second, they were reinforced by Martin Fierro (from Sir Douglas Quintet and Mother Earth) and Chester Crill (aka Max Buda, from Kaleidoscope).

They released several other albums during the '70s but went increasingly mellow and country pop oriented.

(Stephane Rebeschini)

The Hook

Personnel:

- BOBBY ARLIN gtr A B
- BUDDY SKLAR bs A B
- DALE LOYOLA drms B
- CRAIG BOYD drms A
- DENNY PROVISOR organ B

ALBUMS:

1. (A) WILL GRAB YOU (Uni 73023) 1968
2. (B) HOOKED (Uni 73038) 1968

45s:

1. Son Of Fantasy/Plug Your Head In (Uni 55057) 1968
2. Love Theme In E Major/Homes (Uni 55077) 1968
3. In The Beginning/Show You The Way (Uni 55149) 1969

A Los Angeles band formed by Bobby Arlin after he quit The Leaves. The first album is hard rock with psychedelic undertones, the second is the more structured of the two - both are worth investigating, and now minor collectors' items.

Previsor had earlier been a solo artist and later went on to play with The Grassroots. Lee "Buddy" Sklar became a very renowned session man and played with Jackson Browne, James Taylor and almost every Californian artist.

(Vernon Joynson / Max Waller / Stephane Rebeschini)

Hootch



Personnel:

HENRY ERKELENZ	A
THOMAS S. HENRY	A
DOUG LEMIRANDE	A
BOB MALONEY	A
LAURA SCHAEFER	A

ALBUM:

1(A)	HOOTCH	(Progress PRS 4844)	1974 R3/R4

NB: (1) some copies had a handmade silkscreen cover, the others a plain white one. Reissued in 1994 on Rollocks (Rollock 1001) - limited to 400 copies.

From Wisconsin, this band's sole album is a very rare and mostly instrumental piece. Competent and at times quite experimental but nothing to get really excited about.

(Vernon Joynson/Stephane Rebeschini)

The Hooterville Trolley

45:

1. No Silver Bird/The Warmth Of Love (Lynette 551) 196?

Either a Mississippi, Missouri band or New Mexico outfit, whose trippy song with its swirling sound effects can now be heard on the *Sixties Rebellion Vol. 15* (CD), *Magic Carpet Ride*, *Beyond The Calico Wall*, and *Lysergic Soap*compilations. It's a spaced out masterpiece with great lyrics:- 'Go and get ready to fly/Lock all the doors as if to hide/Don't worry about faces inside/Just come with me and hide!'. The 45 lists an address in Mississippi, but it was produced by Tom Bee who could be the same Tom Bee who was responsible for nuggets like *I Wanna Come Back (From The World Of LSD)* by New Mexico outfit Fe Fi Four Plus 2 and who later played/produced Xit. Another 45 by The Trademarks, was also produced by 'a' Tom Bee from Mississippi, so the New Mexico link is probably bogus.

The same track also appeared on the Magic Sand's LP on Uni under a different title *Get Ready To Fly*.

The original *No Silver Bird*, a rare track by U.K. band Freakbeaters Creation, can now be heard on the *Brain Shadows* compilation.

(Max Waller/Clark Faville)

Hoover

ALBUM:

1 HOOVER (Epic) 1970

A good loner folk singer.

(Stephane Rebeschini)

Hope

Personnel incl:

- DAN FERNELIUS
- JOHN TUTTLE castrato vcls (!)

45:

1. Greenhouse/Of Times You Can See (Peace Records 9445-2859) 1970

This 45 was the work of a hippie-style quintet from Minneapolis and now interests some collectors. The flip can be found on the *Changes* compilation of Minnesota bands, along with a track called *One Man*. This latter track turns out to be by a different Hope, from Wisconsin. Both sides of the 45 also appear on Arf Arf's essential CD *The Scotty Story*. *Of Times*.. is particularly poignant and dramatic - not one for the depressed.

Three members of this **Hope** (excluding John Tuttle) were earlier members of The Castaways...

(Max Waller)

Hope

Personnel:

- JEFF COZY drms, vcls
- JAMES C. CROEGAERT vcls, piano
- DAVID A. KLUG vcls, bs
- WAYNE C. McKIBBIN vcls, gtr
- BOYD R. SIBLEY vcls, organ

ALBUM:

1. HOPE (A&M SP 4329) 1972

45s:

1. Where Do You Want To Go / One Man (Coulee 134) c1970
2. Where Do You Want To Go / Little Things (A&M 1355) 1972

A different group from Lacrosse Wisconsin, they evolved out of the Jesters III. *One Man* was written by organist Boyd Sibley, and the track appears on their 1972 album, which was recorded in Toronto, Canada under the supervision of Jack Richardson (best known for his productions (Nimbus 9) with The Guess Who). Many other musicians, including bassist Russ Savakus assisted on the album.

You can also hear *One Man* on the *Changes* compilation of Minnesota bands, miscredited as an unreleased track by the Minneapolis Hope.

(Vernon Joynson / Max Waller)

Patrick Hopney

TOP

ALBUMS:

1	ENDS AND MEANS	(Illusion CM 1032)	c1970?
2	PERILS OF LOVE	(Illusion CM 1033)	c1970?
3	COSMIC ROCKOUT	(Illusion CM 1034)	1977

Recorded in Florida, **Patrick Hopney** was the stage name for Patrick Hearns of Newburgh, NY's Sapians. After **Hopney** relocated to Florida, he recorded these three albums, which are characterised by excellent guitar work and are now rare and sought after.

The third album was produced by Mike Pinera (ex-Fanz/Blues Image/Iron Butterfly/Ramatam). Not really psychedelic, but Side One is excellent (especially *Long Ago And Far Away*"), whilst Side Two is rather lame.

Pat also released a 45, *Acapulco Gold* as a duo under the name Hopney & Phinious (spelling in question).

(Stephane Rebeschini/Ken Masten/Ed Moulin)

Hoppi and The Beau Heems

TOP

Personnel possibly incl:

- HOWARD SYMONS
- J. McCULLOUGH

45s:

1. So Hard/I Missed My Cloud (Laurie 3411) 1967
2. When I Get Home/So Hard (Laurie 3439) 1968

A short-lived Tampa, Florida act. You'll also find *I Missed My Cloud* on *Glimpses, Vol. 2* and *Mindrocker, Vol, 12* and *When I Get Home* on *Psychedelic Unknowns, Vol. 8*. Catchy no-frills pop-punk is their style with strong, sometimes raucous, vocals. The non-comp *So Hard* is light keyboard-driven pop-beat.

(Max Waller)

Horses

Personnel:

CHRIS HEROLD	drms	A
DON JOHNSON		A
MATT KELLY	vcls, gtr, hrmnca	A
DAVE TORBERT	bs, vcls	A
SCOTT QUIGLEY		A

ALBUM:

1(A)	HORSES	(White Whale WW7121)	1969

45s:

1	Class Of '69/Country Boy	(White Whale 301)	1969
2	Freight Train/Freight Train (mono)	(White Whale 320)	1969

The Carter-Gilbert team, John and Tim, who were also responsible for the Rainy Daze, and later as songwriters covered by the likes of Strawberry Alarm Clock, Hardwater and Yankee Dollar, produced and wrote ten of the eleven tracks on this fine west-coast album.

Class Of '69 is a raucous rocker, *Asia Minor* and *Wind* have good guitar parts, some other tracks are more country-rock oriented.

The 45s were taken from the album, which is very rare now.

Matt Kelly, who was a talented harmonica and guitar player, later joined Gospel Oak in 1970 and then guested on several Grateful Dead albums after 1973. In 1975, back with Herold and Torbert, they formed Kingfish with Bob Weir (Grateful Dead), who included some **Horses** songs (*Asia Minor*, *Overnight Bag*) on their first albums. Kelly also released a solo album *A Wing And A Prayer* (Relix) 1985 and another in 2000. Dave Torbert sadly died in 1982.

(Max Waller/Stephane Rebeschini/Timothy M. Smith)

Horton

ALBUM:

1	DANCEHALL FOR MIDGETS	(Private Pressing)	1976 R1

A rare bluesy hard psych ourfit, with demented vocals influenced by Captain Beeheart.

(Stephane Rebeschini)

Bill Horwitz

Personnel:

STECK HECKER	french horn	A
BILL HORWITZ	piano, bs, gtr	A
RICK LEAB	drms	A

ALBUM:

1(A)	LIES, LIES	(ESP)	1974

Produced by David Butler, **Horwitz** was a political folksinger inspired by Dylan, with songs about hippies and similar topics.

(Stephane Rebeschini)

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Hot Coffee *to* The Human Beinz

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Hot Coffee
- Hot Dog Stand
- Hot Poop
- Hot Soup
- Hot Tuna
- Hound Dog Clowns
- Hourglass
- Household Sponge
- The House of Commons
- Houston
- Houston Fearless
- The Huck Finn
- Huckleberry Mudflap
- Human Beings
- The Human Beinz

Hot Coffee

TOP

45:

1. Cheatin' On Me/Some Day You Will Die (Plamie P-1024) 196?

An unknown outfit on a Salinas, California, label. A moody pedestrian garage 'A' side with a subdued fuzzy break and real pissed-off guy lyrics. The flip is more lively but keyboard dominated with no cool guitar break. (Max Waller)

Hot Dog Stand

TOP

45:

1. C'mon Summer's Happening/Zilch (Mala 12014) 1968

This seems to have been a one-off venture. *Zilch* is as a lose bluesy jam, with some fiery 'acid' rock style guitar - which has subsequently resurfaced on *Relics, Vol. 1* and *Buzz Buzz Buzzzzzz Vol. 1* (CD).

Hot Poop

Personnel incl:

- THOMAS BURKE

ALBUM:

1. DOES THEIR OWN STUFF (Hot Poop HPS 3072) 1972

A Californian outfit and definitely wacky'n'weird. Imagine an LP of instrumentals varying from cheesy organ fuzzouts, frat rock to rinky-tink rock 'n' roll Jerry Lee Lewis style. Now top'em off with a truly demented vocalist who sounds more like a crazy cartoon character (Bugs Bunny crossed with a psychotic sheep!). Goofy-rock we'll have to call it - with tracks like *Wing Wang, Dance To The War, I Always Play With My Food* and *Screamin'* and rarely intelligible lyrics. On the psychedelic fringe, though it's more brain-scrambling than mind-expanding! (Max Waller).

Hot Soup

ALBUM:

1. HOT SOUP (Rama Rama Records) 1969

45:

1. You Took Me By Surprise/Gettin' In My Way Again (Rama Rama 7775) 1969

An obscure minor psychedelic album, purportedly a Los Angeles band.

Hot Tuna

Personnel:

MARTY BALIN	vcls	A
JACK CASADY	bs, vcls	A B C D E
JOE E.COVINGTON	drms	A
JORMA KAUKONEN	gtr, vcls	A B C D E
WILL SCARLETT	hrmnca	B C
PAPA JOHN CREACH	electric violin	C D
SAMMY PIAZZA	drms	C D E

ALBUMS:
(up to 1973)

1(B)	HOT TUNA, LIVE AT THE NEW ORLEANS HOUSE, BERKELEY	(RCA LSP-4353)	1970

2(C)	FIRST PULL UP, THEN PULL DOWN	(RCA LSP-4550)	1971
3(D)	BURGERS	(Grunt BXL1-2591)	1972
4(E)	THE PHOSPHORESCENT RAT	(Grunt BFL1-0348)	1973

NB: (1) to (4) were also released in France, U.K., Germany and Italy (with a different sleeve for the Italian pressing of (1). They have also been reissued on CD.

In 1969, after *Volunteers*, Jefferson Airplane began to fragment. Kaukonen and Casady began to spend more time with their own 'spin-off' group **Hot Tuna**, which had first taken shape in December '68 as an outlet for 'Airplane members to gig more frequently. Marty Balin sang at early **Hot Tuna** gigs, and future 'Airplane drummer, Joey Covington was also involved with the outfit from the beginning. The story goes that the group was to be called Hot Shit but RCA wouldn't hear of it.

Their first album was recorded live and is a fine example of acoustic country blues based on Reverend Gary Davis songs. Their second, a live one too, used amplified instruments (electric violin, guitar, bass, drums and harmonica) and is notable for his strange sleeve and the long jams of *John's Other* and *Keep Your Lamps Trimmed And Burning*. Their third album, *Burgers*, is generally thought to be their best album and offers several exceptional tracks. David Crosby sings on *Highway Song*, Richmond Talbott plays on *99 Year Blues* and Nikki Buck adds keyboards to *True Religion* and *Truckin'*.

Phosphorescent Rat saw the first attempt at turning **Hot Tuna** into a power trio, a formula which would be used for their four following albums.

In the '70s, **Hot Tuna** kept on recording their mix of country blues and electric boogie, often playing live and developing a strong following . They disbanded after a compilation, *Final Vinyl* in 1979, but reformed in 1990 for a studio album and several live recordings. The Relix label has issued several live albums from radio tapes from their various periods.

Jorma Kaukonen is still recording, teaching and touring.

(Stephane Rebeschini)

Hound Dog Clowns

TOP

Personnel incl:
KIM FOWLEY A

45:

1	Super Fox/ Wicked Witch	(UNI 55047)	1968

Another example of Fowley's work as songwriter/singer/producer. How many groups has he created??

(Stephane Rebeschini)

Hourglass

TOP

Personnel:

DUANE ALLMAN	ld gtr, electric sitar	A B
GREG ALLMAN	vcls, gtr, keyb'ds	A B
PAUL HORNSBY	keyb'ds, gtr, vcls	A B
MABRON McKINNEY	bs	A
(MIKE MELVOIN	keyb'ds	A)
(MAC REBENNACK	keyb'ds	A)
JOHNNY SANDLIN	drms, gtr	A B
JESSE WILLIARD CARR	bs, vcls	B

ALBUM:

1(A)	THE HOURGLASS	(Liberty LRP 3536/LST-7536)	1967
2(B)	POWER OF LOVE	(Liberty LST-7555)	1968
3(-)	THE HOURGLASS	(United Artists UA-LA013-G2)	1973

NB:(1) and (2) have both been reissued on CD by EMI in 1992 with respectively six and seven bonus tracks. (3) is a reissue of (1) and (2) as a double album.

45s:

1	Nothing But Tears/Heartbeat (PS)	(Liberty 56002)	1967
2	Power Of Love/I Still Want Your Love	(Liberty 56029)	1968
3	D.I.V.O.R.C.E/Changing Of The Guard	(Liberty 56053)	1968
4	She Is My Woman/Going Nowhere	(Liberty 56065)	1968
5	Now Is The Time/She Is My Woman	(Liberty 56072)	1968
6	I've Been Trying/Silently	(Liberty 56090)	1969

In the beginning of 1967, Greg and Duane Allman, then with the Allman Joys, gigged at a Pensacola club. The other resident band was the Five Minutes whose members included Sandlin, McKinney and Hornsby. These five musicians shared a love for hard-rocking English acts (mainly 'Stones and Yardbirds) and for R&B. They relocated to Decatur, Alabama and, after trying out different names, settled on the Allman-Act.

Their break came when Bill McEuen, manager of the Nitty Gritty Dirt Band, caught their show in St. Louis and persuaded them to move to Los Angeles and sign with Liberty Records, the label who had also taken two of his other clients: the Dirt and the Sunshine Company. Since they were already several groups with almost similar names, the Allman-Act became the **Hourglass**.

The five men then realized that their producer, Dallas Smith, was only interested by Gregg Allman's voice and was willing to use session musicians and songwriters songs instead of their own writing/playing abilities. They tried to fight the process but won only a few concessions. The resulting album is, unsurprisingly, not really convincing and contains mainly pleasant pop/rock, the exceptions being the more electric tracks: *Got To Get Away* (the only Gregg original, already recorded with the Allman Joys), Jackson Browne's *Cast Off All My Fears* and Ed Cobb's *Heartbeat*. Duane Allman's guitar can be heard from time to time only. The album and the singles were a total commercial failure and McKinley left to be replaced by another former Five Minutes, Jesse Williard (Pete) Carr.

The group then demanded artistic freedom to Liberty and **Hourglass** were allowed to choose its own material, although Dallas Smith remained as their producer. Released in March 1968, *Power Of Love*, their second album, was a vast improvement on its predecessor, being much bluesier, with seven Gregg Allman songs, a Solomon Burke song, two Eddie Hinton/Marlin Greene tracks (*Down in Texas* and *Home For The Summer*), one Penn/Oldham cover (the title track) and a really weird instrumental version of Beatles' *Norwegian Wood*, beginning with Duane's electric sitar before degenerating into a kind of raga rock. The sales were low once again.

Hourglass were then playing live a lot, being booked every month at the Whisky A Go-Go and sometimes at the Fillmore West, including three nights with Buffalo Springfield, indeed Neil Young and Steve Stills wrote the enthusiastic liner notes for *Power Of Love*. They developed a strong reputation as a solid driving blues rock outfit but they were really unhappy with their records. With $500 from a gig, they finally rented Rick Hall's Studio in Muscle Shoals and cut some tracks on their own in April 1968 (one of these tunes *BB King Medley* is included on *Duane Allman Anthology*). The group returned to California with their tapes but Dallas Smith thought they were terrible and useless. They played some Southern gigs and eventually just drifted apart.

Gregg was then forced to finish out the contract with Liberty and had to record, using session musicians, a pop oriented solo album which was shelved (the recorded tracks are the bonus on the CD reissues).

After this unsuccessful Los Angeles period, all the musicians would return to their Alabama / Georgia / Florida area and would took a central part in the creation of the Southern Rock in the early '70s. Duane would first go to the Fame, Muscle Shoals and Criteria Studios to do sessions with soul and rock acts before forming the Allman Brothers Band with Gregg in 1969. He also was in Derek and the Dominos with Eric Clapton. One of the best slide guitar players ever, he sadly died in 1971 in a motorcycle accident. His brother is still touring with a new version of the Allman Brothers Band.

Johnny Sandlin, Paul Hornsby and Pete Carr are credited as producers, session players or group members with countless bands (Charlie Daniels, Wet Willie, Marshall Tucker, Sailcat, Cowboy etc.).

(Stephane Rebeschini)

Household Sponge

TOP

Personnel incl:

- PROSSEDA
- SBORDONE
- SIANO

45:

1. Scars/Second Best (Murbo 1017) 1967

A 45 whose acquisition would inevitably be dissapointing given the choking descriptions and asking prices by specialist dealefs over the years - especially when having finally obtained a copy both sides turn up on Strange Things' *Garagelands, 2* not long after!! Nevertheless this obscure New York City combo turn in two fine moody poppy psych-punkers; the 'A' side is slightly marred by some chirruping female backing vocals but the 'B' side makes up for that with a hypnotic beat and some fine yet understated distorted fuzz.

(Max Waller)

The House of Commons

TOP

45:

1. Till Tomorrow/Love Is A Funny Thing (Wheel's 4 3609) 1965

From the Garden City suburbs of Detroit. *Till Tomorrow* has resurfaced on *Cicadelic Sixties, Vol. 11*, whilst Collectables' 3-CD set *The History Of Michigan Garage Bands In The '60s Vol.1* includes both sides of their 45 and an eight-pack of unreleased tracks.

(Max Waller)

Houston

TOP

ALBUM:

1	HOUSTON	(SSS)	1970

Another obscure rock outfit on Shelby Singleton's label. This one is rather mediocre.

(Stephane Rebeschini)

Houston Fearless

TOP

Personnel:

- BOB WALL A
- JOE KRASOMIL A
- BILL COMBEST A
- HARLEY BAKER A

ALBUM:

1. (A) HOUSTON FEARLESS (Imperial 12421) 1969

Presumably this outfit was from Houston. Their album consists of average late sixties heavyish rock and shouldn't be of much interest to readers.

The Huck Finn

TOP

Personnel:

MICHAEL APPEL	A
DONALD HENNY	A

45:

1	Two Of A Kind / We'll Catch The Sun	(Kapp K-958)	Dec 1968

A NYC outfit who were previously known as the Balloon Farm, some of whose members had previously been in

Adam. *Two Of A Kind* is a catchy fuzz-popper with a hint of bubblegum.

(Max Waller)

Huckleberry Mudflap

45s:

1. Blue Surf/Goodnight, Mrs. Kollendoffer (Wherever You Are) (Scepter SCE 12245) 1969
2. Eyes Of Blue/What A Day (Line 5 L-5002) 196?

A great name for this Wilson, North Carolina, outfit. Pleasant poppy soft-rock is the overwhelming style on these two 45s. The latter's label depicts the front and rear view of a very hairy hippie's head. I guess that says where they were at (man). *What A Day* is very much in that mellow genre and is the best cut by far. (Max Waller)

Human Beings

45s:

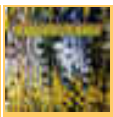
1. Because I Love Her/Ain't That Lovin' You Baby (Warner Bros 5622) 1965
2. I Can't Tell/An Inside Look (Impact 1001) 1965
3. You're Bad News/Ling Ting Tong (impact 1006) 1966
4. I Can't Tell/Yessir, That's My Baby (Impact 1022) 1967

Not to be confused with Ohio's Human Beinz, this outfit was from Detroit. *Pebbles, Vol. 7* featured *You're Bad News*, a mid-tempo punker with some fine guitar work, and *An Inside Look* has re-emerged on *Garage Punk Unknowns, Vol. 5*. Better still however, is Collectables 1997 CD *The Best Of Impact Records* (COL-5883) which features all five of their Impact-released tracks. *Because I Love Her* has now turned up on the *Michigan Nuggets* CD.

An Inside Look also appears on *Think Of The Good Times - The Tucson Sound* because, apparently, the band were based in Tucson for a while and recorded that particular 45 there.

(Max Waller)

The Human Beinz





Personnel:

RICHARD BELLEY	ld gtr	A
JOE 'TING' MARKULIN	gtrs	A
MEL PACHUTA	bs	A
MIKE TATMAN	drms	A

ALBUMS:

1	HUMAN BEINZ/MAMMALS	(Gateway GLP 3012)	1967 -
2(A)	NOBODY BUT ME	(Capitol ST 2906)	1968 65
3(A)	EVOLUTION	(Capitol ST 2926)	1968
4()	LIVE IN JAPAN 1968	()	19??

NB. (3) reissued on Decal (LIK 5) 1987, (2) reissued on See For Miles (See CD 327) 1991. (4) is a rare Japanese only release, subsequently reissued on CD by Cosmic Mind (HB 001 CD), and on vinyl as *Hold On Baby* (HB 001). There is also a compilation CD on Collectables, *Golden Classics*.

45s:

1	The Times They Are A Changing/Gloria	(Gateway 828)	1966
2	Pied Piper/My Generation	(Gateway 838)	1967
3	My Generation/Evil Hearted You	(Elysian 82OF 8687)	1966
4	Hey Joe/Spider Man	(Elysian 3376)	1967
5	Nobody But Me/Sueno	(Capitol 5990)	1967 8
6	Turn On Your Lovelight/It's Fun To Be Clean	(Capitol 2119)	1968 80
7	Every Time Woman/The Face	(Capitol 2198)	1968 -
8	I've Got To Keep On Pushing/This Little Girl Of Mine	(Capitol 2431)	1968

NB: (3) & (4) as by the **Human Beingz**. (5) also released in France with a PS (Capitol CLF 5990).

Human Beinz came from Youngstown Ohio, and were originally known as **The Human Beingz**. The split Gateway album, with The Mammals, included four cuts by them, which display their British invasion influences - but as with their Gateway 45s, are now virtually disowned by the band.

Under the guidance of their producer Alex "Lez" De Azevedo, they developed into a fine psychedelic pop group with a sense of humour. Their second album, contained one of the all-time punk classics, *Nobody But Me* and the third too is recommended - consisting of anglophile pop, weird psychedelic ballads and some great psychedelia - inconsistent in places but good overall. The third album also contained a 7 minute guitar freakout *April 15th*, which was arguably their finest moment.

They also cut a very rare live LP in Japan, which is probably mainly of interest to completists. It has recently been reissued together with six bonus "rare studio outtakes"; five of which turn out to be from their Gateway album plus *Evil Hearted You*, from their debut 45. A welcome release nonetheless. The CD version includes also includes their last Capitol 45.

Somewhat temptingly, a couple of full live sets from 1967, still exist and are said to show the band at their best, with a mixture of Stones / Byrds covers and the usual dance standards of the time.

Nobody But Me remains one of the best recordings of this period, and second and third albums are worth checking out.

Dick Belley later had a spell in The (Pied) Pipers.

Compilation coverage to date has also included: *My Generation* on *Pebbles, Vol. 8*; *Evil Hearted You* on *What A Way To Die* and on *Highs In The Mid-Sixties, Vol. 9*; a track from the live album *Mr. Soul* on *Filling The Gap*; and their classic *Nobody But Me* has resurfaced on *Nuggets, Vol. 1, Wild Thing*, and *Frat Rock! The Greatest Rock 'N' Roll Party Tunes Of All Time*.

(George Gell/Max Waller/Mike McKay/Stephane Rebeschini)



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The Human Equation featuring Jon Uzonyi *to* The Huns

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Human Equation featuring Jon Uzonyi
- The Human Expression
- The Human Situation
- The Humane Society
- The Humans
- The Human Zoo
- Ray Hummel III
- Hung Jury
- Hunger
- The Huns
- The Huns
- Huns Of Time

The Human Equation featuring Jon Uzonyi



TOP

Personnel:

- RICK ABTS keyb'ds A
- GARY TSURUDA drms A
- JOHN UZONYI gtr A

ALBUM:

1. (A) PEACEPIPE (Rockadelic RRLP 18) 1995

NB: The album is shown as by Peacepipe. Jon Uzonyi couldn't decide what name he wanted to use on the album and kept changing his mind! He finally decided on Peacepipe.

45:

1. The Sun Won't Shine Forever/Lazy River Blues (Accent ACS 1279) 1968

Uzonyi formed the band with Tsuruda in the mid-sixties whilst they were still at High School. In 1968 they headed for Hollywood and recorded two tracks; *The Sun Won't Shine Forever* and *Lazy River Blues*, which were released on a 45 by Accent. After school Uzonyi joined the U.S. Air Force and was based in Tucson, Arizona. There he met Rick Abts who joined Jon and Gary to form **The Human Equation**. They gigged around the U.S. West but disbanded in 1969 to pursue non-musical careers. Shortly after, though, they reformed to record the tunes, which 26 years later found their way onto a Rockadelic's *Peacepipe* album. (Jon shelved the project at the time). The result is some stunning psychedelic rock with the opening track *Sea Of Nightmares* especially

ear-catching. On side two, *A Biker's Tune* features some superb psychedelic guitar work and *Open Your Mind* culminates in more guitar histrionics. The final track *Love Shine* is much more mellow by contrast.

The Human Expression



TOP

Personnel:

- MARTIN ESHLEMAN ld gtr
- JIM FOSTER rhtm gtr
- TOM HAMILTON bs
- ARMAND POULIN drms
- JIM QUARLES ld vcls

45s:

1. Readin' Your Will / Everynight (Acetate Demo) Summer 1966
2. Love At Psychedelic Velocity/Everynight (Accent 1214) Summer 1966
3. Optical Sound / Calm Me Down (Acetate Demo) Winter 1966
4. Optical Sound/Calm Me Down (Accent 1226) Winter 1966
5. Sweet Child Of Nothingness / I Don't Need Nobody (Accent 1252) Summer 1967

Hailing from Westminster and Tustin, California, this psychedelic punk band were formed early in 1966 and played around the LA area, at clubs such as Gazzari's and USO clubs. An acetate *Readin' Your Will / Everynight* cut in the Summer of '66 got them a deal with Accent, who released two awesome acid-punk singles in the shape of *Love At Psychedelic Velocity* and *Optical Sound*. Both singles were mixed by Wally Heider who also worked for the Grateful Dead, and are now extremely sought-after and impossibly hard to find.

After *Optical Sound* proved too far-out for the Charts, the bands manager offered them the opportunity to record two tracks by what he described as "an up-and coming songwriter". The first demo *Sweet Child Of Nothingness* would become their third single, and the other track was turned down because Jim Quarles' didn't think lyrics like "Get your motor running / Head out on the highway" were much cop. The song was of course Mars Bonfire's *Born To Be Wild* which Steppenwolf would later cover!!

By the time the *Sweet Child Of Nothingness / I Don't Need Nobody* single was recorded, both Jim Quarles and Martin Eshleman's had left the band.

Both their first two singles *Love At Psychedelic Velocity* and *Optical Sound* are worthy of investigation and all their released material now appears on compilations:- *Love At Psychedelic Velocity* on *Pebbles, Vol. 10*; *Every Night* on *Highs In The Mid-Sixties, Vol. 3*; *Optical Sound* on *Echoes In Time, Vol. 1* and *Psychedelic Disaster Whirl* and *Calm Me Down* on *Highs In The Mid-Sixties, Vol. 20*.

Better still is the Collectables CD release *Love At Psychedelic Velocity*, which compiles all the bands singles, plus demo's and four post-**Human Expression** solo tracks cut by Jim Quarles. The CD also includes excellent liner notes, from which this entry has largely been taken, and is recommended to fans of the band. You can also check out one of the unreleased cuts *Who Is Burning?* on the *Psychedelic Crown Jewels, Vol. 1* CD, whilst a later Collectables CD, *The Human Expression & Other Psychedelic Groups: Your Mind Works In Reverse* includes the previously unreleased demo *Your Mind Works In Reverse*, *Calm Me Down* and *Optical Sound* all restored from

the masters by Jim Quarles himself.

Jim Quarles is still active in the music business, working in a studio as a technical engineer, and writing and recording songs.

(Max Waller)

The Human Situation



45:

1. I Got Away/Mediocre Fred (Eclipse 4940) c1966

From Allentown, Pennsylvania. *I Got Away* is a fairly basic garage tune, but compelling nonetheless. You can also find it on *Sixties Rebellion, Vol. 2*.

The Humane Society



Personnel:

RICHARD MAJEWSKI	bs	A
WOODY MINNICK	gtr	A
JIM PETTIT	gtr	A
BILL SCHNETZLER	drms	A
DANNY WHEETMAN	gtr, vcls	A

45s:

1	Knock Knock (Who's There)/Tiptoe Through The Tulips With Me	(Liberty 55968)	1967
2	Lorna/Eternal Prison	(New World 2004)	1968

They hailed from Simi Valley in California and were originally called The Innocents. A demo of *Knock Knock* recorded in 1966 at Golden State Studios in San Francisco, led to a deal with Liberty where they re-recorded the song. A classic punker, with a tight menacing feel, the 45 nevertheless failed to happen, and they were dropped, leaving their proposed 2nd 45 stranded at the acetate stage... They did later release another 45 on the New World label, the flip to which, *Eternal Prison*, is haunting soft garagey-psych.

The band have been well compiled: The demo version of *Knock Knock* can be found on the *Good Things Are Happening* CD, whilst the "Liberty" version is included on *Pebbles, Vol. 8* (CD), *Psychedelic Unknowns, Vol. 4*, *Son Of The Gathering Of The Tribe, Mayhem And Psychosis, Vol. 3* (LP), *Mayhem And Psychosis, Vol. 2* (CD), *Nuggets Box* (4-CD) and *Victims Of Circumstance*; *Eternal Prison* is also on *Acid Dreams Vol. 2*, *Prisoners Of The Beat* and *Fuzz, Flaykes And Shakes Vol. 1*.

(Max Waller)

The Humans

Personnel incl:

- BILL KUHNS ld gtr

45:

1. Warning/Take A Taxi (Audition 6109) 1966

A typical garage punk outfit with a real throaty vocalist. The cool looking six piece formed whilst the members were in Albion, New York high school in the Summer of 1964. They toured pretty extensively and got to open for the likes of The Animals, The Hollies, The Standells and The Stones and in the Summer of 1966 opened for Mitch Ryder at the Rheingold Festival in Central Park. You'll find *Warning* on *Back From The Grave, Vol. 5*.

The Human Zoo

Personnel:

- ROY YOUNG vcls A
- JIM CUNNINGHAM vcls A
- LARRY HANSON gtrs, keyb'ds A
- JOHN LUZADDER gtr A
- BOB DALRYMPLE bs A
- KIM VYDAREMY drms A

ALBUM:

1. (A) THE HUMAN ZOO (Accent ACS 5055) 1969

A Californian band, whose album is extremely mediocre. The haunting finale, *The Time Was Over* is the best track. Despite my lack of enthusiasm, (I think it's CRAP), I must admit it's now a minor collectors' item.

The LP fails because they're not sure what bag they're in. First there's some bits of good acid-guitar, some heavyish mainstream rock, but then some funk and some Blood, Sweat and Tears brassy soul-rock on top of some dirgeful material doesn't help.

Ray Hummel III

45s:

1. Fine Day/Gentle Rain (Fenton 2188) 196?
2. Can't Keep A Good Memory Down/Daily Grinds & Neon Signs (Renegade 5630) 196?

3. For Whatever It's Worth/Don't Point Your Finger (Renegade 5651) 196?
4. From Adam's Rib To Woman's Lib/? (Renegade 5655) 196?

NB: (1) some copies of this 45 came with a picture sleeve, bumping up its asking price to $150+.

Originally from Grand Rapids, Michigan, this guy was vocalist with The Ju Ju's. His first 45, *Fine Day*, was his own composition and can be heard on both *The Magic Carpet Ride* and *Project Blue, Vol. 1*. Although not a particularly strong song it does give another airing to his vocal talents. The 45's flip, *Gentle Rain* has also been compiled on *Project Blue, Vol. 3*, although reputedly after that 45 his material skips over the hills and far away into country / C&W territory.

(Max Waller)

Hung Jury

TOP

45:

1. Buses/Let The Good Times In (Colgems 66-1010) 1967

Bouncy pop-psych with a warped guitar break and ending that saves it from anonymity, unlike the group, about whom we can reveal nothing. The flip is straight baroque-pop. (Max Waller)

Hunger



TOP

Personnel:

- MIKE LANE A B
- MIKE PARKISON A B
- JOHN MORTON A
- TOM TANORY A B
- STEVE HANSEN A
- BILL DAFFERN A B
- ED KING gtr B

ALBUMS:

1. (A) STRICKLY FROM HUNGER (Public 1006) 1969
2. (B) Untitled Test Pressing (No label) 197? R6

NB. (1) Reissued as Psycho 14 (1983) and on CD (Afterglow 010) 1993. (2) was only issued as a test pressing in a plain sleeve.

45s:

1. Colors/Mind Machine (Public 1001) 1967
2. Colors/Mind Machine (Possibly also released on Corby)

3. Mind Machine/She Let Him Continue (Public 101/2) 1967
4. Not So Fine/No Shame (Public PR-1 03/4) 1968

NB: (4) as by The Touch

This band originated in Portland, Oregon, but went to LA in an attempt to make it. There they released their first single, *Colors*, and the above-mentioned *Strictly From Hunger* album, which is now a rare collectors' item. *Colors* is reissued on *Love Peace & Poetry Vol. 1* and *Highs In The Mid-Sixties, Vol. 3*, and is recommended listening. Likewise is *Workshop*, another track from the album, which is on *Endless Journey, Phase 2, Glimpses, Vol. 3* and *Acid Trlp From The Psychedellc Sixties.* These are its two strongest tracks, although *The Mind Machine* and *The Truth* on side two contain some good organ work. The sequence on side one is different to that on the record cover.

Overall, the album is overrated - not a bad effort, containing a couple of rather laboured instrumentals, it's not worth the money copies of the original pressing change hands for, but the reissues are worth picking up.

The Not So Fine/No Shame 45 was released as by The Touch and both tracks feature on the LP (*Not So Fine* retitled as *Trying To Make The Best*, having been slightly reworked. A modified line-up of the band also made a later album, which didn't go beyond the test pressing stage of manufacture. This was issued in a plain sleeve with no label or number and would certainly fall into the R6 category. Only one copy of the test pressing is known to exist, which consists of superior re-recorded and/or re-mixed versions of tracks from the *Strictly From Hunger* album. Overall, the album is transformed from a wheezy - organ garagey effort to a sinister heavy guitar monster! The album has recently been reissued as *Hunger* on Void records.

Workshop was later covered by U.K. psych band Glass Keys (on *Rubble 9*).

(Vernon Joynson / Max Waller / Clark Faville)

The Huns

TOP

45:

1. Winning Ticket/Destination Lonely (Rock N Jazz 8668) 1966

Hailing from Arlington Heights, Illinois and often appearing in animal skins with bleached white hair this mob produced one of the best garage 45s to come from the Midwest. With its powerful vocals and driving guitar *Destination Lonely* has since featured on *The Midwest vs. Canada* and *Garage Punk Unknowns, Vol. 5*. The 'A' side, *Winning Ticket* can also be found on *Pebbles, Vol. 6* (CD).

They later changed name to Greenwood County Farm and released a 45 for Ampex.

The Huns

TOP

45:

1. Shakedown/You Know (Pyramid 6646) 1966

There was a different **Huns**, from Concord, North Carolina, which was also home to The Tamrons, who issued just one 45. *Shakedown* has also resurfaced on *Back From The Grave, Vol. 4.*

Huns Of Time

TOP

See Attila and The Huns.



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The Hunted *to* Hysterics

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Hunted
- The Huntsmen
- Michael Hurley
- The Hurricanes
- Sandy Hurvitz
- The Hush Puppies
- The Hustlers
- The Hustlers
- Danny Hutton
- Laura Huxley
- The Hydraulic Raisins
- Hydro-Pyro
- Hysterical Society
- Hysterics

The Hunted

TOP

Unknown band who's *Sinner* has resurfaced on *It's Finkin Time*.

The Huntsmen

TOP

45:

1. So Long/Say What I Mean (Sure-Shot SS 6704) 196?

This Massachusetts act was formed by a guy called Hunt. Their sole vinyl offering was this good double-sided punker - good beat, mouth harp, snarling vocals. Like their 'label-mates', The Katz Kradle, its also rumoured that this is a bogus outfit put together by Erik Lindgren the noted sixties enthusiast. *So Long* is on *Follow That Munster Vol.2* and *Say What I Mean* can also be heard on *Pebbles, Vol. 22*.

(Max Waller)

Michael Hurley

TOP

Personnel:

MICHAEL HURLEY	vcls, gtr	A B C D

ROBIN REMAILLY	fiddle, mandolin, vcls	A	B	D
EARTHQUAKE ANDERSON	hrmnca		B	
JESSE COLIN YOUNG	bs, gtr		B	
MAGGIE HURLEY	harmony vcl		B	
MICHAEL KANE	bs, cornet		B	C
SCOTT LAWRENCE	piano		B	
JEFF MYER	drms		B	
BANANA	gtr, bs, piano, vcls, claves			C
JOE BAUER	drms			C
PETER STAMPFEL	fiddle, vcls			D

ALBUM:

1(A)	FIRST SONGS	(Folkways FG 3581)	1964
2(B)	ARMCHAIR BOOGIE	(Raccoon 6 / Warner WS 1915)	1971
3(C)	HI FI SNOCK UPTOWN	(Raccoon 14 / Warner BS 2625)	1972
4(D)	HAVE MOICY	(Rounder 3010)	1975

NB: (4) With The Unholy Modal Rounders, Jeffrey Fredericks and the Clamtones. (4) reissued in 1987 by Rounder.

A strange folksinger closely associated with The Holy Modal Rounders and The Youngbloods. Born in 1941, he spent a part of his teenage traveling in the South with Robin Remaillly. His first album was released in 1964 and contains his classic *Werewolf*.

The second and third LPs were produced by The Youngbloods' Jesse Colin Young and Banana on their Raccoon label. Both albums are excellent, with very unusual lyrics but hard to find now. In 1975 he teamed up with Peter Stampfel and various other folk musicians to record *Have Moicy*. He kept on recording for Rounder and is still active on the music scene.

(Stephane Rebeschini)

The Hurricanes

TOP

See the Johnny and The Hurricanes entry.

Sandy Hurvitz

TOP

ALBUM:

1	SANDY'S ALBUM IS HERE AT LAST	(Verve/Bizarre V6-5064-X)	1968 SC

A good jazzy folk rock singer and pianist, backed by Jeremy Steig, Donald McDonald and Eddie Gomez (all from Jeremy and The Satyrs) and Jim Pepper. **Sandy Hurvitz** was at the time the girlfriend of Cal Schenkel, the graphic designer for the Mothers Of Invention, and her album was the first with the Bizarre logo on its cover, which also features Zappa's head in a TV set. It was produced by Ian Underwood.

Sandy Hurvitz later changed her name to Essra Mohawk and record three albums on Reprise, Asylum and Private Stock between 1970 and 1977.

(Stephane Rebeschini)

The Hush Puppies

45:

1. Look For Another Love/Stop Messin' Around (Playboy 910) 196?

Back From The Grave, Vol. 7 features both sides of this 45 by this unknown garage band. *Look*.. is a wild rocker, with punchy organ and plenty of chops and changes in rhythmn - it was probably more fun to record than listen to repeatedly. The flip has a driving beat and scorching guitar solo(s). California has been suggested as their home state but who were these guys?

(Max Waller)

The Hustlers

45:

1. She Waits For Me/The Sky Is Black (Orlyn 1949) 196?

A Chicago garage band whose *The Sky Is Black* is on *The Essential Pebbles Collection, Vol. 1* 2-CD set.

(Max Waller)

The Hustlers

Personnel incl:

- BOB LEAVITT gtr
- JOHNNY MCNICOL gtr
- JOE ROMEO bs
- NICK FRESCA drms

45:

1. If You Try / My Mind's Made Up (Chelle 145) 1966
2. I Don't Know/Try To Forget Her/We Were In Love/Vivid In My Mind (Voice Inc. 8965) c1965

NB: (1) later appeared as a demo by 'Sweet Young Things'.(2) unreleased demo.

If You Try is a great punker with a powerful swagger that comes on initially like a fuzzed Byrds - crank this one up on *Psychedelic Crown Jewels Vol.2* - especially for the dee-lishus solo and Beatlesque harmonies. Jeff Lemlich, Mr. Florida, dug up their story and personnel for the liner notes.

(Max Waller / Roger Maglio)

Danny Hutton

45s:

1. Roses And Rainbows / Monster Shindig (HBR 447) 1965 73
2. Big Bright Eyes / Monster Shindig Part 2 (HBR 453) 1965 102
3. Funny How Love Can Be/Dreamin' Isn't Good For You (MGM 13502) 1966 120

The above were some of **Danny Hutton**'s early solo efforts. He may have also been involved with The Bats, before joining Cory Wells and The Enemys, and subsequently Three Dog Night with Cory and Chuck Negron.

(Max Waller / Tom Truszkowski)

Laura Huxley

ALBUM:

1	RECIPES FOR LIVING AND LOVING	(Columbia)	c1969 SC

NB: (1) also issued in a plain white promo cover with name and title printed in blue.

From the wife of the famous and influential writer Aldous Huxley, comes this very meditative album of relaxation music, with two side-long tracks: *Your Favorite Flower* and *Rainbow Walk*. Prepare your incense vase!

(Stephane Rebeschini)

The Hydraulic Raisins

Personnel:

- RANDY BARNES vcls, rhythm gtr
- DAN BRAYMER drms
- JOHN GERODINI bs
- LARRY OXENHAM ld gtr

ALBUM:

1. Wailin' In West Covina!! (Bacchus Archives BA 1128) 1998

NB: (1) CD retrospective which features **The Hydraulic Raisins**, The Rhythm Surfers and The Spectrums.

45:

1. Tragedy In Liverpool/The End (Spectrum) 196?

Prior to joining **The Hydraulic Raisins**, Dan Braymer had drummed for the Ella Jones Varsity Show, the Teen Charmers (an all-girl accordian band!), and several incarnations of bands fronted by Del Pierce, including The

Knockouts, The Masked Marvels, and The Squares. In 1963, he hooked up with the Rhythm Surfers, an instrumental surf band that released *502/Big City Surfer* on Daytona Records (D-6301).

Soon afterwords, Braymer formed the Spectrums, another instrumental band whose recordings have survived but were never officially released. Then, after the breakup of the Spectrums, Dan answered an ad for a local group based in Baldwin Park, California. After rejecting the name Hydraulic Kumquats(!), Braymer, Barnes Oxenham and Gerodoni decided on **The Hydraulic Raisins**.

The 'Raisins released one single on Spectrum Records (a label financed by Braymer's mother): *Tragedy In Liverpool / The End. Tragedy...* was yet another instrumental, whilst *The End* was folk rock.

Since **The 'Raisins** always taped their rehearsals, several recordings remained in the can. Now all but one of these, *First Encounter*, have been included on the Bacchus Archives CD. Two of the tracks, *Travel The World* and *Mountain Dew* were both used by the band as demos. In addition there's two group originals:- *Smog Song* (a clone of Barry McGuire's *Eve Of Destruction* delivered in a similar manner to the original) and *Baby Boy*; plus a version of The Rumblers' *I Don't Need You No More*, which was recorded with some serious attitude.

The complete **Hydraulic Raisins** / Rhythm Surfers / Spectrums story, of which the above is a summary, can be found in the liner notes to the Bacchus Archives CD.

(Mike Dugo)

Hydro Pyro

TOP

CD:

1. PSYCHEDELIC MOODS, PART 4: THE FINAL ACT (COL-CD-0653) 1995

NB: (1) is a retrospective, which also includes material by Deep.

From upstate New York, they resided in Greenwich Village for part of 1967. On 24th April 1967 they entered the Mercury Sound Studios to cut six mind expanding psychedelic numbers written by Deep members Mark Barkin and D. Blackhurst. None of the band were more than nineteen and they were heavily into acid. The six tracks:- *The House of Yesterday, Id, Hydro-Pyro, Purple Floating, Snow Petals* and *Little Tln Soldier* - sound like the Deep album and you'll find them all on *Psychedelic Moods - Part Two*, which has been reissued on CD. The retrospective CD above features 4-track remixes of the six tracks on *Vol. 2* and adds one more - *Man Who Shot Your Mother*.

(Max Waller / Vernon Joynson)

Hysterical Society

TOP

45s:

1	Come With Me/I Know	(United Artists 50147)	1967
2	I Put A Spell On You/Summertime (Variations)	(Tipton 100)	Sept. 1968

A little behind the times down in Amarillo, Texas - their first 45 contains two fine chunky beat-punkers that have 1965 written across 'em. *I Put A Spell...* takes on a Doug Ingle and Iron Butterfly sound, with shades of light and heavy, doomy cathedral organ sounds and deep booming vocal. *Summertime* has a lighter jazzy feel (imagine Zombies

meeting Vanilla Fudge). The band may have evolved out of The Hysterical Society Boys who issued another 45:- Funny Face/I Got Shot (EBR 620001) 1962?.

Compilation appearances have included: *I Know* on *Incredible Sound Show Stories Vol. 8* and *Psychedelic Unknowns Vol. 9*; and *Come With Me* on *Basementsville! U.S.A.*.

(Max Waller)

Hysterics

Personnel posibly incl:

- D. DISMUKES

EP:

1. Won't Get Far/Everything's There/That's All She Wrote/Why Should You Treat Me This Way (Bing B-303) 1986

NB: (1) is a reissue. Its four tracks contain the band's two original 45s for Bing and Tottenham records.

45s:

1. That's All She Wrote/Won't Get Far (Tottenham 500) 1965
2. Why Should You Treat Me This Way/Everything's There (Bing B-303) August 1965

A typical period punk band from the San Bernadine/Riverside area of California. Their finest moment was *Everything's There*. The lyrics were typical of the period - about the vocalist's infatuation with his girlfriend who's left him for another man.

The band also issued at least one 45 as The Love Ins, which coupled two of the above tracks: *Everything's There* and *That's All She Wrote*. The latter track has also been covered by Italy's **Others** on their 1995 EP *Going Around With... .*

Compilation coverage has so far included: *Everything's There* on *Pebbles, Vol. 7* (and *Vol. 8* on CD), *Mayhem And Psychosis, Vol. 1* and *Pebbles (CD), Vol. 1*; *Everything's There* and *Won't Get Far* on *Boulders, Vol. 1*; *Won't Get Far* on *Pebbles, Vol. 9* (CD) and *I Was A Teenage Caveman*; *That's All She Wrote* on *The '60s Choice, Vol. 2*; *That's All She Wrote* on *Turds On A Bum Ride, Vol. 5* (CD) and *Why Should You Treat Me This Way* on *Turds On A Bum Ride, Vol. 6*.

(Max Waller)

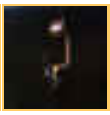
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The Id *to* Ilmo Smokehouse

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Id
- Id
- Id
- The Id
- The Ides
- The Ides of March
- The Ides of March
- Idle Few
- Idols
- The Iguanas
- The Iguanas
- The Iguanas
- The Ill Wind
- The Ill Winds
- Illinois Speed Press
- Illusion
- Illusion
- The Illusions
- The Illusions
- The Illusions
- The Illusions
- Ilmo Smokehouse

The Id



Personnel:

- PAUL ARNOLD A
- COLE A
- ELIJAH A
- + 2 A

ALBUM:

1. (A) THE INNER SOUNDS OF THE ID (RCA Victor LSP 3805) 1967

NB: (1) reissued on vinyl 199?

45s:

1. Short Circuit/Boil The Kettle, Mother (RCA 47-9136) 1967
2. Wild Times/The Rake (RCA 47-9195) 1967

NB: Both 45s are taken from the album.

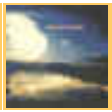
Paul Arnold was clearly the brainchild behind this San Diego band and produced their Beatles - influenced album. The title track is a strange voyage into the mysticism of Eastern-influenced music, which is not wholly successful. It does contain one outstanding cut, though, *Boil The Kettle, Mother*, which features some fine fuzztone guitar work and demented vocal style and lyrics, making it one of the classic psychedelic punk recordings.

Strangely, three versions of tracks from the *Inner Sounds* album: *Wild Times*, *Don't Think Twice* and *Boil The Kettle* turn up on the exploito-psych album *Give Me Some Lovin'* by **The Projection Company** (Custom CS 1113) 1967. The **Id**-entical (sic) first two also reappear as by The Associated Soul Group on the *Top Hits Of Today* album from 1968. They sound close enough to the originals at times, especially *Don't Think Twice*, to make one wonder whether **The Id** were behind these and perhaps other exploito tracks/albums credited to faceless (**Id**-less?) or fictitious groups.

Compilation coverage has so far included: *Boil The Kettle Mother* on *Mindblowers, Pebbles, Vol. 2 (CD) (ESD), Mayhem And Psychosis, Vol. 1* and *Turds On A Bum Ride, Vol. 1*; and *The Rake* on *A Heavy Dose of Lyte Psych* CD.

(Max Waller / Vernon Joynson)

I d



TOP

Personnel:

JAMES ALBERT	steel gtr	A
RALPH JENKINS	drms	A
KEVIN ORSON	bs	A
DAVID OICKLE	gtr, keyb'ds	A
GARY OICKLE	ld gtr	A

ALBUM:

1(A) WHERE ARE WE GOING? (Aurora AR 1000) 1977

NB: (1) has had a limited repressing and has also been issued on CD (Flash 53) 199?.

This Maryland, Texas outfit is completely unconnected to the other Id(s). The album is spacey-sounding, largely instrumental and may be of interest to readers. It's full of feedback and sound effects. Most of both sides are taken up with the 30 minute long title track and the album was recorded in New York City in 1975.

Gary Oickle sadly died of ALS (Lou Gehrig's disease) in April 2000.

(Vernon Joynson/Deb Chasteen)

I d

TOP

45:

1 Rotten Apple / Listen To Me (Jolly Roger 101/2) Oct. 1966

NB: (1) first pressing, on a blue label, came with a pic sleeve.

Also from San Diego, Ca. but not the RCA bunch. This pre-pubescent quartet are pictured, in mournful contemplation around a headstone, on the rare 45 pic sleeve reproduced on the cover of *Diggin' For Gold Vol. 7*, which features their decent teen-punker *Rotten Apple*.

(Mike Markesich/Max Waller)

The Id

TOP

The *Girls In The Garage* compilation includes a previously unreleased track *Those Ever-Lovin' Baby Blues*, a raw bluesy sound from an all girl band.

The Ides

TOP

45:

1. Psychedelic Ride/Only Your Love (Ken-Del 5309) 196?

The Ides are thought to have came from Delaware. The above cut, which can be found on *Psychedelic Unknowns, Vol. 1*, is one of the classics of the psychedelic punk genre with discordant guitar and tormented vocals.

The Ides of March

TOP

Personnel:

BOB BERGLAND	bs	A
MIKE BORCH	drms	A
LARRY MILLAS	gtr	A
JIM PETERIK	ld vcls, gtr	A

ALBUM:

1(A)	IDEOLOGY	(Sundazed LP 5032)	2000

NB: (1) also issued on CD with the addition of the two unreleased tracks featured on the earlier Sundazed 45 and stereo versions of *Hole In My Soul* and *Girls Don't Grow On Trees* (Sundazed SC11067) 2000.

45s:

1(A)	Like It Or Lump It / No Two Ways About It	(Epitome 7195)	Jul 1965
2(A)	You Wouldn't Listen / I'll Take You Back	(Acetate)	1965
3(A)	You Wouldn't Listen / I'll Keep Searchin'	(Harlequin 660412)	May 1966
4(A)	You Wouldn't Listen/I'll Keep Searching	(Parrot 304)	Jun 1966 42
5(A)	Roller Coaster / Things Aren't Always What They Seem	(Parrot 310)	Sep 1966 92

6(A)	Sha-La-La-La-Lee / You Need Love	(Parrot 312)	Nov 1966
7(A)	My Foolish Pride / Give Your Mind Wings	(Parrot 321)	1967
8(A)	Hole In My Soul / Girls Don't Grow On Trees	(Parrot 326)	Feb 1968
9()	Nobody Loves Me / Strawberry Sunday	(Kapp 992)	1969

NB: (1) as Shon Dels Unlimited, just 200 pressed on their own label. (2) as The Shondels. (4) as I'des of March. There's also a reisue 45: *I'm Gonna Say My Prayers* / *The Sun Ain't Gonna Shine Anymore* (PS) (Sundazed S 142) 1999.

The great commercial success as a top notch horn-rock outfit and Peterik's subsequent career as soloist and front-man of Survivor, have meant that the early period of this Chicago outfit has been overlooked, so here's a brief rundown on the pre-Warner Bros releases.

Originally known as Shon Dels Unlimited, and briefly The Shondels, they quickly became one of Chicago's top teen bands. Nearly all their material was group originals written by Peterik. Their style for this period was a vibrant blend of Invasion-influenced beat and mod sounds, brimming with melodic hooks, ringing guitars and commercial appeal but with strong vocals and harmonies and a tough edge - the result is some classic mid-60s garagey pop.

The pre-Parrot releases are extremely hard to find these days but you can't go far wrong with the first three Parrot 45s. *I'll Keep Searching*, featured on *Pebbles CD Vol. 7: Chicago Part 2*, is great moody teenbeat not unlike The Knaves' *The Girl I Threw Away*. The classic *Rollercoaster* (*Pebbles Vol. 10*) is a stunning Who-style mod-pop-punker and the mod theme continues with an excellent cover of the Small Faces' hit *Sha La La La Lee*. All the flips on these are decent beat-garage-pop too.

The next 45 brings early signs of change - *Give Your Mind Wings* is a smooth beat-ballad and *My Foolish Pride* has the first influx of brass (though it's still good pop). *Hole In My Soul* is upbeat brassy pop but *Girls Don't Grow On Trees* returns to form - a fine 'Raiders-cum-Monkees style pop-punker. The transitionary Kapp 45 features the soft ballad *Nobody Loves Me*, that would not be outta place on an Association album, even with the brass. The flipside *Strawberry Sunday* is more interesting - their sole attempt at a heavy psych-pop sound with distorted guitar, which comes off okay.

After that, well ... to each his own and it's well documented elsewhere ... check out "An American Rock History Vol. 3: Chicago and Illinois" for starters.

The Sundazed pic sleeve 45 dusts off an unreleased track from 1967 and an "Ides one-take wonder" from 1968 with notes and memories from Jim Peterik.

The fourteen-track *Ideology* LP gathers the Parrot 45s tracks with the '65 Shon Dels Unlimited debut and The Shondels' acetate. The CD version adds the two unreleased tracks featured on the Sundazed 45 and stereo versions of *Hole In My Soul* and *Girls Don't Grow On Trees*.

(Max Waller / Tom Truszkowski)

The Ides of March2

TOP

45:

1. Life Has Been So Good/Playthings - 5 x 5 (No label #1460) 1966

A different outfit from Bay City, Michigan who issued this privately pressed 45 before changing their name to Blues Company.

Idle Few

Personnel:

- RON BENNETH
- RON KNOOP
- DAN McLEAN
- PAUL ROMINE
- RICK WEBSTER

45s:

1. Farmer John/Another World (Soma 1457) May 1966
2. Farmer John/? (Dunwich 127) 1966
3. Letter To Santa/Splishin'And Splashin' (Not Known) 1967

NB: (2) is reissue of (1), although unconfirmed, the flip for Dunwich version is presumably *Another World*.

This was one of Indianapolis' top mid-sixties bands, although they'd originally formed back in 1958 as The Kingsmen but changed their name after the similarly named Portland, Oregon outfit had their *Louie, Louie* hit. They had a fine live reputation and fronted many big name acts like The Byrds, Beach Boys and McCoys on live bills. Their cover of *Farmer John* (made famous by The Premiers) can also be heard on *Hoosier Hotshots*.

(Max Waller / Vernon Joynson)

Idols

45:

1	True Luv Gone Astray / Haunted House	(Luv 201,306/7)	Jul 1967

NB: 'B' side as Ken Kerr (with The Idols).

An unknown New England outfit. Aram Heller describes *True Luv...* as "an excellent moody garage ballad" in his New England discography 'Till The Stroke Of Dawn'; it's on *The New England Teen Scene Vol. 3* (LP) and the later CD version, *New England Teen Scene*. The demented *Haunted House*, with howls and manic vocals throughout, has been exorcised on Sick And Tired.

Aram notes that this is not the Idols from Rhode Island who issued 2 45s (on Dot and EZ) in the early 60s.

(Max Waller/Aram Heller)

The Iguanas

Personnel incl:

- A. MELINGER

45s:

1. Black Suit/Leaving You Baby (Valerie 107) 1966
2. I Can Only Give You Everything/Leaving You Baby (iguana 101) 1967

An Elevators - inspired outfit hailing from Baytown in Texas. Their best known song *I Can Only Give You Everything* has been well covered on compilations - *Flashback, Vol. 2, Gone, Vol. 1* and there's an alternate recording on *Houston Hallucinations* - and it was one of the best psychedelic tracks to come out of the State. You'll also find *Black Suit* on *Open Up Yer Door, Vol. 2* and *I'm Leaving You Baby* on *Highs In The Mid-Sixties, Vol. 17: Texas, Part Four*. All three of their tracks can also be heard on *Texas Psychedelia From The Sixties*. Their stage act often featured a live Iguana! Metinger later played with Endle St. Cloud.

The Iguanas



TOP

Personnel incl:

- JIM McLAUGHLIN gtr, vcl A B
- JIM OSTERBERG (aka IGGY POP) drms A B
- SAM SWISHER sax, perc A B
- NICK KOLOKITHAS gtr, vcl B
- DON SWICKERATH bs B

ALBUMS:

1. (A/B) JUMPIN' WITH THE IGUANAS (CD) (Fuller Bosom 36024036) 1995
2. (A/B) THE IGUANAS (LP) (Norton ED-251) 1996

45:

1. (B) Mona/I Don't Know Why (Forte/Cosa Grande 201) 1965

Formative Michigan garage outfit whence Iggy got his moniker before going on to cult status with The Stooges. Formed by Iggy and Jim McLaughlin whilst in the 9th grade at high school in Ann Arbor, Michigan, they played their first gig in '63 at a school dance. Within a few months Don Swickerath and Nick Kolokithas were recruited, and **The Iguanas** began building up a local following, playing at frat parties, high school dances and teen clubs.

In the Summer of '65 they became house band at the Club Ponytail in Harbor Springs, playing their own sets and also backing other acts - sharing the stage with the likes of The Kingsmen, The Guess Who, The Shangri-Las, Bobby Goldsboro, The Four Tops, The Reflections and others. The same year, they also went into United Sound Recording Studio, and put three tracks down onto tape: *Mona* - their trademark and signature of live gigs, plus two band compositions, *I Don't Know Why* and *Again And Again*. The band released two of these on their own Forte label, and *Mona* received airplay in Detroit, Ann Arbor region.

The following year Iggy left to join the Prime Movers (where he was nicknamed 'Iggy'), and **The Iguanas** continued with a new drummer, playing clubs around Boston and New York. Columbia expressed an interest in the band, but when that failed to come to fruition they went their separate ways in 1967.

The *Jumpin With The Iguanas* CD retrospective, contains the three cuts recorded at the Winter '64/Spring '65 session at United Sound, plus material from a 1963 three-piece acetate, and 1964 rehearsals. Complete with photo's, memrobilia, and sleeve-notes by Jim McLaughlin. For vinyl fans, there's also a similar collection on Norton.

Both sides of the 45 can also be found on *A Journey To Tyme, Vol. 3*, *Mona* has also got an airing on *Echoes In Time, Vol. 2* and the unreleased *Again And Again* appeared on *Highs In The Mid-Sixties, Vol. 19.*

(Max Waller)

The Iguanas

Personnel:

VIC DIAZ ?	A
TONY MINICHIELLO ?	A
MANUEL SANCHEZ ?	A

45s:

1	This Is What I Was Made For/?	(Dunhill 4004)	1965
2	Meet Me Tonight Little Girl/?	(Dunhill ?)	1965

Another Sloan/Barry creation, who released two folk/pop singles. **The Iguanas** were probably the Matadors, a group who was previously working with Jan Berry at Colpix and on Jan and Dean records.

This Is What I Was Made For has been compiled on *Penny Arcade, Dunhill Folk Rock, Vol. 2*.

(Stephane Rebeschini)

The Ill Wind



Personnel:

- KEN FRANKEL ld gtr, banjo A
- RICHARD GRIGGS rhythm gtr, vcls A
- CAREY MANN bs, vcls A
- DAVID KINSMAN drms A
- CONNY DEVANNEY vcls A

ALBUM:

1. (A) FLASHES (ABC S 641) 1968

NB. (1) has had a limited repressing, and is also available on CD with six bonus tracks (Afterglow AFT 012) 1995.

45s:

1. In My Dark World/Walkin'And Singin' (ABC 11107) 1968
2. In My Dark World/High Flying Bird (ABC 11107) 1968

Originally known as The Prophets, with a singer called Judy Bradbury, this band were originally from Wellsley, Massachusettes but based themselves in Boston. Clearly, a hippie as opposed to a punk band, their album is a fine one, with their sound moulded by Conny Devanney's crystal clear vocals. On tracks like *Dark World*, her voice is beautiful,

while on others, notably the widely recorded *High Flying Bird*, and *Hung Up Chick* and *Walkin' And Singin'*, it blends in beautifully with that of her male counterpart, Richard Griggs. Also of note is the unusual *People Of The Night* and the sleepy *Full Cycle*. This album is strongly recommended if you ever come across it. The band split up in December 1968.

Compilation coverage has included: *Full Cycle* on *Baubles, Vol. 1*; *In My Dark World* and *High Flyin' Bird* on *Bosstown Sound - 1968* (2-CD set).

The Ill Winds

TOP

45s:

1. So Be On Your Way (I Won't Cry)/Fear Of The Rain (Reprise 0423) 1965
2. I Idolize You/A Lefter (Reprise 0492) 1966

Fear Of The Rain can be heard on *Psychedelic Unknowns, Vol. 8*. Far from being a psychedelic outfit this was actually the Chantays under a pseudonym, a long way trom Pipeline!

Illinois Speed Press

TOP

Personnel:

- MIKE ANTHONY organ, piano A
- PAUL COTTON gtr, vcls A B C
- KAL DAVID gtr, vcls A B
- ROB LEWINE bs A
- FRED PAGE drms A
- JOHN URIBE gtr, vcls C
- FRANK BARTOLI bs
- FRED PAPPALARDO drms

ALBUMS:

1. (A) ILLINOIS SPEED PRESS (Columbia CS 9792) 1969 144
2. (B) DUET (Columbia CS 9976) 1970 -

NB: (1) has been reissued.

45s:

1. Right On Time/Night People (Roulette 4687) 1969
2. Get In The Wind/Get In The Wind, Pt. II (PS) (Columbia 4-44564) 1969
3. Sadly Out Of Place/Country Dumplin' (Columbia 4-45756) 1970

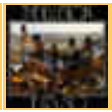
This Chicago-based quintet was formed in February 1968 by Paul Cotton and featured colleague Mike Anthony, whom Cotton had played with in another significant Chicago outfit, The Rovin' Kind, and Kal David, another important

Chicago musician, after his spell in H.P. Lovecraft. The songs on their albums ranged from hard rock to more mainstream rock with country influences and from blues towards folk-rock, very often with psychedelic references and some fine fuzz guitars.

The first album met with some commercial success, peaking at No 144 in the Album Charts during 1969. *Duet* failed to consolidate on this and the band, by now based in California, went their separate ways in late 1971.

David went on to play for Fabulous Rhinestones and Cotton to Poco, who were to become flagbearers for the country-rock movement. Earlier Fred Page had left for California where he played for various LA-based bands.

Illusion



TOP

Personnel:

- CHUCK ADLER bs A
- RICHIE CERNIGLIA gtr A
- MIKE MANISCALCO gtr, keyb'ds A
- MICHAEL RICCIARDELLA drms A
- JOHN VINCI vcls A

ALBUMS:

1. (A) ILLUSION (Steed 37003) 1969 69
2. (A) TOGETHER (Steed 37005) 1969
3. (A) IF IT'S SO (Steed 37006) 1970

NB: (1) to (3) also released in France by Dot. All of their albums have been reissued on CD on TRC, together with an album called *Madonna Blue*.

45s:

1. Did You See Her Eyes?/Falling In Love (Steed 712) 1969 -
2. Run, Run, Run/I Love You, Yes I Do (Steed 717) 1969 -
3. Did You See Her Eyes?/Falling In Love (Steed 718) 1969 32
4. How Does It Feel?/Once In A Lifetime (Steed 721) 1969 110
5. Together/Don't Push It (Steed 722) 1969 80
6. Let's Make Each Other Happy/Beside You (Steed 726) 1970 98
7. Collection/Wait A Minute (Steed 732) 1971

NB: (5) also released in France with a picture sleeve (Dot 2C00 690963) 1969.

An Italian - U.S. band, based in Long Island, New York. who played heavy rock with some psychedelic influence. The band were formed by Bruce Brandt, who had also worked with Faine Jade. They enjoyed some minor chart success, and their albums were produced by the famous Jeff Barry.

Michael Ricciardella went on to play in Barnaby Bye (1973) and in 1977 Carniglia and Vinci formed Network.

You can also find *I Love You, Yes I Do* on *Psychedelic Crown Jewels, Vol. 1* (CD).

Illusion



Personnel:

- WENDELL ING keyb'ds A
- HANK LEANDRO gtr A
- DENNY MAEDA gtr A
- GREGG NUTT drms A
- BUTCH O'SULLIVAN bs A

ALBUM:

1. (A) ILLUSION (Sinergia SR 7654) 1974 R1/2

A local Hawaii folk/rural album. It's sought - after mostly for its stunning sleeve design. Not recommended musically. (Clark Faville)

The Illusions

45:

1. City Of People/Wait Til The Summer (Michelle 001-XX) 1966

A four piece from Detroit, Michigan. They started out as a frat band in 1964, but the following year got into the garage sound influenced by the likes of The Stones, The Pretty Things etc. They also got to appear on 'Milky's Party Time'- a TV show for kids. Check out *City Of People* on either *Michigan Mayhem Vol. 1* (CD), *Glimpses, Vol. 1* or *Back From The Grave, Vol. 5*. It's a fine example of the garage genre - with great lyrics, good vocals and some catchy tinny guitar. The flip, *Wait Till The Summer* is also featured on *Love Is A Sad Song Vol. 1*.

The Illusions

45s:

1	I Know/Take My Heart	(ACP 375)	1966
2	I Know/Take My Heart	(Columbia 43700)	1966

A different outfit from Palatka, Florida whose disc got picked up for nationwide release by Columbia. *I Know*, a folky pop-punk affair, can be heard on *Midwest vs The Rest, Pebbles, Vol. 11* and Psychedelic States: Florida Vol. 1.

The only clue to the identities of band members might be the composer credit of Gardner, Touchman, Hewett, Williams.

(Max Waller)

The Illusions

Personnel?

- J.DOUGHERTY
- D.GILLON

45:

1. Rain, Shine, Or Snow/Shadows Of You (Chantain L-193-1/2) 1968

Yet another **Illusions**, who produced an above-average garage-beat ballad and an excellent garage folk-rocker. The latter appears on *Psychedelic Crown Jewels Vol. 2* CD. The above personnel, from the song credits, is listed in the hope of confirmation of their locale - believed to be Birmingham, Alabama.

(Max Waller)

The Illusions

45s:

1. Impossibility/Her Own Way (Cha Cha 744) 1966
2. I've Had Enough/Boy-Girl (Cha Cha 752) 1966

Another Chicago area group this time with two average beat-popsters on the second 45. (Max Waller)

Ilmo Smokehouse

Personnel:

GERRY GABEL	keyb'ds	A
CRAIG MOORE	bs	A
SLINK RAND	gtr	A
DENNIS TIEKEN	drms	A
FRED TIEKEN	vcls	A

ALBUM:

1(A)	ILMO SMOKEHOUSE (w/poster)	(Beautiful Sounds BS-3002)	1970
2(A)	ILMO SMOKEHOUSE (remix of above)	(ROULETTE SR-3002)	1971

NB: (2) is a remixed issue of (1).

Formed in 1969 by the Tieken brothers from Quincy, Illinois. They'd previously been in the long-lived Freddy Tieken and The Rockers who'd been going at it since the late '50s. As The Gonn disintegrated in 1968, first Slink Rand and then Craig Moore joined 'The Rockers. Craig:- "Fred changed the name to The American Music Band, stealing it sort of from The Electric Flag. We played EVERYWHERE... Then when the horn guys all quit, we became Ilmo Smokehouse, heavy as hell, anti-war, pro-drug hippie all the way. When that eventually ended Dennis Slink and I became 'Smokehouse' as a really heavy progressive trio. Later on we had Micki Free on guitar (later with L.A. soul group Shalamar). We wore glitter and make-up *before* Kiss, but they made it we didn't. It's all nuts, convoluted, insane,

I can't believe I did all of this crap!"

Their album was recorded in Memphis at 'Beautiful Sound' Studio, owned by Dan Penn of Box Tops etc fame (as a songwriter producer). He engineered part of the session, with his partner Jim Johnson.

(Max Waller)



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Image *to* Index

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Image
- The Immigrants
- Impact
- Impacts/Impact Express
- (Fabulous) Impacts
- Impact 5 (aka Impact IV)
- Impala Syndrome
- The Impalas
- Thee Impalas
- The Implicits
- Improper Bostonians
- In
- The In Crowd
- Inca
- Incredible Broadside Brass Bed Band
- Indescribably Delicious
- Index

I m a g e

TOP

Personnel:

- BARRY BRYAN ld gtr
- JERRY DYER bs, vcls
- JAMES DAWSON vcls
- ROGER PARKHAM drms
- TIM JACOBSMEYER keyb'ds

The compilation *Dallas 1971 Part 1: A New Hi* (Tempo 2) 1971 features two songs, *The Out Station* and *Everybody's Laughin'*, by this Dallas band. Both are laid back with nice guitar and keyboards.

T h e I m m i g r a n t s



TOP

Personnel:

- RAY LEAVITT ld gtr A
- DAVE McKAY bs A
- NICK PERRON drms A
- DICK REILLY vcls, gtr A
- ED REILLY keyb'ds A

ALBUM:

1. (A) IMMIGRANTS (Starburst SRA 9837) 1966 R4

NB: (1) reissued in 1994 as *The Immigrants '66*.

45:

1. Time To Say Goodbye / ?? (Starburst 3121) 1966

A quintet of students based at Kansas Wesleyan University in Salina, Kansas though they hailed from New Jersey, Brooklyn and Staten Island, New York. More in the prep-rock than garage-rock genre they turn in some competent if uninspiring covers of *House Of The Rising Sun, Run For Your Life, She's Not There, Keep A Knockin'* and a *Kansas City/Route 66* medley. Influenced by U.S. rock 'n' roll and instrumental groups plus the U.K. beat invasion sounds, they could be mistaken for a U.K. outfit. No sign of a fuzzbox and their most garagey offering *2.25 Blues* has been compiled on *Oil Stains*.

(Max Waller)

Impact

TOP

45:

1. My World Fell Down/Could You Love Me (MGM K13726) 1967

An orchestrated pop version of the pop-psych classic immortalised by Sagittarius. If this outfit had made more of an impact, we'd probably know something about them. (Max Waller)

Impacts / Impact Express

TOP

Personnel:

- RON BALDWIN vcls AB
- BRUCE FAROUHAR ld gtr AB
- BILL UHLIG bs AB
- DAN 'SPYDER' WHITE keyb'ds AB
- HENRY BRUSCO drms A
- STEVE GREEN drms B

45s:

1. A Little More/Leavin' Here (NWI 2660) 1965
2. Don't You Dare/Green Green Field (Lavender 2005) 1966
3. I'm Gonna Change The World/ You Get Your Kicks (Lavender 2006) 1967
4. Sunshine Day/Don't You Dare (Lavender 2007) 1967
5. A Little Love/Fly With Me (Lavender 2008) 1968

A Rainier, Oregon band who produced some enjoyable tunes - more pop than punk but with that solid Pacific Northwest beat. Baldwin and White had previously been with The Chessmen and this outfit would change its name to **Impact Express** after the second 45.

Compilation appearances have included:- *Don't You Dare* on *Tymes Gone By*; *Don't You Dare* and *Green Green Fields* on *Bad Vibrations Vol. 2*.

(Max Waller)

(Fabulous) Impacts

TOP

45s:

1. Get Out Of My Life Woman/Tell Me (OS) (Dads 7-8001) 1967
2. A Thousand Years/Cry Cry (PS) (Dads 7-8002) 1967

Came out of Omaha, Nebraska. Both 45s were pressed in Minneapolis.

Impact 5 (aka Impact IV)

TOP

45:

1. Island Of Love/Riptide (Agar 7171) 1965

Riptide can also be heard on *Garage Punk Unknowns, Vol. 6*. The band came out of Minneapolis, Minnesota and the 45 is now quite sought-after. The band were also known as **Impact IV**.

Impala Syndrome



TOP

Personnel:

BERNARDO BALL	A B
FRANCISCO BELISARIO	A B X
RODOLFO MARQUEZ	A B X
EDGARDO QUINTERO	A B X
NERIO QUINERO	A B

HENRY STEPHEN	A	
G. BUSNER		X
F. CHANDRA		X

ALBUM:

1(X)	IMPALA SYNDROME	(Parallax P-4002)	1969

NB: (1) also issued Venezuela (Palacio/Parallax LP - 7565), also later issued in Spain (Diresa/Parallax DLP 1053) 1973. (1) has been reissued on CD. As Los Impala, they also had a Spanish only release: *Estos Son* (Marter M 30-056) 1968 R1 and an Argentinian LP *The Impala And Their Music (Quinto Q 10.005) 1966*

EP:

1	CADA VEZ + 3	(Sono Play SBP 10004)	1966

NB: (1) Spanish only release as **Los Impalas**.

Originally from Venezuela, where they were known as Los Impala, this group relocated to Madrid, Spain in 1965. After a few months, their singer Henry Stephens left to pursue a solo career, recording an EP as Lord Henry Con Los Impala.

After a few years the band moved to Chicago, releasing their *Impala Syndrome* album which is well worth checking out. An effective blend of melodic, laid back songs (*Love Grows A Flower*, *Land Of No Time* and the superb Eastern-influenced finale, *Run (Don't Look Behind)*) combined with fuzz guitar numbers like *Too Much Time* and *Let Them Try*. *New Love Time* is also rather catchy but *Leave, Eve* sounds unashamedly like The Rascals' *Its Wonderful*.

The band recorded other EPs and 45s as Los Impala, not shown in the above discography.

(Vernon Joynson / Clark Faville / Marcelo Lilienheim / Maria Grossi)

The Impalas

TOP

45:

1. Spoonful/Talkin' About You (Feature 817R-107) 1966

This Milwaukee Wisconsin band are rumoured to have had some connection to Sam McClure and The Legends. Their version of *Spoonful* - a raw bluesy one with a good snotty vocal has resurfaced on *Highs In The Mid-Sixties, Vol. 15: Wisconsin, Part 2*.

(Max Waller)

Thee Impalas

TOP

45:

1	Band Of Gold / ?	(Whittier 502)	1966
2	Come On Up / Oh Yeah	(Whittier 506)	1967

From L.A.'s vibrant East Side scene, **Thee Impalas** released two 45s including a stomping cover of The Young Rascals' *Come On Up*, featured on *Basementsville! U.S.A.*. *Band Of Gold* was also compiled back in 1969 on the double-LP set *East Side Revue* (Rampart 3303).

(Max Waller)

The Implicits

45:

1. Give Me Justice/She's Alright (Atoll 100) 1965

This California outfit's eminently forgetable punk screamer *Give Me Justice* can also be heard on *Riot City!*.

(Max Waller)

Improper Bostonians

Personnel incl:

DICK JEFFREY	ld gtr	A
PAT O'CONNOR	drms	A
PETER O'CONNOR	gtr	A
DAVID PETERSON	bs	A

45s:

1	How Many Tears/I Still Love You	(Minuteman 207)	1966
2	Set You Free This Time/Come To Me Baby	(Minuteman 208)	1967
3	Out Of My Mind/You Made Me A Giant	(Minuteman 209)	1967
4	Gee I'm Gonna Miss You/Victim Of Environment	(Minuteman 211)	1967
5	Gee I'm Gonna Miss You/Victim Of Environment	(Coral 62453)	1967

This outfit were the houseband at the Ebb-Tide, Revere Beach, Revere, Massachusetts, when Minuteman signed them up and paid for them to do a ten hour recording session in New York. Musically they played a hard Byrds sound. Indeed *Set You Free This Time* was actually a Byrds song. You'll find this along with both sides of their first 45 on *Bay State Rock, Vol. 1* and *Victim Of Environment* is on Leaving It All Behind.

In

45s:

1. Just Give Me Time / You're ... (Sonny 1004) c1966
2. In The Midnight Hour/Just Give Me Time (Hickory 1413) 1966

An unknown (probably from Tennessee) combo whose live frat-party rendition of the perennial *Midnight Hour* graces *Follow That Monster*. However it's the uncompiled flip that's the winner here - a great riffin' fuzz-punker. (Max Waller).

The In Crowd

45:

1	Big Cities/Inside Out	(Abnak 121)	1967

Both sides of this 45 were produced by Dale Hawkins and the group reputedly sounds like another Abnak group, the Five Americans. The promo copies were pressed on yellow vinyl.

(Stephane Rebeschini)

Inca

See Maitreya Kali.

Incredible Broadside Brass Bed Band

Personnel:

VICTOR BERNADONI	drms	A
MARK BIEBER	washboard, blues harp, water	A
BILL COMEAU	vcls, gtr, blues harp	A
JERRY DEVOKATIS	ld gtr	A
PETE LEVIN	banjo, piano, kazoo	A
THELONIUS LIPSCHITZ	bass skunk	A
CRAZY MAX	bs, bass frogaphone	A
PAUL OSSALA	bs	A
VINCENT dePAUL		A
LINUS PASTERNAK	ld gtr, noises	A

ALBUM:

1(A)	THE GREAT GRIZZLY BEAR HUNT	(Poison Ring PRR 2240)	1971

45:

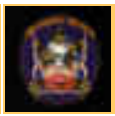
1	Little Dead Surfer Girl/?	(Poison Ring PR-717)	1971

An album of good-timey folk-blues-hippie-rock and plain wackiness by a bunch of guys from Connecticut. For those who got lost on their way to Woodstock but still had a great trip.

The band was lead by Bill Comeau, who wrote most of their songs and also had a solo career.

(Max Waller/Stephane Rebeschini)

Indescribably Delicious



Personnel:

MARK COHEN	drums, vcls	A
JIM CONROY	vcls	A
ART JOHNSON	gtr, vcls	A
STEVEN SENCHIA	bs, vcls	A
BRUCE TURNER	ld gtr, vcls	A
(JACK BIELAN	keyb'ds	A)
(GREG MUNFORD	ld gtr, keyb'ds, vcls	A)
(GARY SOLOMON	sax, trumpet, vcls	A)

NB: Personnel shown in parenthesis weren't members of **Indescribably Delicious**. See main text for explanation.

ALBUM:

1 (A)	GOOD ENOUGH TO EAT!	(All American AA-5743-LPD)	1969

NB:(1) Test pressing only, containing three tracks by **Indescribably Delicious**, with the remainder consisting of a later session including their vocalist Jim Conroy. (1) pirated as *Indescribably Delicious* (Fanny 20.08.92) 1994 and reisued "officially" on vinyl and CD (Akarma AK 046) 1999.

45:

1	Baby I Love You/ Brother, Where Are You	(All American)	1969

Although **Indescribably Delicious** were a real band, their history and 'album' has been the subject of much speculation, with claims to be either a Strawberry Alarm Clock offshoot and/or to feature members of All-American label-mates Big Brother (w/Ernie Joseph). The truth, however, is even stranger than fiction.

The band formed in 1965 in Torance, California, when Jim Conroy and Bruce Turner of garage band The Bountymen got invited to jam with another local band called Darkwaters. At some point in the jam, Jim and Bruce played with Darkwaters bassist and drummer, Mark Cohen and Steve Senchia. Jim:- "For the first time we all felt something magic and the next day quit our bands to form a new one. For a few weeks we didn't have a name, and then a friend suggested **Indescribably Delicious** and we went for it. Everyone ended up calling us the I.D. but **Indescribably Delicious** it was."

"From the start the band had an impact, our first gig was a battle of the bands which we won and our reputation grew quickly, to the point where we were soon the most popular band in our area. If there was a dance and the I.D. played it was packed. We then started to travel outside our area and usually got the same reaction. There was just something about the chemistry of the five of us together that created excitement. We couldn't even go to the local shopping malls because the girls would scream and chase us. It was our own mini-mania scene. Our manager, Ray Torrence, was just a kid down the block but one day we were approached by a guy named Gary Solomon (aka Gary Solo) who had Hollywood connections and we decided to go with him."

"He was kind of a schister but he got us good gigs all over and made us polish up the act. We ended up being a well-oiled machine sometimes playing three different places in one night with our roadcrew going ahead of us to set up the next gig. The band performed with a light show with strobes and we put on a real show that most bands didn't have. Imagine a cross between James Brown and the Who. We played the Casey Kasem dances, traveled to Las Vegas and San Diego, opening for: The Seeds, Music Machine, Thee Midniters, Jimmy Reed, Steppenwolf, Buffalo Springfield, The Turtles and The Yardbirds. When we played in our hometown there were riots and we had to have police escorts a couple of times. At the time Bruce and I were 18, Art was 17 and Steve and Marc were 16."

"Then Gary told us we were going to record for Bill Holmes' All-American Records, the Strawberry Alarm Clock label. We went to Hollywood and recorded *Brother Were Are You*, *Baby I Love You*, and *The Kids Are Allright*. We were so green and naive and they didn't even let us in the mixdown session."

"Then came the 45 of *Brother, Where Are You* and *Baby I Love You*. We never even meet Bill Holmes or had a contract when they started playing *Brother* on KRLA a bit. By the way, that silly noise at the end of *Brother* was not our idea. Anyway it didn't become a hit but I got to hear myself on L.A.'s biggest radio station. We continued playing and our musicianship got better, but times were a-changin quickly."

"Sometime afterwards I was asked to come up to Hollywood and sing on a demo that the lead singer of the Alarm Clock and Gary Solo were making. I agreed to do it even though I didn't think the songs were very good, as I saw it as a chance to get some more recording experience. Bill Holmes had nothing to do with writing those songs, although he's credited as such on the Akarma release. Afterwards they made a small test pressing of the tunes and also put the three **I.D.** tunes on it. They gave me two of the test pressings, which I played for the guys and we all thought it was pretty funny. The tunes were bad, the playing was bad, and my singing was done in one pass take it or leave it. I didn't really know the songs very well at all. The test pressing was jokingly called the Conroy and we never listened to it again."

"About a year after we had done our recording Bruce Turner got the call to be the lead guitar player for the Strawberry Alarm Clock and decided to take it. At the time The Strawberry Alarm Clock had split in two and Bill Holmes had the lead singer with one band and the other members had another. Bruce joined the one with Bill Holmes and the lead singer which lasted about 6 months when the two factions sued each other and ended up in the courts for the next 15 years. So, that's what happened to the Strawberry Alarm Clock and I'm sure Bill Holmes had a lot to do with that. As for the **I.D.**, after Bruce left we broke up and that was that. It was the fall of 1968."

So, the **Indescribably Delicious** 'album', isn't quite what quite what it's been rumoured to be over the last few years.

The two reissues feature the same tracks, although *Work Song* and *No Time To Answer* on the 'Fanny' release are titled *It's Been A Hard Hard Day* and *The World Is Ended Right Now* on the Akarma version. The music is a mixed bag, from melodic psych-pop (*Big Ben, Is It Love, The World Is Ended Right Now*) which will certainly appeal to fans of Strawberry Alarm Clock, through to heavy fuzz, psychy pop-rock with occasionally soulful vocals (*It's Been A Hard Hard Day, Take Me For One Last Ride*) and onto full-blown brassy soul-pop (Jerry Ragavoy's *Baby I Love You*).

Incidentally, Greg Munford, who was also on the "Conroy" session does get a backing vocals credit on Big Brother Ernie Joseph's solo LP *An All American Emperor*, and also gets writer credits on a couple of tracks. The mystery is not quite complete however, as *Brother, Where Are You* (which we now know as being by the real **Indescribably Delicious**) also crops up as the Big Brother 45 (All-American 5718-AA), and is the EXACT same track right down to the spacey outro...

Today, Jim Conroy is still a musician and has two recent CD releases of his own:- "I mostly play Jazz now and am

still passionate about making music and hope to be for the rest of my life. Bruce and Marc are also still both musicians and we talk frequently."

As for the reissues, the band are still waiting for any kind or royalty or contract from Bill Holmes...

(Max Waller / Vernon Joynson with thanks to Jim Conroy)

Index   

Personnel:

1. JOHN FORD IV ld gtr, ld vcls A B
2. GARY FRANCIS bs (gtr) A B
3. JIM VALICE drms A B
4. TOM BALLEW bs B

ALBUM:

1. (A) INDEX aka "BLACK ALBUM" (DC Records) 1967 R4
2. (B) INDEX aka "RED ALBUM" (DC Records) 1968 R6

NB: (1) reissued in a new sleeve as Voxx 200.023 (1984). (2) reissued on Sears (GRF 71413). (1) and (2) reissued on CD as *Anthology*, (Top Jimmy Productions 1995) 1995 together with nine previously unreleased tracks recorded in 1969.

From Grosse Pointe, Michigan, originals of their albums are extremely rare. Their first discordant acid-soaked folk album is well worth a listen. It opens with the band's own version of the Byrds', *Eight Miles High*, includes some interesting echo fuzztone guitar work on *Turquoise Feline*, their own arrangements of the traditional song John Riley and *You Keep Me Hanging On*, and three fuzztone instrumentals, *Shock Wave*, *Feedback* and *Israeli Blues*.

Their second album on the DC label, is musically very different to their first. They were obviously quite into the early (pre-disco) Bee Gees because it included covers of *I Can't See Nobody* and *New York Mining Disaster 1941*, as well as a rehash of The Byrds' classic *Eight Miles High* and Cream's *Spoonful*. This version of *Eight Miles High* and *Turquoise Feline* were also on the album issued by Voxx.

When Tom Ballew joined the band, Gary Francis switched from bass to guitar - this expanded line-up also recorded the bonus material included on the *Anthology* retrospective CD, which dates from 1969. The CD was produced and compiled by Jim Valice.

(Vernon Joynson / Max Waller)



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Indian Puddin' and Pipe *to* The Interpreters

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Indian Puddin' and Pipe
- The Individuals
- The Individuals
- Industrial Image
- The Inexpensive Handmade Look
- The Infinite Pyramid
- Infinite Staircase
- Influence
- The Ingredients
- The Initial Shock
- The In-Keepers
- The Inmates
- Inn Crowd
- Inner Dialogue
- Inner Lite
- Inner Light
- Inner Scene
- Innocence
- Innovation
- The Innsmen
- The Insane
- The Insect Trust
- The In-Sex
- Inside Experience
- The Inside Out
- International Brick
- Internal Canitery Sin
- Interns
- The Interns
- The Interpreters

Indian Puddin and Pipe

Personnel:

- PAT CRAIG keyb'ds
- KRIS LARSON gtr, vcls
- DAVE BURKE bs
- JEFF LABRACHE drms
- STEVE MACK ld gtr
- LYDIA MARENO vcls

Originally from Seattle and known as West Coast Natural Gas, they relocated to San Francisco in 1968. It's a great pity that they did not release an album since their four tracks, *Hashish, Water Or Wine, Beyond This Place* and *Two's A Pair*, on *The 5th Annual Pipedream* album are arguably the best in that collection. They are well worth investigating and if you can't obtain a copy of that album, *Hashish* is on the *Magic Cube, The Acid Dreams Testament* (CD) and *Acid Dreams - The Complete Collection* compilations and *Water Or Wine* is on *Gathering Of The Tribe*. They do not appear to have released any 45s, although they did make further recordings, including a 45 as West Coast Natural Gas.

They were one of the bands managed by Matthew Katz, along with Moby Grape, It's A Beautiful Day, Tripsichord (Music Box) and others. Katz operated at least three groups by each of these monickers, so three concerts could be occurring simultaneously by "one" group! In fact, one of the "phony" Moby Grape bands played in Napa in 1967 and were booed off the stage.

The band that recorded the tracks on the *Fifth Pipedream - San Francisco Sound Vol. 1* various artists compilation, weren't in fact the "original" **Indian Puddin' and Pipe**, but today they are thought of as the definitive band due to the above album. In fact, whilst they were still known as West Coast Natural Gas, they played a gig in Seattle with the "original" **Indian Puddin' and Pipe** before the original band split-up with Katz and became Easy Chair. Reputedly, there was a third L.A. version of the band, put together by Katz to play gigs down South.

After their demise, Lydia Mareno went on to play with Stoneground and Craig and Mack later played with Pipe. Jeff LaBrache had earlier played with The City Limits and Rocky and His Friends.

Recently Matthew Katz's *Then And Now Vol. 1* has compiled *Planetary Road*, and *Vol. 2* includes *Shadowlarks*.

(Vernon Joynson/Clark Faville)

The Individuals

45:

1. I Really Do/? (Raven 2018) 196?

I Really Do can now be found on *Garage Punk Unknowns, Vol. 5*. It was the only known 45 by this Danville,

Virginia band.

The Individuals

Personnel:

1. RENO FRANZE vcls
2. ANDY CAHN farfisa organ
3. LARRY KRAMER gtr
4. SANDY REINER drums

EP:

1. Sky Is Falling/Satisfaction/She's GoneAway/Monkey On My Back (Moxie M-1028) 198?

The Moxie EP, subtitled *Johnny Farfisa's Greatest Hits*, comprises four tracks from 1965 by this NY combo. Some or all of these were apparently recorded in New Rochelle for an unreleased LP. Musically we're talking frat-garage with a solid sound and reedy keyboards. Highlights are the moody and introverted *Monkey...* with its wailing harmonica and *She's Gone Away*, a dynamic fuzzy punk instrumental. An unreleased 1966 version of *She's Gone Away*, supplied by Andy Cahn, can be heard on *Psychedelic Crown Jewels Vol. 2*.

The band later evolved into **The Euphorian River**, who are reported to have had a very heavy organ and guitar laden sound.

(Max Waller / Roger Maglio)

Industrial Image

45:

1. Living In The Middle Ages/Put My Mind At Ease (Epic 5-10096) 1966

Folk-rockers from Texas with a lone stab at stardom. (Max Waller)

The Inexpensive Handmade Look

45:

1. Ice Cream Man/What Good is Up (Brunswick 55334) 1967

This seems to have been a one-off venture on Brunswick. You'll also find the flip, a decent psych/garage number built around a repetitive riff, on the *Psychedelic Disaster Whirl*, *30 Seconds Before The Calico Wall* (CD) and *The Psychedelic Experience, Vol. 1* compilations.

The Infinite Pyramid

On A Windowsill, taken from an unreleased acetate by this band held by Rembrandt Records, dating from 1968, has been included on the *Chicago Garage Band Greats* and on *The Cicadelic '60s Vol.3* (CD) compilations.

Infinite Staircase

45:

1. Margaret/Long Hair (Black Sheep 1337) 1967

A flower-power outfit from San Antonio in Texas, The 'A' side of their sole vinyl offering can also be heard on *Flashback, Vol. 4*.

Influence

Personnel:

JACK GEISINGER	bs, gtr	A B
ANDREW KEILER	vcls	A B
LOUIS MCKELVEY	gtr	A B
DAVE WYNNE	drms	A B
BOB O ISLAND (BOB PARKIN)	keyb'ds	B
WALTER ROSSI	gtr	B

ALBUM:

1(B)	INFLUENCE	(ABC ABCS 630)	1968

Formed as a quartet in June 1967, this act have an interesting and almost global pedigree. English-born singer Andrew Keiller moved firstly to South Africa in 1964 and together with Irish-born guitarist Louis Campbell McKelvey played in the Johannesburg R&B outfit The Upsetters. McKelvey left this act in late '65, to join The A-Cads, although he was too late to appear on their album, despite being pictured on the sleeve. Andrew Keiller too left The Upsetters, recording a solo album in late 1965 before moving to Montreal in late 1966, along with McKelvey and fellow A-cad, Hank Squires.

In Canada, Squires moved into production working with The Haunted, amongst others, and McKelvey briefly played with Les Sinners and Our Generation before reuniting with Keiller in **Influence**. Czech-born bass player Geisinger came in from the Soul Mates and English-born drummer Dave Wynne was recruited from The Haunted.

To complete the line-up, two other former Soul Mates, Rossi and Island joined after playing on a Wilson Pickett tour in June 1967. The band then relocated to the US...

Their album makes it easy to understand why they chose their name, as it is more or less a hodgepodge of styles without much consistency. Many satirical elements betray the strong influence of Zappa, on whom they clearly lean too heavily. Nevertheless their love of discordant riffs and 'wrong' modulations works brilliantly on at least two

tracks: *We Are Here*, a sour masterpiece on lost love and *Natural Impulse*. Lyrically Zappa is omnipresent as becomes hearable in the choice of admittedly transitional subject-matter such as sodomy (on *County Fair*) and the longing of the gentry to mingle with the peasants (on *Sir Archibald*). Parodies on The Marcels, Little Richard and the hippie-movement in general sound dated, although they probably were modern in 1968. Worth trying, but don't pay too much.

After **Influence** broke up, McKelvey and Geisinger played in the Canadian band Milkwood. Geisinger later left Milkwood for Luke and The Apostles. Rossi meanwhile, played with The Buddy Miles Express briefly before joining Geisinger in Luke and The Apostles.

Walter Rossi later played with Charlee, Moonquake and Bombers. Jack Geisinger also later played with Moonquake, Rockers and Crescent Street Singers. Bob Parkin committed suicide in 1970.

Walter Rossi is also rumoured to have played on an album by Thee Muffins in 1966.

(Nick Warburton / Marcel Koopman / Vernon Joynson)

The Ingredients

TOP

45:

1. Hey Who/Please Don't Leave Me (Toddlin Town 3238) 1966

The work of a late sixties Chicago act. You'll also find the flip on *Psychedelic Unknowns, Vol. 6* and on *Victims Of Circumstances, Vol.1*.

The Initial Shock

TOP

Personnel incl:

- GEORGE WALLACE ld gtr
- GEORGE CROWE
- MOJO COLLINS organ

45s:

1. You Been A Long Time Comin'/l Once Asked (BFD 2022) 1967
2. Mind Disaster/It's Not Easy (BFD 0036) 1966

This five piece formed out of the remnants of two earlier Missoula, Montana bands The Chosen Few and Mojo's Mark IV. They cut their debut 45 in Butte, Montana in 1966 and then relocated to San Francisco in 1967, where they played at the legendary Avalon Ballroom among other places. *Mind Disaster*, was quite an appealing psychedelic pop single can now be heard on *Nuggets, Vol. 8*. It also got a further airing, along with a post **Initial Shock** recording featuring Wallace and Crowe, *You Been A Long Time Comin'*, on the *California Halloween* album.

Wallace and Crowe later played together in Yellowstone, and also The Invaders, who issued one 45 *Long Time Comin'/Could You Would You* on an indie label in 1977. Another Invaders track was featured on the Bomp compilation *Waves*, and the pair also backed Gerrie Roslie on the *Sinderella* project for Bomp under The Sonics

monicker. They also later did demo an album for Randy Bachman that went unissued.

The In-Keepers

45:

1. Daily News / Everytime (RCA Victor 47-9713) 1968
2. That Was Just His Thing/The Cobweb Threads Of Autumn (RCA 74-0229) 1969

Thought to be from New England, their first coupling (written by S.Burnett and produced by Pierre G.Maheu) is good rousing acoustic-harmony-folk-pop backed by hush-voiced vaudeville-style pap, sadly a-la-mode at that time. The second 45 fatures a doomy, quasi-religious 'A' side with whipping fuzztone and a sombre multi - voiced chorus. The 'B' side is totally different: strong melodic baroque pop with harpsichord, a middle eight with string quartet and elaborate and tricky contrapuntal harmonies. Excellent.

(Marcel Koopman / Max Waller)

The Inmates

Personnel:

- RON FLANNERY gtr
- GORDON RHOADES vcls
- SAMMY SALVO drms
- AL ASHETTINO bs
- BOBBY NOLAN ld vcls

45:

1. Local Town Drunk/You Tell Lies (Columbia 44032) 1967

From Long Branch in New Jersey, this outfit gained a contract with Columbia by virtue of winning a *Battle Of The Bands* competition in 1966. Sadly, when *Local Town Drunk*, a novelty song, flopped, they were dropped from the label. One of their finer moments, an unreleased cut *More Than I Have*, which featured some good guitar work and drumming, can be heard on *Pebbles, Vol. 22* and another of their garage style songs *You Tell Lies* has resurfaced on *Garage Punk Unknowns, Vol. 7*. Another unreleased cut *I Can Make It Without You* plus the aforementioned *More Than I Have* feature on the *Pebbles Box Set*.

(Max Waller)

Inn Crowd

Personnel incl:

HAL ELLIS	gtr	A

45s:

1	You Must Believe Me / Sun Arise	(Montel-Michelle MX-971)	1966
2	Run Clarence Run / Baby You're So Fine	(Montel-Michelle 982)	1966
3	Go Away / Keep Your Hands Off My Baby	(Montel-Michelle MX 986)	1967

NB: (3) as Ye Olde Inn Crowd.

This particular **Inn Crowd** from Baton Rouge, Louisiana and latterly known as Ye Olde Inn Crowd, had a penchant for Invasion flavoured folk-rockers with cool harmonies. Their debut couples a lightweight cover of Curtis Mayfield's *You Must Believe Me* with a yearning Searchers-inspired ballad. The catchy uptempo folk-punker *Go Away* is probably their finest moment.

(Max Waller/Andrew Brown)

Inner_Dialogue

TOP

Personnel:

GENE DINOVI	dulcitron, piano	A
LYNN DOLIN	vcls	A
JIM GORDON	drms	A
ROBERT LANNING	drms	A
JERRY SCHEFF	bs	A
B.J.WARD	vcls	A
BARRY ZWEIG	gtr	A

ALBUM:

1	INNER DIALOGUE	(Ranwood R-8050)	1969

Recorded in Hollywood, a pop psyche trio (two girls, one man) with songs like *Get Aboard A Dream*, *In Sequence*, *I Go To Life*, *The Touch*, *Within You* and *Inner Dialogue*. Some dealers describe it as mellow dreamy psych, but it's mainly pop with female vocals in the "Free Design" style, with lots of string arrangements as well.

(Stephane Rebeschini)

Inner Light

TOP

Personnel incl:

LARRY JOHNSON	vcls	A
DICK STEFFES	vcls	A

45:

1	This Girl / Temptation	(Century 33685)	1969

Harvested in Page, North Dakota, *Temptation* is late'n'great '60s fuzz-psych and is featured on *A Lethal Dose Of Hard Psych*. The liners note that the 'A' side is "a slow insipid ballad with whiney sax".

(Erik Lindgren/Max Waller)

Inner Lite

45s:

1	Hold On To Him/Tabula Rasa	(ssExx 666)	c1970
2	All The Way In/If I Only Know	(ssExx 667)	1970

An Marshaltown, Iowa five-piece, who released two 45s on ssExx and featured on the *Crown Production Sampler* - a booking agency record from 1967. They should **not** be confused with the **Innerlite** featured on the *Strangers From A Strange Land* comp, who were in fact from Bombay, India... The Indian act were in fact featured on one of two rare psych/garage comps funded by the Simla Tobacco Company in '70 and '71. Subsequently the better tracks were combined onto *Strangers From A Strange Land* and mistakenly sold by dealers as U.S. origin.

Tabula Rasa and *All The Way In*, composed by Dave Robinette and Don Sullivan, are heavy freaky guitar instrumentals - check 'em out on *Buzz Buzz Buzzzzzz Vol. 2* (CD) and *Buzz Buzz Buzzzzzz Vol. 1* (CD) respectively.

(Max Waller)

Inner Scene

This Texas outfit have a previously unreleased cut *Communication Breakdown*, a clumsy version of The Led Zepplin classic, included on *Epitaph For A Legend*.

Innocence

Personnel:

PETER ANDERS	vcls, gtr	A
VINNIE PONCIA	vcls, gtr	A

ALBUM:

1(A)	THE INNOCENCE	(Kama Sutra KLP-8059)	1968

EP:

1	Mairzy Doats/Lifetime Lovin You/There's Got To Be A Word/I Don't Wanna Be Around You	(Kama Sutra 617 107)	1968

NB: (1) French release with picture sleeve.

This is in fact a new name for The Tradewinds, Peter Anders (Andreoli) and Vinnie Poncia. Another attempt by Kama Sutra to develop their "good time music" image together with Sopwith Camel and The Lovin Spoonful. (Indeed, **The Innocence** covers their *Do You Believe In Magic?*).

Several of the songs on the album were written by Don Ciccone of The Critters.

(Stephane Rebeschini)

Innovation



45s:

1. This Ain't Real/Things Ain't The Same (Ascot 2219) 1966
2. Heartaches And Headaches/I Can Make It Without You (RCA Victor 47-9318) 1967
3. Your Time's Gonna Come/Things Ain't The Same (Amy A-11, 032) 1968

NB: (1) released as In-Ovations.

Heartaches And Headaches can also be heard on *Victims Of Circumstances Vol. 1*. Brash pop-beat with a cheesed-off attitude towards the fairer sex, as you might guess from the title. *I Can Make It Without You*, a powerful DC5-type stomper with similar sentiments, can also be heard on *The Lost Generation*. *Your Time's...* is fratty upbeat fuzz-pop but lacking the bite of its predecessors, and *Things Ain't The Same* certainly ain't, being a comparatively toothless pedestrian effort.

Their stomping ground was the Elizabeth/Irvington area of New Jersey.

(Max Waller)

The Innsmen



45:

1. Things Are Different Now/I Don't Know (Wheel's 4 3611) 1966

From Michigan, both sides of their 45 can be heard on *Cicadelic Sixties, Vol. 3* and the 3-CD set *History Of Michigan Garage Bands Of The 60s, Vol. 1*. The 'A' side has also resurfaced on *I Was A Teenage Caveman*. (Max Waller)

The Insane



45:

1. I Can't Prove It/Someone Like You (Allen Association 201,347/8) July 1967

The band hailed from Plymouth, Connecticut. You'll find *Someone Like You* on *New England Teen Scene, Vol. 2* and *New England Teen Scene* (CD). *Vol. 3* of the vinyl series also included *I Can't Prove It* although it's an undistinguished garage punker.

(Max Waller)

The Insect Trust

Personnel:

BILL BARTH	elec/acoustic gtrs, perc	A
LUKE FAUST	banjo, perc, vcls	A
NANCY JEFFRIES	vcls, perc	A
TREVOR KOEHLER	bar sax, bs, thumb piano	A
BOB PALMER	altosax, clarinet, perc, recorders	A

ALBUMS:

1(A)	THE INSECT TRUST	(Capitol SKA 01 09)	1968
2(A)	HOBOKEN SATURDAY NIGHT	(Atco SD 33-313)	1970

NB: (1) has been reissued on vinyl. (1) also reissued on CD (Ascension ANCD 031) 2001.

45s:

1	Miss Fun City / Special Rider Blues (Short Version)	(Capitol P-2386)	196?
2	Been Here And Gone So Soon / World War 1 Song	(Capitol P-2496)	1968
3	Reciprocity/Reincarnations	(Atco 6764)	1969

The Insect Trust were an interesting group whose sound was based around the vocals of Nancy Jerries. Jerries and Barth had earlier played with Peter Stampfel (see Holy Modal Rounders) in an outfit called The Swamp Lillies.

The Insect Trust took their name from a newspaper called The Insect Trust Times, founded by Bill Levy, the original editor of International Times in England.

Their debut album was an amalgam of various strands ot country music and most of the material was written by the band. They utilised a wide range of woodwind and stringed instruments. Their style was varied, ranging from the bluesy *Special Rider Blues* through the string instrumental *Foggy Bridge Riverfly*, to the harmonious *Been Here And Gone So Soon* and *Going Home*. Also of interest is the unusual instrumentation of another track *Mountain Song*.

In 1970, the band emerged on a different label, with their follow-up *Hoboken Saturday Night*. This continued their experimentation and included the unusual, brassy *Somedays*, successful ballads like *Our Sister The Sun* and *The Eyes Of A New York Woman*, the big band sound of *Reciprocity*, strange woodwind accompaniment of *Now Then Sweet Man*, strange attempts to merge stringed and woodwind backing in *Glade Song*, and ends with a brassy instrumental jam, *Ducks*.

The previous year, Trevor Koehler had also played on a couple of tracks on Octopus' sole album.

After the demise of **The Insect Trust**, Bob Palmer became a journalist. Sadly, Trevor Koehler later committed suicide.

(Vernon Joynson/Chris Williams)

The In-Sex

45s:

1. Space Man/Penitentiary Planet Blues (Hammer 3001) c1969
2. Alligator Wine/Action in The Streets (Hammer 3002) c1969

Late '60s psychy rock/soul from Philadelphia by an outfit made up of ex-Down Children members. The Leiber/Stoller track, which was originally done by Screaming Jay Hawkins, has resurfaced on *Sixties Rebellion, Vol. 15*. It was done in a Steppenwolf style.

(Max Waller)

Inside Experience

TOP

45:

1 Tales Of Brave Ulysses / Be On My Way (CEI no #) Jan 1969

A Lakeside, Ohio outfit covering Cream. Highly rated by those lucky enough to have heard it. (George Gell/Max Waller)

The Inside Out

TOP

ALBUM:

1. BRINGING IT ALL BACK (Fredlo 6834) 1968

A rare garage punk album from Iowa.

International Brick

TOP

Personnel:

- RANDY BENNETT bs
- DICK GERBER gtr
- ANTHONY "TINY TONY" SMITH vcls
- CARL PETERS drms

45:

1. You Should Be So High/Flower Children (Camelot 137) 196?

Formally members of Tiny Tony and The Statics, they formed **International Brick** when Merrilee and Neil Rush departed. They were also called The Bricks for a short time and operated out of Seattle in Washington State, opening for the likes of The Doors and The Byrds. Their nice, mellow slice of flower-power pop can be heard on *Highs In The Mid-Sixties, Vol. 16: The Northwest, Part 3*.

Internal Canitery Sin

This Circleville, Ohio band didn't release any 45s in their own right but their cover of Hendrix' *Purple Haze* made it onto the *Hillside 1967 Promotion EP* and was more recently compiled on *Relics Vol.2*. The other bands featured on the *Hillside EP* were The Gears, Emeralds and Dedicated Followers.

(Max Waller/George Gell)

Interns

45:

1. I've Got Something To Say/The Trip (PS) (Eastwood 1213) 1967

This garage quintet formed in July 1965 in Akron, Ohio. The 'A' side is a typical girl put-down song with some effective farfisa organ, whilst the flip is a fuzzy instrumental. The 45 came with a picture sleeve and had two pressings - the first being mismastered with the effect that the drums and backing vocals are outta sync!

I've Got Something To Say has also resurfaced on *Back From The Grave, Vol. 3*

(George Gell / Max Waller)

The Interns

45s:

1. Sally Met Molly/Have Mercy (Paradise 1019) 1966
2. Don't Make Me No Mind/Life With You (Paradise 1023) 1966

Another band with the same name from Houston, Texas hence the inclusion of *Sally Met Molly* on *Acid Visions, Box Set 1* (CD). According to Roy Ames, this lot were a bunch of medical students who used to like to play R&B covers and other favourites at clubs and frat parties.

The Interpreters

45:

1. I Get The Message/Stop That Man (Gemini 100) 1965

A New England all girl band. The vocals are very upfront on *I Get The Message* and there's some nice surfish guitar. You'll find it on *Girls In The Garage, Vol. 1*.



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The Intruders *to* Itchy Brother

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Intruders
- The Intruders
- The Intruders
- The Intruders
- Intruders 5
- The Invaders
- Invasion
- The Invictas
- Iota
- I.R.A.
- The Iris Bell Adventure
- Iron Butterfly
- The Iron Gate
- Iron Horse
- Iron Lung
- Itchy Brother

The Intruders

TOP

Personnel:

- LARRY COX vcls A
- TOM WALKER gtr, vcls A
- TERRY LEE gtr A
- PETE SCHUYLER drms A
- SHEP COOKE bs A

45s:

1. Every Time It's You/Let Me Stay (Gallant No 1963
2. Then I'd Know/My Name (Moxie MRC 101)
3. Now She's Gone/Why Me? (Moxie MRC 104) 1964

Started out playing surf instruments around Tucson, Arizona in 1963 but when The Beatles became popular they added Larry Cox on vocals. In 1964 they won a recording session having won a local Battle of the Bands competition. What they expected to be a real studio turned out to be the guy's living room. The Gallant 45 was the result and their manager Dan Peters issued two others on his Moxie label. Late 1964/early 1965 the success of a

black Detroit outfit called The Intruders led them to change their name to Quinstrells. Later still they became The Beloved Ones and The Dearly Beloved. *The Dearly Beloved* (Voxx 200.018) 1984 compilation includes *Every Time Its You* and *Why Me?* which featured some ripping fuzz guitar.

The Intruders

TOP

Personnel:

- ROD CROSBY gtr, vcls A
- PAUL DILLON ld gtr, vcls A
- LEFTY EISCH drms A
- PAUL WEST bs, vcls, trumpet A

This band from El Paso, Texas had four cuts:- *Our Love So Warm, Put Yourself In My Place, Coming On Home* and *Patrician Melody*, all from around 1969, on the compilation *I Love You Gorgo* (Suemi 1090). The compilation had a limited repress of 300 in 1997.

The Intruders

TOP

45:

1. I'll Go On/That's The Way (Marlo 1545) 196?

The band were a six piece from St Louis area of Missouri and the Marlo label was a subsidiary of Cinema. *I'll Go On* featured some effective echoed guitar work and has resurfaced on *Monsters Of The Midwest, Vol. 4*, which informs us of a 2nd 45 with a picture sleeve on the Cinema label but gives no details of it.

The Intruders

TOP

Personnel:

- BOB 'BUB' EVANS gtr A
- JEFF HALLOWS drms A
- LARRY LEMONS bs A
- BILL MOBUS ld gtr A
- DOUG OAKLEY vcls A

45:

1. Now That You Know Me/She's Mine (PS) (It 2312) 1966

From Pittsfield, Illinois, this 45 has been reissued on yellow/gold wax with a picture sleeve and detailed insert by Doug Oakley on Craig Moore's MCCM label (MCCM 9101). The 'A' side is a folk-punk ballad. The flip has some

catchy fuzz guitar.

You can also find *Now That You Know* on *Turds On A Bum Ride, Vol. 5* (CD) and *She's Mine* on *Monsters From The Midwest, Vol. 3*.

Intruders 5

TOP

Personnel incl:

- CHRIS WILLIAMS vcls

45:

1. Ain't Coming Back/I Don't Know You (Grog 2201) 1966

Hailed f rom Greenevile, Tennessee and judging from *Ain't Coming Back*, which can also be heard on *Back From The Grave, Vol. 3*, but was originally put out on their own label, they were a typical snarling punk band - snotty vocals, organ backing and girl put-down lyrics. As a bonus, there's a bit of tasty guitar work too.

The Invaders



TOP

Personnel:

- STEVE DRUMHELLER vcls, drms A
- AIVARS OSVALDS organ A
- BOBBY POLLOCK sax, vcls A
- STEVE POLLOCK gtr, vcls A
- HAROLD ROBERTS trumpets, drms, hrmnca A

ALBUM:

1. (A) ON THE RIGHT TRACK (Justice 157) 1967 R3

NB: Reissued on CD (Collectables COL-CD-0608) 1995.

A welcome reissue of this mythical album that most of us could never possibly afford on the rare occasion that an original copy might surface - a total eclipse is a more frequent event. Inevitably therefore, there is bound to be some disappointment, confirmed by the original liner notes describing their style accurately as 'rock and soul'. Hailing from Charlottesville, to the northwest of Richmond, Virginia, this outfit presents ten competent covers plus two originals that encompass frat-rock, brassy soul sounds, soppy ballads and some decent garage nuggets. One of those originals, *Have You Ever*, can also be sampled on *Project Blue, Vol. 3*. (Max Waller)

Invasion

TOP

45s:

1. The Invasion Is Coming/I Want To Thank You (Dynamic Sound 2004) 1967
2. Do You Like What You See?/? (Dynamic Sound 2009) 1967

This trendy-looking quintet came out of Milwaukee, Wisconsin with these meaty punkers. *The Invasion Is Coming* can be heard on *Vile Vinyl, Vol. 2* and *Do You Like What You See?* can be found on *Back From The Grave, Vol. 7* and *Psychotic Moose And The Soul Searchers*. They were previously known as The Ethics.

The Invictas

TOP

Personnel:

- MARK "MAX" BLUMENFELD gtr A
- HERB GROSS vcls,lead gtr AB
- DAVE HICKEY drms A B
- JIM KOHLER bs A B
- DAVE PROFETA gtr B

ALBUMS:

1. (A) A-GO-GO (Sahara 101) 1965
2. (A/B) THE BEST OF HERB GROSS AND THE INVICTAS (Forevermore 5007) 1996 CD

NB: (1) reissued on Eva (12016) 1983.

45s:

1. I'm Alright / Stuff (Bengel DIS-113) Mar 1964
2. The Hump/Long Tall Shortie (Sahara 107) Mar 1965
3. Do It/The Hump (Sahara 110) May 1965
4. Shake A Tail Feather/The Detroit Move (Sahara 117) Feb 1968

Based in Rochester, New York State, this band all attended Rochester Institute Of 1964 Technology and Syracuse University. They were 'discovered' while playing at Bengel's Inn hence the debut 45 label name. Their collectable album is choc full of garage-frat-dance classics - *Land Of 1,000 Dances*, *Farmer John*, *Louie Louie*, *Hang On Sloopy* - plus all the 45s listed. The twenty-track retrospective CD incorporates most of their released material, an interview, live and unreleased material, plus later 80s and '90s recordings featuring guitarist Dave Profeta (including *The Hump '95*). *Do It* is on the *Oil Stains* compilation and *The Hump* is on *Garage Monsters*.

There was also an EP released in 1980, title unknown, on Bengel DIS-1980.

(Vernon Joynson / Max Waller)

Iota

TOP

45s:

1. Sing For You/R.I.P. (MOC 678) 1969
2. Within These Precincts/Love Come Wicked (Hi 2200) 1971

Heavy and doomy psych-rock - you'll also find *Within These Precincts* on the *Growing Slowly Insane* CD compilation and its vinyl counterpart *Psychedelic Unknowns Vol. 11*. *Sing For You* is decent heavy sounds with some great guitar flourishes. From Memphis, Tennessee. (Max Waller)

I.R.A.

TOP

45:

1. Dooley Vs. The Ferris Wheel/I'm A Woman (Dot 45-17087) 1968

Compiled on *An Overdose of Heavy Psych*, the 'A' side appears to have also been released as *A Matter Of Fact* by The Dominoes. Basically it's a *Purple Haze* ripoff, with gutsy female(?) vocals. Recommended.

The Iris Bell Adventure

TOP

Personnel:

- IRIS BELL A
- DEREK PIERSON A
- BUTCH MILES A

ALBUM:

1. (A) THE IRIS BELL ADVENTURE (Rubaiyat) 1969

A live 'folkish' performance which was recorded at The Rubaiyat in Ann Arbor, Michigan.

Iron Butterfly




TOP

Personnel:

DARRYL DeLOACH	vcls	A B C D
DOUG INGLE	keyb'ds, vcls	A B C D E
JACK PINNEY	drms	A
DANNY WEIS	gtr	A B C
GARRY WILLIS	bs	A
RON BUSHEY	drms	B C D E F
BRUCE MORRIS	drms	B
JERRY 'THE BEAR' PENROD	bs	B C D
ERIK BRAUN	gtr	D E
LEE DORMAN	bs	E F

MIKE PINERA	gtr	F
LARRY REINHARDT	gtr	F

ALBUMS:

(up to 1972)			
1(C)	HEAVY (Atco 33227)	Jan. 1967	78
2(E)	IN-A-GADDA-DA-VIDA	(Atco 33250) Jun. 1968	4
3(E)	BALL	(Atlantic 33280) Jan. 1969	3
4(F)	IRON BUTTERFLY LIVE	(Atlantic 33318) Apr. 1970	20
5(F)	METAMORPHOSIS	(Atlantic 33339) Aug. 1971	16

NB. (2) to (5) also released in France (Atco). (1) reissued in France by Midi (MID 20050). (1) and (5) reissued on CD by Repertoire. (1) reissued on CD by Rhino (8122-71521-2) 1993. (2) reissued on CD by Rhino with additional versions of the title track. (3), (4) and (5) reissued on CD by Rhino. (3) reissued on CD by Line (LECD 9.00950) 1990. (5) has also been repressed. There's also a 21-track CD compilation, *Light And Heavy - The Best Of Iron Butterfly* (Rhino RZ 71166) 1993, which is a pretty good introduction to the band featuring a selection of their 'A' and 'B' sides and cuts from their first three albums.

45s:

1	Unconscious Power/Possession	(Atco 6573)	Apr. 1967
2	In-A-Gadda-Da-Vida/Iron Butterfly Theme	(Atco 6606)	Jul. 1968 30
3	Soul Experience/In The Crowds	(Atco 6647)	Jan. 1969 75
4	In The Time Of Our Lives/It Must Be Love	(Atco 6676)	Apr. 1969 96
5	I Can't Help But To Deceive You Little Girl/To Be Alone	(Atco 6712)	Sept. 1969 118
6	Easy Rider (Let The Wind Pay The Way)/Soilder In Town	(Acto 6782)	Sept. 1970 66
7	Silly Sally/Stone Believer	(Atco 6818)	Apr. 1971 -

This band originated in San Diego and evolved out of Gerry and The Gerritones and The Palace Pages in mid-1966.

Their line-up went through a number of changes with Pinney and Willis leaving in the summer 1966, being replaced briefly by Penrod and Morris. After their first album Danny Weiss left in August 1967, to form Nirvana, which never got off the ground. He then auditioned for Electra's Project Supergroup. Penrod and DeLoach left the following month, with Penrod re-joining Weiss in Project Supergroup and DeLoach recording a solo 45. 'Project Supergroup' became Rhinoceros in February 1968.

Their second and most successful album, *In-A-Gadda-Da-Vida*, was recorded by Braunn, Dorman, Bushey (ex-Voxxmen) and Ingle. This remained near the top of the U.S. album charts for over two years and is generally thought to be the first album to go platinum. The title track, a seventeen minute composition of Doug Ingle's, comprised the whole of one side. Although the lyrics of the remaining tracks like *Flowers and Beads* and *Termination* sound dated today, they also accounted for the album's enormous popularity in the flower power era. Ingle's organ work (his father had been a church organist which accounted for the classical influence in his writing), is always to the fore. This gave the group a similar sound to The Doors and his classical influence is particularly evident in *My Mirage*.

The album's phenomenal success proved too much for the group to live up to. In late 1969 Braunn was replaced by twin guitarists Mike Pinera (ex-Blues Image) and Larry Reinhardt (a former associate of Duane Allman). This new line-up recorded the live album and *Metamorphosis* but was unable to arrest the group's decline. They eventually dissolved on a farewell tour in 1971. Like so many other West Coast groups, they were to reform to cut two unsuccessful albums in 1975.

Possession was included on *The Age Of Atlantic* compilation and both sides of their first 45 appeared on the *Savage Seven* soundtrack LP.

Mike Pinera went on to Ramatam, New Cactus Band and Thee Image.

(Vernon Joynson/Nick Warburton)

The Iron Gate

TOP

Personnel:

- TOM CULLEN
- MIKE CAMPBELL
- SAL GAMBINO
- BILL MOSER
- LOU WOLFENSON

45s:

1. Feelin' Bad/My Generation (Marbell 1001) 1966
2. Hold On I'm Coming (one sided acetate) 1967

This Philadelphia-based outfit was formed in late 1965 by Tom Cullen and Mike Campbell who were classmates at the Father Judge High School in the Mayfair area of town. They were originally known as the 5 Shades but soon changed name to **The Iron Gate**. They set out playing hard-edged blues-based music very much in the mould of British invasion bands like The Yardbirds, The Rolling Stones and The Animals. In November 1966 they were runners up to The Scholars in the P.A.L. Battle Of The Bands. In December 1966 they recorded their 45 and two unreleased tracks:- *Spoonful* and *Hit The Road Jack*. Only 500 copies of the 45 were pressed for sale at their gigs.

Feelin' Bad, which later got another airing on *Psychedelic Unknowns, Vol. 1*, essentially consisted of a 'I Want My Baby Back Grown'. More recently it has resurfaced on the *Crude PA* compilation. The acetate is reputed to be of poor sound quality. When they graduated from High School in 1968 the band fell apart, although Tom Cullen and Mike Campbell performed together in several blues bands up to 1971. More recently Tom Cullen has become co-founder and director of The Bucks County Blues Society and a radio show presenter in Warminster, Pennsylvania.

Iron Horse

TOP

EP:

1. THE IRON HORSE "6 UNRELEASED CUTS 1967-1968" (PS) (Moxie M-1038) 1982

The EP comprises just five tracks - *Light My Fire, In My Own Time, 96 Tears, Time (Has Come Today)* and *Back In The U.S.S.R.*. From the San Gabriel Valley, California, and featuring future Surf Raider Bob Dalley, they are competent cover versions. (Max Waller)

Iron Lung



TOP

ALBUM:

1. HIGH BAIL (K.D.R. BB 1063) 1975 R3/4

NB: Reissued on Casket in the U.K. in 1994.

A very rare and sought-after local Illinois blues - rock privately pressed album. It commands a high value despite being rather unexceptional in the style. The reissue, which had a pressing of 400, should enable those of you curious to hear it to do so. (Clark Faville / Vernon Joynson)

Itchy Brother

TOP

Personnel:

- ANTHONY KENNEY bs, vcls A
- GREG MARTIN ld gtr A
- FRED YOUNG drms A
- RICHARD YOUNG gtr, vcls A

45:

1. Shotgun Effie/Rock 'N' Roller (King Fargo) 1973

From Louisville, Kentucky, this band were formed in 1967 as The Truce (line-up 'A' above). Named after the cartoon lion on "King Leonardo & Friends" the group was very influenced by The Nazz, Cream, The Beatles, Jimi

Hendrix, Iron Butterfly and Mountain. After several name changes, they settled on **Itchy Brother** in 1973, and recorded one regional single 45 on the King Fargo label, *Shotgun Effie/Rock 'N' Roller*.

After many years of demos, personal changes, playing dances and the club circuit, **Itchy Brother** folded in 1980. In 1986, Greg Martin, Fred Young, and Richard Young along with Doug & Ricky Phelps put together **The Head Hunters**.... now known as **The Kentucky HeadHunters**. Their 1989 grammy award album *Picken' On Nashville* has been discribed as "Bill Monroe Meets Cream" and "Psych-A-Billy Boogie". Oddly enough, the original **Itchy Brother** lineup, along with Doug Phelps are together today..... check out *Stompin' Gounds* (1997) on BNA and *Songs From The Grass String Ranch* (Audium/Koch) CD.

For more information check their website: http://www.kentuckyheadhunters.com.



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It's A Beautiful Day *to* The Ivymen

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- It's A Beautiful Day
- Its Them
- Its Us
- Ivan and The Sabers
- Ivar Avenue Reunion
- Peter Ivers
- Ivory
- The Ivymen

It's A Beautiful Day

TOP

Personnel:

DAVID LAFLAMME	flute, violin	A B C D
LINDA LAFLAMME	keyb'ds	A
VAL FUENTES	drms	A B C D E
PATTIE SANTOS	vcls	A B C D E
HAL WAGENET	gtr, vcls	A B C
MICHAEL HOLMAN	hrmnca, vcls, bs	A B C
FRED WEBB	vcls, horns, keyb'ds	B C D E
TOM FOWLER	bs	C D
BILL GREGORY	gtr	C D E
GREG BLOCK	violin	E
BUD COCKRELL	bs, vcls	E
DAVID JENKINS	ld gtr	
JOHN NICHOLAS	bs	

ALBUMS:

1(A)	IT'S A BEAUTIFUL DAY	(Columbia 9768)	1968 47
2(B)	MARRYING MAIDEN	(Columbia 1058)	1970 28
3(C)	CHOICE QUALITY STUFF	(CBS 30734)	1971 130
4(D)	LIVE AT CARNEGIE HALL	(Columbia 31338)	1972 144
5(E)	TODAY	(Columbia 32181)	1973 114
6(A)	1001 NIGHTS	(Columbia 32660)	1974
7(-)	IT'S A BEAUTIFUL DAY	(San Francisco Sound SFS 11790)	1985

NB: (1)-(6) were issued on CBS in the UK. (1) to (3) also issued in France by CBS. (6) is a reissue of (1). (1) has been reissued on vinyl and CD and (2) has been reissued on CD. TRC have released (3) and (4) on CD, together with a *Greatest Hits* disc.

45s:

1	Bulgaria/Aquarian Dream	(San Francisco Sound 7)	1968
2	White Bird/Girl With No Eyes	(San Francisco Sound)	1969
3	White Bird/Wasted Union Blues	(Columbia 44928)	1969 118
4	Soapstone Mountain/Good Lovin'	(Columbia 45152)	1970 -
5	Anytime/Apples And Oranges	(Columbia 45536)	1972 -

One of the leading second-generation San Franciscan bands, this group's music was dominated by the excellent violin playing of classically-tutored La Flamme, who also produced their records. Their debut album made an enormous impact and contained the stand out song *White Bird*. This was one of the classic albums of the era and the twin vocals of La Flamme and Panie Santos blended together beautifully on tracks like *White Bird*, *Hot Summer Day* and *Girl With No Eyes*. Side 2 is dominated by the sleepy, drug-influenced *Bulgaria* and the Eastern-influenced *Bombay Calling*, it is slightly marred, however, by a rather tedious drum solo on the final track *Time Is*.

Linda La Flamme then left the band and Fred Webb was also introduced on keyboards for follow-up *Marrying Maiden*. Jerry Garcia guested on this record, too, playing banjo and pedal steel guitar. Although inferior to their debut effort, this album contained some fine tracks too, *Don And Dewey* and *Hoedown* were effective instrumentals, whilst the laid-back back harmonies of the first LP were in evidence on *The Dolphins*, *Essence of Now*, *Let A Woman Flow* and *Do You Remember The Sun?*. However, the follow-up *Choice Quality Stuff* marked a clear downward turn. The laid-back mysticism of their earlier songs had been replaced by a rather unimaginative 'good time' sound. The album had its moments, however - *The Grand Camel Suite* was a competent instrumental - but it was enormously disappointing. The follow-up live album was unable to reverse this trend and further personnel changes reduced the band to a mere shadow of its former self, as did subsequent albums.

It's A Beautiful Day reformed for a performance at the Fillmore Auditorium in San Francisco on November 29th 1997. The line-up will consist of original members David LaFlamme, Mitch Holman, Val Fuentes and Hal Wagenet, plus long-time vocalist Linda Baker LaFlamme and new keyboardist Larry Blachshere.

Two tracks, *Bulgaria* and *Aquarian Dream* appeared on the *5th Annual Pipe Dream* (San Francisco Sound S7 11680), which was very rare prior to its reissue a few years back. Matthew Katz's *Then And Now Vol. 1* includes *Girl With No Eyes*, *The Dolphins* and a 1980 tribute to John Lennon entitled *John*. *Vol. 2* also contains *Aquarian Dream* and *Wasted Union Blues*. *Aquarian Dream* is also included on *Turds On A Bum Ride, Vol. 5* (CD).

Bill Gregory had earlier played in New Orleans band Nectar.

(Vernon Joynson/Patrick Brown)

It's Them

TOP

45s:

1. Don't Look Now / A Girl Like You (King 5967) Dec 1964
2. Baby (I Still need Your Lovin') / You Give Your Love To Me (Toy Tiger 1001) 196?

NB: (1) issued as by **Them**. (2) first issue as **It's Them**, second issue as **TTHHEEEMM**.

This Cincinnati, Ohio group was actually called **Them** and continued to perform as such, but they chose to issue their second 45 under different names to prevent confusion or legal hassles when the Belfast U.K. bunch appeared on the scene. It was issued first as by **It's Them** and then as by **TTHHEEEMM**.

Baby I Still Want Your Lovin' is British invasion styled, gritty, bluesy R & B, very much in the mould of The Animals. You'll also find it on *Highs In The Mid-Sixties, Vol. 21 Ohio, Part 2*.

(George Gell/Max Waller)

It's Us

45:

1. Don't Want Your Lovin'/? (Arab) 1966

Came out of Kenellon, New Jersey, where they formed in 1965. This was their sole platter and they put it out on their own label. They recorded it at Roulette Studios in New York City. *Don't Want Your Lovin*, a rather appealing folk-punkish number, can also be heard on *Back From The Grave, Vol. 7* and *Straight From The Garage Vol.1* EP.

(Max Waller)

Ivan and The Sabers

45s:

1	Just Let Her Go / It's Not Like You	(Prism 1893)	1964
2	Listen To Me / I Want To Know	(Prism 1916)	1964
3	My Mind Cries Out / What's Rushing Through Your Mind Dear	(Counterpart C-2615/6)	1967
4	Think Of Me / Great Potato Famine Of '71	(Counterpart C-2623/4)	1968
5	Stereo / Cozy	(Counterpart C-2645/6)	1969

Originally from Centerville, Ohio this pop band relocated to Cincinatti. BUT according to Beverly Patterson in "Twist & Shake #7", Ivan led a double-life - he was also the Ivan Browne of The Lemon Pipers.

(George Gell/Max Waller)

Ivar Avenue Reunion

Personnel:

LYNN CAREY	vcls	A
BARRY GOLDBERG	keyb'ds	A
JAMES HERNDON	gtr, keyb'ds	A
TIM McGOVERN	drms	A
NEIL MERRYWEATHER	bs, vcls	A
CHARLIE MUSSELWHITE	hrmnca, vcls	A
MICHAEL WILLIS	gtr	A

ALBUM:

1(A)	IVAR AVENUE REUNION	(RCA LSP-4442)	1970

A pure product of the Chicago white blues rock scene, **Ivar Avenue Reunion** was a kind of local supergroup formed by Neil Merryweather, Lynn Carey (ex C.K. Strong), Barry Goldberg and Charlie Musselwhite. As often with this kind of

albums, the musicianship is competent but it lacks of ideas and energy. Not bad, but there are so many similar LPs that it's mainly an item for completists.

(Stephane Rebeschini)

Peter Ivers

Personnel:

TONY ACKERMAN	gtr	A
PAUL BALMUTH	sax	A
YOLANDE BAVAN	vcls	A
PETER IVERS	vcls, hrmnca	A B C D
STEVE KOWARSKY	bassoon	A
R.FRANK POZAR	perc	A
JOE SEALE	intermodulator	A
HENRY SCHUMAN	oboe	A
RICHARD YOUNGSTEIN	contrabass	A
KATHY APPLEBY	violin	B
BEN BENAY	gtr	B
DAVID COHEN	gtr	B
ALICE DeBUHR	drms	B
ELLIOTT INGBER	gtr	B
MARTY KRYSTALL	sax	B
PAUL LENART	gtr	B
BUELL NEIDLINGER	bs	B C

ALBUMS:

1(A)	KNIGHT OF THE BLUE COMMUNION	(Epic BN 26500)	1969
2(B)	TERMINAL LOVE	(Warner BS 2804)	1974
3(C)	PETER IVERS	(Warner BS 2930)	1976
4(-)	NIRVANA PETER	(Warner 25213-1)	1985

NB: (4) is a compilation of the Warner Lps with unreleased tracks.

45s:

1	Ain't That Peculiar/Clarence O'Day	(Epic 5-10681)	1971
2	Eighteen And Dreaming/Eighteen And Dreaming (mono)	(Warner WBS 8287)	1976
3	Love Theme from Filmex/Love Theme From Filmex (instr.)	(Filmex)	1980

NB: (1) as **Peter Ivers Group**.

Born in Boston in September 1946, **Peter Ivers** was a multi-talented artist: singer/songwriter, yoga master, actor, theater writer, experimental video director... An Harvard graduate, he began playing in the late '60s with the Street Choir which was part of the "Boston's new sound". His first album *Knight Of The Blue Communon* is one of the strangest records of this period and can only be compared to the United States of America for mixing classical and rock instruments with electronic sounds (provided by an "intermodulator"), free jazz and classical singing (Yolande Bavan was a opera singer). The lyrics written by Timothy Mayer (future Associate Director of the American National Theater) have a strong religious content (*Gentle Jesus, Confession, Lord God Love, Dark Illumination*...) and the result is really "something

else". The LP was produced by Sandy Linzer.

Still with the same producer, his next project, *Take it Out on Me*, was recorded in 1971 although Epic shelved it and only a 45 was released. In the mid-'90s, One Way tried to license all the Epic recordings for a CD but this was rejected by Sony.

The second album from 1974, *Terminal Love* was totally different but is equally as interesting: high pitched voices, unusual songs structures and lyrics (*Holding The Cobra*, *Alpha Centauri*, *Felladaddio*...). The album was coproduced by **Ivers** and the free jazz bass player Buell Neidlinger. Eliot Ingber (ex-Fraternity of Man, Zappa, Beefheart) plays on some tracks.

The 1976 album was produced by Gary Wright (ex-Spooky Tooth) and is not as interesting.

Later **Ivers** wrote *In Heaven*, the theme of David Lynch's "Eraserhead". A final single was released in 1980, with Richard Greene (ex-Seatrain) and Falconer (Rod Taylor). He also performed with John Cale and created the New Wave Theater. He was murdered in 1983.

(Stephane Rebeschini)

Ivory

Personnel:

- CHRIS CHRISTMAN vcls A
- MIKE McCAULEY A
- KENNY THOMURE A

ALBUM:

1. (A) IVORY (Tetragrammaton T-104) 1968

Probably from California, this obscure American group had a sound similar to Jefferson Airplane (not surprising considering their producer was Al Schmitt, the Airplane producer) with powerful female vocals by Chris Christman. An excellent example of the American tough psychedelic sound with some great fuzz guitar / organ interplay on the best track *Silver Rains*. All their material was written by Chris Christman and Kenny Thomure, Mike McAuley being also credited for *Silver Rains* and Wark on *Last Laugh*. None of the group members appear to have played in any documented group before or after **Ivory**. Recommended.

Silver Rains can also be found on *Journey To The East*.

There was also another act by the same name who had an self-titled album on Playboy (115) in 1973. We had this listed as a reissue of the above album, but this is incorrect, the music is by a completely different group and is said to be terrible.

(Tony Allen / Ed Moulin / Max Waller / Stephane Rebeschini)

The Ivymen

45:

1. La Do Da Da/Bo Diddley (Twin Town 720) April 1966

This very rare and sought-after 45 was the work of a from Coon Rapids just north of the Twin Cities. They changed name to The Buttons in 1968 but did not record under that name.

(Max Waller)



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J.H. and The Esquires *to* The Jam

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- J.H. and The Esquires
- J. Michael and The Bushmen
- Jack and The Beanstalks
- Jack and The Rippers
- The Jackasses
- John Roman Jackson
- The Jackson Investment Co.
- The Jackals
- Jacob's Creek
- Jacob's Ladder
- Jacob's Reunion
- Jade
- Jade
- Jades
- The Jades
- The Jades (of Fort Worth)
- Jagged Edge
- Jagged Edge
- Jagged Edge
- Jagged Edge
- The Jaggers
- The Jaguars
- The Jaguars
- The Jaguars
- The Jaguars
- Jaim
- Jake Jones
- The Jam
- The Jam Band

45:

1. Comin' On Strong / Stay By Me (Mus-I-Col HR 1149) 1967

From Columbus, Ohio and more commonly known as the Esquires. More soul than garage. (George Gell/Max Waller)

J. Michael and The Bushmen

TOP

45:

1. I Need Love / Little John's Revenge (Corby CR 207) 196?
2. I Need Love / Wine Wine Wine (Corby CR 210) 1966

From Corvallis, Oregon - home to Oregon state university. The opening scream on *I Need Love* sets the tone for this punk screamer, which can also be heard on *Highs In The Mid-Sixties, Vol. 14: The Northwest, Riot City, Boulders, Vol. 11* and *Riot City*.

(Max Waller)

Jack and The Beanstalk

TOP

45:

1. Don't Bug Me/So Many Times (Le Ron 822L-3601) 1966
2. A Long Time Comin', A Long Time Gone/Mood For Hurt (Revolution 2914) 1968

This beat outfit came from Milwaukee, Wisconsin and you'll also find both sides of the first 45 on *Highs In The Mid-Sixties, Vol. 10*. There's a strong Yardbirds/Stones influence in this 45, although the second is reputedly a more psychedelic affair.

(Max Waller)

Jack and The Rippers

TOP

Personnel:

- JACK HAMMOND
- LARRY BERRY
- JIMMY STEPHENS
- JOHNNY BROOKS

An obscure act with one 4-track EP on Jades Promotional Records.

The Jackasses

Personnel:

- TERRY ANDERSON gtr, vcls A B
- LEE DITMER drms, vcls A B
- CHUCK EFFINGER bs, vcls A
- BUB FOLLEY organ A B
- MARK GENSMEN sax A B
- DAN LOWTHER bs B

45:

1. Sugaree/Shake It Up (Bray 2626) 1964

Formed in Vancouver, Washington in 1963 by former members of an outfit called The Gay Blades. They played as one of three paid acts at the first Portland Teen Fair along with Paul Revere and The Raiders and Don and The Goodtimes. Their sole 45 was popular in the Northwest. The 'A' side has resurfaced on *Boulders, Vol. 7*and on *Vol. 9* of the same series. In 1965 they changed their name to The Mid-Night Sons.

John Roman Jackson

ALBUM:

1	JOHN ROMAN JACKSON	(Oak Records ORS-2001)	c1971

A Californian folk rock singer/songwriter with some country influences and an electric backing (drums, bass, guitar, occasional organ and harmonica) and, on two tracks, female background vocals. Some tracks are quite good, notably *Rosemary*, *Mary's Garden* and *Sometimes*, but the record suffers from the muddy production of Ernie Freeman and poor drumming. The album was recorded at the Goldstar Studios.

Oak Records was a short-lived label based on Sunset Bld, Hollywood.

(Stephane Rebeschini)

The Jackson Investment Co.

Personnel:

TRACY ANDERSON	ld gtr	A
GARY COOKE	ld vcls	A
DANNY PROVINCE	keyb'ds	A
MIKE ROLLER	bs	A
GEORGE STEWART	gtr	A
JIM STEWART	drms	A
MIKE TRABUSLY	gtr	A

45:

1	What Can I Do?/Not This Time	(Paris Tower PT-125)	Nov 1967

Lakeland, Florida was home to this septet, who laid down two highly-rated folk-punkers from the pen of George Stewart. They are highly rated by compilers: both sides adorn *Teenage Shutdown Vol. 9: Teen Jangler Blowout*; *What Can I Do?* is on *Pebbles Vol. 21*; the pumping *Not This Time* is on *Sixties Rebellion Vol. 6* and *Psychedelic States: Florida Vol. 1* (CD).

(Vernon Joynson/Max Waller/Jeff Lemlich)

The Jackals

TOP

Personnel:

- BILL LAWSON vcls, harp A B
- MIKE NEAL gtr, vcls A
- JOHN TALLEY keyb'ds, vcls A B
- RON STERLING bs A B
- PHIL CAMPBELL drms A B
- WILLIAM WILLIAMS gtr, vcls B

45s:

1. Love Times Eight/A.F. Lament (Instr) (Boyd Recording demo acetate) 196?
2. LoveTimesEight/Taxman (PS) (Caped Crusader CC-72) 1989

A Dallas guitar garage outfit whose unreleased gem *Love Times Eight* has finally seen the light of day on the Caped Crusader release which contains a full biography of the band. (Max Waller)

Jacob's Creek

TOP

ALBUM:

1	JACOB'S CREEK	(CBS)	1968

A totally obscure album of organ/guitar interplay, which came with an insert.

(Stephane Rebeschini)

Jacob's Ladder

ALBUM:

1	IF I HAD A WISH	(Lovejoy)	c1976

From San Francisco, a private pressing issued on a black and white cover. It has been described as "sleepy hippie music".

(Stephane Rebeschini)

Jacob's Reunion

ALBUM:

1	JACOB'S REUNION	(Private Pressing)	1975 R1

From New Hampshire, a folk rock group with feminine vocals, mixing traditional and original material. Only 500 copies were pressed.

(Stephane Rebeschini)

Jade

Personnel:

- JIM AUMANN keyb'ds A
- NICK ROOT bs A
- TIM NIXON drms A
- RANDY MORSE gtrs A

ALBUM:

1. (A) FACES OF JADE (General American Record GAR 11311) 1970/71

45:

1. My Honey/? () 1970/71

The LP sports a sticker 'contains the hit single *My Honey* - such a big hit that no trace of it can be found! From Cincinnati, **Jade** gave us a pleasant pot pourri of late sixties Beatlesque pop - unfortunately dealers tout this as 'Rare Garage/Psych' to bump up the price. Rare it may be, garage or psych it certainly is not, You've been warned!

(Max Waller)

Jade

45:

1. I'm Leaving You/? (Jade SS-769) 196?

I'm Leaving You can also be heard on *The Garage Zone, Vol. 1*. The group came from Pueblo, Colorado and is thought to feature ex-members of The Trolls.

(Max Waller)

Jades

Personnel:

ALEXANDER ?	A
C. CLARKE ?	A
D. SIEGEL ?	A

45s:

1	Confined Congregation / Please Come Back	(Fenton 2134)	1966
2	Surface World / We Got Something Going	(Fenton 2208)	Jun 1967

A Sparta, Michigan outfit whose 45s are keenly sought and command suitably steep prices. Swingin' folk-punk is their forte with just the occasional use of fuzz. No surprise that they've been well compiled:- *Confined Congregation* on the cassette-only *Best Of Michigan Rock Groups Vol. 2* and *Destination Frantic!*; *Please Come Back* is on *Midnight To Sixty-Six*; and *Surface World* on *Teenage Shutdown Vol. 5: Nobody To Love*.

(Max Waller/Mike Markesich)

The Jades

ALBUM:

1. LIVE AT THE DISC A GOGO (Jarrett 21517) 1965

45:

1. So Tough! / ? (Ching no #) 196?

From Dallas, Texas, their album consists of early sixties rock meets mid-sixties punk.

The Jades of Fort Worth

Personnel:

- GARY CARPENTER A
- RONNIE BROWN A
- ALVIN McCOOL A
- LARRY EARP A
- JACK HENRY A

ALBUM:

1. (A) INTRODUCING THE JADES (Cicadelic 1000) 1982

45s:

1. I'm Alright/'Till I Die (Ector 101) 1965
2. Sha-La-La-La-Lee/I'm Coming Home (Strawberry 10) 1966
3. Little Girl/Mercy, Mercy (Emcee 012/3) 1966

A raw punk outfit from Fort Worth who were a popuiar local attraction in their day. Sometimes known as **The Jades Of Fort Worth**, their second 45 and later pressings of the third one were released under that name, Their third 45 was originally credited to Jades Of Stone. They specialised in cover versions, which they delivered in their own fiery style. On *I'm Alright* Gary Carpenter set a Rolling Stones song to new lyrics and the formula worked - they enjoyed a local hit. Next up was a Small Faces song and for their third and final effort they choose a Van Morrison composition. They finally called it a day in 1969 by which time only Carpenter and McCool remained from their original line-up. For the first half of the seventies Carpenter played for a showband called Colossus and later he recorded an album which he decided not to release. After a spell as a DJ in Fort Worth he was last heard of managing the Sound Idea stereo store on Camp Bowie. *The Major Bill Tapes, Vol. 2- The Fort Worth Teen Scene* includes *I'm Alright, Little Girl, Don't Bring Me Down* and *Mercy, Mercy*, but the most comprehensive guide to their material can be found on their retrospective album. More recently *I'm Alright* appears on *Texas Flashback* and *Little Girl* also appears on the *We Have Come For Your Children* compilation.

Jagged Edge

Personnel:

DREW GEORGOPOLOUS	gtr, vcls	A B
ELLIOT INGBER	ld vcls	A B
RONNIE SHERMAN	drms	A
ART STEINMAN	ld gtr, vcls	A B
HARLEY WISHNER	bs	A B
KENNY BENNETT	drms	B

45s:

1(B)	You Can't Keep A Good Man Down/How She's Hurtin' Me	(Gallant 3017)	1965
2(B)	A Change Is Gonna Come/Xanthia	(Jubilee 5542)	1966
3(B)	Reflections/Lies I Spoke	(acetate only)	1966
4(B)	Stop Feeling Sorry For Yourself/Look in Her Eyes	(acetate only)	196?

NB: (2) - (4) as by The Off-Set.

From Brooklyn, New York, this band evolved out of The Jaguars who formed in 1963 and included Art Steinman and Harley Wishner. Probably the first band to use the **Jagged Edge** monicker, their first 45 was promoted heavily at DJ hops in the tri-state area, resulting in a hit in Buffalo and a piece in the June 1966 edition of "16" magazine.

Their second 45 wasn't as well promoted and subseqently didn't sell as well. By the time their third single was recorded, another Jagged Edge had appeared on the scene with a 45. A threatened law suit resulted in the Brooklyn act changing their name to The Off-set, although they broke-up soon after.

Art Steinman continued to play music professionally and was signed to Atlantic after Ahmet Ertegun saw him and Wilbert Harrison perform at The Filmore East on Feb 9th 1970. No releases were forthcoming, although tapes are known to exist - indeed as are rehearsal tapes of **Jagged Edge** and the pre-**Jagged Edge**, Jaguars.

Of the unreleased demos: *Lies I Spoke* is the most promising - dramatic but fragmented pop-punk with psychy effects and raga-esque break; *Look In Her Eyes* is a strong and moody folk-rocker; *Reflection* and *Stop Feeling Sorry For Yourself* present the band's poppy side with the former winning out for the sweet harmonies which bring to mind Curt Boettcher confectionery.

Art Steinman: "One of the two managers of our group was Eric Van Lustbader (aka Eric Lustbader), who is the successful author of Ninja books and other thrillers." "We played some WMCA Good Guy shows at tri-state high schools to promote our 45s and appeared with and backed up some of the leading bands of the mid-60s - Question Mark and the Mysterians, Music Machine, Critters, Percy Sledge, Brian Hyland, The Association and The Left Banke to name a few."

In '99 Art works for Lucent Technologies; Drew is a consultant for a software company in New Jersey and continues to write music; Elliot has his own high-end audio/video installation company in Manhattan; Harley is a urologist living in Van Nuys, Ca. and Kenny Bennet works for the US post office in Brooklyn, New York.

As to one obvious factoid question - was Elliott Ingber the same guy who was with Frank Zappa and the Mothers Of Invention, then Fraternity Of Man, before becoming Winged Eel Fingerling in Captain Beefheart's band? Art replies - "It is an amazing coincidence in names, but I am quite certain that he was not the famous musician who performed with Beefheart and Zappa. I don't think our Elliot Ingber had a musical career beyond the Jagged Edge."

Compilation coverage has so far included:- *How She's Hurtin Me* on *From The New World*; *You Can't Keep A Good Man Down* on *Vile Vinyl, Vol. 2* and *Gone, Vol. 2*; and *Xanthia* on *Branshadows* CD.

(Max Waller w/ thanks to Art Steinman)

Jagged Edge

45:

1	Midnight To Six Man/How Many Times?	(Twirl 2024)	1967

This 45 was recorded in California although I can't confirm that the band originated from there... Michigan and Ohio

have also been claimed as their stompin' ground. Compilation coverage has included:- *Midnight To Six Man* on *The Cicadelic Sixties, Vol. 2* (LP) and *The Cicadelic Sixties Vol. 4* (CD); and *How Many Times?* on *Open Up Yer Door, 60's Choice, Vol. 1* and *Teenage Shutdown, Vo. 6: I'm Down Today*.

(Max Waller)

Jagged Edge

TOP

45:

1. Madelynn Murphy / The Big Black Bird (WGW 329) 196?

NB: (1) is a split 45, with flip by The Time Masheen.

A split 45, *Madelynn Murphy* is thought to be by a New Jersey based **Jagged Edge**.

Jagged Edge

TOP

45:

1. Deep Inside/Baby You Don't Know (RCA Victor 47-8880) 1966 129

Another **Jagged Edge** - anyone able to elaborate the details?

The Jaggers

TOP

45:

1. Feel So Good / Cry (Executive no #) 1966

From the Pittsburgh area, this band lasted into the 70s. Following a respelling to Jaggerz, they achieved a top-5 U.S. hit with *The Rapper* in 1970 and released several more 45s for Kama Sutra. *Feel So Good* features a Kinks-esque riff with great harmony vocals and a super-cool guitar break. It has also resurfaced on *Psychotic Reactions*.

(George Gell/Max Waller)

The Jaguars

TOP

45s:

1. Dead Sea/Supersonic (Dot 16723)1965
2. The Gorilla/You'll Turn Away (Dot 16931) 1966
3. You'll Turn Away/The Gorilla (Jaguar 101)1966

4. Another Lonely Night/Night People Make It (Jaguar 102)1966
5. St James Infirmary/Good Time (Jaguar 103)1967

This outfit operated in San Jose, California cira 1965-68. Another Californian Jaguars, assumed to be a different outfit, put out two 45s on Faro in 1964.

The Jaguars

TOP

45:

1. It's Gonna Be Alright/l Never Dream Of You (Skoop 1067) 1967

A Kinks-influenced rock outfit from Michigan, although their sole vinyl offering was recorded in Santa Claus, Indiana. You'll find *It's Gonna Be Alright* on *Back From The Grave, Vol. 5*.

The Jaguars

TOP

45s:

1. Fine, Fine, Fine / It Finally Happened (Rendezvous 216) 1963
2. Where Lovers Go / Discover A Lover (Faro 618) 1964
3. The Return Of Farmer John / Love Is Strange (by the Salas Brothers) (Faro 619) 1964

NB: (3) flip by The Salas Brothers.

An East Side Los Angeles outfit, whose *Where Lovers Go* is featured on the 1969 double-LP comp *East Side Revue* and more recently on the *East Side Sound* CD.

(Max Waller)

The Jaguars

TOP

Personnel:

- DAN MASYS ld vcls, ld gtr
- DAVE SAMPSON bs
- JIM KELLY keyb'ds
- SANDY EDELSTEIN
- JON RICKLEY drms

45s:

1. Two Can Play / The Day You're Mine (unreleased acetate) 1964/5
2. I'll Be Lonely / You Are Your Only Mystery (Ironbeat HR 1167) Feb 1968

NB: (2) as Baroque Monthly.

Formed circa 1964 in Columbus, Ohio, whilst students at Bexley and Eastmoor high schools. From their 1964/5 acetate *Two Can Play*, a coy garage-beat charmer, can be heard on *Psychedelic Crown Jewels Vol. 2* which also features their 1968 effort *You Are Your Only Mystery*, released under a one-off name - The Baroque Monthly.

Watch out for a two volume Get Hip retrospective collection of the Mus-I-Col label, of which Ironbeat was a subsidiary).

In '99 Dan Masys is Associate Clinical Professor of Medicine in California, Sampson is an engineer for Lockheed Martin, Kelly a gymnastics teacher in New Jersey, Rickley lives in Indiana, Edelstein's whereabouts are unknown.

(Max Waller / George Gell / Roger Maglio)

Jaim

Personnel:

PAUL BISHOP	piano, organ, harpsichord	A
JERRY CRONIN	vcls, 12 str gtr	A
MARTIN HALL	gtr, vcls	A
FAL OLIVER	drms	A
GARY WOODS	bs	A

ALBUM:

1(A)	PROPHECY FULFILLED	(Ethereal)	1969

This album is rare and reputedly contains some dreamy psych material.

(Stephane Rebeschini)

Jake Jones

ALBUM:

1	JAKE JONES	(Kapp)	c1971
2	DIFFERENT ROADS	(Kapp)	c1972

From Missouri, a forgotten band, between psych and rural rock, with good floating guitar work. Their second album contains several good tracks, notably *Tripping Down A Country Road* and *Lost In My Own Back Yard*.

(Stephane Rebeschini)

The Jam

45:

1. Loving Kind Of Way/Something's Gone (Sire 5001) 1972

This seems to have been a one-off venture produced by Seymour Stein, who later discovered The Ramones. The flip, a fine example of baroque-pop with strong vocals, and harmonies and some good upfront Hammond organ, has resurfaced on *Pebbles, Vol. 12*.

The Jam Band



Personnel:

TOM HAMILTON	bs, vcls	A
JOE PERRY	gtr, vcls	A
DAVID 'PUDGE' SCOTT	drms	A
JOHN McGUIRE	hrmnca, vcls	

ALBUM:

1(A) THE JAM BAND (private pressing) 1969

NB: (1) Just four copies are thought to exist.

Joe Perry a native of Hopedale, Massachusettes was the fiery guitarist of this group and had played in local groups The Chimes Of Freedom (1964-65), Just Us (1965-66), The Flash (1967) and Pipe Dream in 1967 with Tom Hamilton (bass), David 'Pudge' Scott (drums), Kathy Lowe (vocals) and Perry on lead guitar. They worked the Boston and New Hampshire band circut, but didn't gain any decent support gigs, which was considered the 'making' of a local act. Hamilton, Scott and particularly Perry were heavily influenced by British act The Yardbirds and the new spin-off of that group, The Jeff Beck Group. They split Pipe Dream to form Plastic Glass in mid 1967 with John McGuire (harmonica, vocals) which followed the heavy psyche blues style laid out by the Jeff Beck Group and the Jimi Hendrix Experience, before splitting in late 1968.

In early 1969 Hamilton, McGuire and Scott formed a power trio with Guy Williams on lead guitar, but before long Joe Perry worked his way into the group and they became known as **The Jam Band** and worked the New Hampshire scene in a heavy blues vein. Their further influences included the MC5 and another British act Fleetwood Mac, the latter group's *Rattlesnake Shake* was the **Jam Band**'s showstopper. John McGuire couldn't committ to the group full time and eventually left, the remaining trio of Hamilton, Perry and Scott recorded one of their rehearsals via two microphones into a two track reel to reel recorder on August 30th, 1969.

The resulting tape was privately pressed as four albums in individual sleeve designs, apparently the three menbers got a copy, while the fourth was supposedly given to Elyssa Jerrett who recorded the set for the band. The resulting LP featured the group's version of Jeff Beck's *Shape Of Things*, *Let Me Love You Baby*, *Blues Deluxe* and *Rice Pudding*. As well as takes on *Red House*, *Ramblin' Rose*, *Milk Cow Blues* and *Gimme Some Lovin'* in a heavy psyche blues style.

In 1970 the group was in the postion to back a Boston based singer Steve Tallarcio on a demo as an audition for the Jeff Beck Group. Tallarcio like the members of the **Jam Band** was a veteran of the Boston band scene, but with far greater credentials as he had played drums and sung with a variety of groups starting with The Mancis in 1963, and alternating between The Strangers and The Dantes in 1964.

The Rolling Stones influenced Strangers became a professional group in late 1964 and changed their name to The Stranguers, signing with CBS in 1966 and recording as the Chain Reaction for CBS subsiduary Date Records with

little success, although they became regulars on the New York circut and opened for the Yardbirds. The Chain Reaction folded in June 1967, Tallarcio then worked in the studio with the last version of The Left Banke before working the New York club scene with Chain in 1967-1968, then back to Boston where that group split in 1969. He then worked with Fox Chase (1969), William Proud (1970) before trying out for the reforming Jeff Beck Group.

Tallarcio was teamed with **The Jam Band** by Henry Smith, a roadie and gofer not only for The Stranguers, but also the Yardbirds, The Jeff Beck Group and even Led Zeppelin. The resulting recordings did nothing towards the Beck venture, although Tallarcio was convinced that he should continue to work with the group which was on the verge of splitting with 'Pudge' Scott leaving. In September 1970 Joe Perry and Tom Hamilton joined Tallarcio in Boston and they rounded out the group with rhythm guitarist Ray Tabano a childhood friend of Tallarcio's who had been in William Proud and had jammed with **The Jam Band** in 1969. In October 1970 the group was complete with drummer Joey Kramer and they named themselves Aerosmith.

In 1971 Tabano was replaced by Brad Whitford, and in 1972 this version of Aerosmith signed to Columbia Records, at this point Steve Tallarcio changed his last to Tyler. They recorded their debut album in Boston in October 1972, it was issued in 1973. Despite various line-ups through the years and the subsequent reformation on the 1971-79 version, Aerosmith are still active today and remain a chart band.

(Jason Odd)



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Michael James *to* Bobby Jameson

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Michael James
- Tommy James and The Shondells
- James Gang
- Bobby Jameson

Michael James

ALBUM:

1	RUNAWAY WORLD	(Private Pressing)	1976

An album of spacey acid psych with fuzz guitar and filtered vocals, compared to Marcus by some dealers.

(Stephane Rebeschini)

Tommy James and The Shondells

Personnel:

EDDIE GRAY	gtr	A
TOMMY JAMES	vcls	A
MICK JONES	gtr	A
PETER LUCIA	drms	A
PAUL REANEY	vcls	A
RONNIE ROSMAN	piano	A
MIKE VALE	bs	A

ALBUMS:

1()	HANKY PANKY	(Roulette 25336)	1966 46
2()	IT'S ONLY LOVE	(Roulette 25344)	1967 -
3()	I THINK WE'RE ALONE NOW	(Roulette 25353)	1967 74
4()	SOMETHING SPECIAL	(Roulette 25355)	1968 174
5()	GETTIN' TOGETHER	(Roulette 25357)	1968
6()	MONY MONY	(Roulette 42012)	1968 193
7()	CRIMSON AND CLOVER	(Roulette 42023)	1968 8

8()	CELLOPHANE SYMPHONY	(Roulette 42030)	1969 141
9()	BEST OF...	(Roulette 42040)	1970 21
10()	TRAVELIN'	(Roulette 42044)	1970 91
11()	TOMMY JAMES	(Roulette 42051)	1971 -
12()	CHRISTIAN OF THE WORLD	(Roulette 42062)	1972

NB: (1),(3) and (5) to (10) were released in France on Vogue/Roulette. There's also a French *Greatest Hits* (Roulette CLVLXR 362) 1969. (1) and (2) reissued on one CD by Repertoire. Rhino have also released a double LP 'Best Of' collection entitled *Anthology* which may interest collectors.

45s:

1. Hanky Panky/Thunderbolt (Red Fox 11 0) 1965 -
2. Hanky Panky/Thunderbolt (Roulette 4686) 1966 1
3. Say I Am (What I Am)/Lots Of Pretty Girls (Roulette 4695) 1966 21
4. It's Only Love/Don't Let My Love Pass You By (Roulette 4710) 1966 -
5. It's Only Love/Yah Yah (Roulette 4710) 1966 31
6. I Think We're Alone Now/Gone, Gone, Gone (Roulette 4720) 1967 4
7. Mirage/Run Run Baby Run (Roulette 4736) 1967 10
8. I Like The Way/Baby I Can't Take It No More (Roulette 4756) 1967 25
9. Geftin' Together/Real Girl (Roulette 4762) 1967 18
10. Out Of The Blue/Love's Closing In On Me (Roulette 4775) 1967 43
11. Get Out Now/Wish It Were True (Roulette 7000) 1968 48
12. Mony Mony/One Two Three And I Fell (Roulette 7008) 1968 3
13. Somebody Cares/Do Unto Me (Roulette 7016) 1968 53
14. Do Something To Me/Gingerbread Man (Roulette 7024) 1968 38
15. Crimson And Clover/(I'm) Taken (Roulette 7028) 1968
16. CrimsonAndClover/Some Kind Of Love (Roulette 7028) 1968 1
17. Sweet Cherry Wine/Breakaway (Roulette 7039) 1969 7
18. Crystal Blue Persuasion/I'm Alive (Roulette 7050) 1969 2
19. Ball Of Fire/Makin'Good Time (Roulette 7060) 1969 19
20. She/Loved One (Roulette 7066) 1969 23
21. Gofta Get Back To You/Red Rover (Roulette 7071) 1970 45
22. Come To Me/Talkin'And Signifying (Roulette 7076) 1970 47
23. * Ball And Chain/Candy Maker (Roulette 7084) 1970 57
24. * Church Street Soul Revival/Draggin'The Line (Roulette 7093) 1970 62
25. * Adrienne/Light Of Day (Roulette 7100) 1971 93
26. * Draggin' The Line/Bits And Pieces (Roulette 7103) 1971 4
27. * I'm Coming Home/Sing Sing Sing (Roulette 7110) 1971 40
28. * Nothing To Hide/Walk A Country Milee (Roulette 7114) 1971 41

29. * Tell' Em Willie Boy's A Comin'/40 Days And 40 Nights (Roulette 7119) 1972 89
30. Cat's Eye In The Window/Dark Is The Night (Roulette 7126) 1972 90
31. * Love Song/Kingston Highway (Roulette 7130) 1972 67
32. * Celebration/The Last One To Know (Roulette 7135) 1972 95
33. * Boo, Boo Don'tcha Be Blue/Rings And Things (Roulette 7140) 1973 70
34. * Calico/Hey, My Lady (Roulette 7147) 1973

NB: * Released by **Tommy James**.There are also five French EPs with picture sleeves on Roulette (VREX 65044, 65045, 65048, 65049 and 65051).

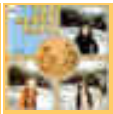
Tommy James (real name Thomas Jackson) was born on 29 April 1947 in Dayton, Ohio. He formed his first group in Niles, Michigan when he was just nine and they cut a 45, *Long Pony Tail*, for a local label. Later in 1963, after hearing *Hanky Panky* performed in a night club in South Bend, Indiana, he recorded the song for DJ Jack Douglas' Snap label with an outfit called The Shondells. It sold quite well around Illinois, Michigan and Indiana - and you can now hear it on *Born Bad, Vol. 2*. Two years later when he'd just left college and was out of work Tommy received a call from a DJ in Pittsburgh, Pennsylvania, who had popularised the record. Tommy relocated there and, when the original Shondells refused to leave Indiana, he hired a local band, The Raconteurs, to become the new Shondells. The New York-based Roulette label picked up the disc from Red Fox for national release. It became a million-selling No 1 in the U.S. and also made No 38 in the UK. The debut album made No 46 in the U.S. Album Charts. The Roulette label arranged for songwriter/producers Bo Gentry and Richie Cordell to team up with the band in a partnership which produced a string of melodic and exhilarating hits. Their third LP *I Think We're Alone Now* reached No 74 in the U.S. Charts and their fourth - a compilation *Something Special! The Best of Tommy James And The Shondells* peaked at No 174. *Get Out Now*, their 10th single for Roulette, which made No 48, marked the end of their lightweight pop period.

Mony, Mony, still written by Gentry and Cordell but with assistance from Bobby Bloom and **James** himself, heralded a new hardened dance beat sound. Not only did it make No 3 in the U.S. but more surprisingly, in view of their lack of previous success there, it was an U.K. No 1 for four weeks and the most popular dance record of the Summer of 1968. The album of the same name reached No 153 in the US. However, after their two *Mony, Mony* - style follow-ups, *Somebody Cares* and *Do Something To Me* were relatively unsuccessful, the group persuaded Roulette to let them produce their next LP themselves.

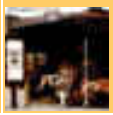
This marked another change of direction and paid off in the short-term. Their next LP *Crimson And Clover* made No 8 in the U.S. and an abridged version of the title track topped the U.S. Charts, becoming their biggest selling record and winning a gold disk. With its hints of psychedelia, and complete web of instrumental and vocal sounds, *Crimson And Clover* and their next two 45s:- *Sweet Cherry Wine* and *Crystal Blue Persuasion* are their most relevant recordings to this book, but the LP *Cellophane Symphony*, which made No 141, and the compilation *The Best Of Tommy James And The Shondells*, which peaked at No 21, are also worth a listen. Their later recordings reverted back to a R&B style and are less relevant. The act ended when **James** collapsed on stage in Alabama and The Shondells quit to become Hog Heaven and James recuperated on his farm in upstate New York. When he recovered he embarked on a reasonably successful solo career in the early seventies, producing Neon's sole album with Bob King. He also had a minor resurgence when he signed to Millenium Records in the early eighties.

Crimson And Clover was covered by Joan Jeff in 1982 and her version climbed to No 7 in the U.S. Charts prompting other acts to cover some of the band's old hits. Later in 1987 Billy Idol topped the U.S. Charts with a cover of *Mony, Mony* which also made No 7 in the UK.

James Gang







Personnel:

JIM FOX	drms	A B C D E
TOM KRISS	bs, good vibes, cheek flute	A
JOE WALSH	gtr, keyb'ds, vcls	A B
DALE "BUGSLEY" PETERS	bs, gtr	B C D E
DOMENIC TROIANO	gtr, vcls	C
ROY KENNER	vcls	C
TOMMY BOLIN	gtr	D
BUBBA KEITH	gtr, vcls	E
RICHARD SHACK	gtr	E

ALBUMS:

1(A)	YER' ALBUM	(BLUESWAY BLS-6034)1969 & (ABC ABCS-688)	1970
2(A)	RIDES AGAIN	(ABC ABCX-711) - later MCA 3711	1971
3(B)	THIRDS	(ABC ABCX-721)	1971
4(B)	LIVE IN CONCERT	(ABC ABCX-733)	1971
5(C)	STRAIGHT SHOOTER	(ABC ABCX-741)	1972
6(C)	PASSIN' THRU	(ABC ABCX-760)	1972
7(A/B)	BEST OF THE JAMES GANG	(ABC ABCX-774) - later MCA 774	1973
8(A/B)	SIXTEEN GREATEST HITS (dbl)	(ABC ABCX-801-2)	1973
9(D)	BANG	(Atco SD-36-7037)	1973
10(D)	MIAMI	(Atco SD-36-102)	1974
11(E)	NEWBORN	(Atco SD-36-112)	1975
12(E)	JESSE COME HOME	(Atco SD-36-141)	1976

NB: (1) and (2) also issued in France by Stateside. (3) also issued in France by on Probe. (1) also issued in the U.K. on Stateside and (2) to (6) on Probe. There's also a French double album, *Best Of - 16 Tracks* (ABC/Carrere 68029 AB CD) 1973. (8) reissued on (MCA 801/2) and also in quadrophonic on (Command 984) 1974.

Selective
45s:

1	I Don't Have The Time / Fred	(ABC Bluesway 61027)	1969
2	Collage / Funk #48	(ABC Bluesway 61030)	1969
3	Stop / Take A Look Around	(ABC Bluesway 61033)	1969/70
4	Funk No.49 / Thanks	(ABC Paramount 11272)	1970
5	Walk Away / Ya Dig	(ABC Paramount 11301)	1971
6	Midnight / White Man - Black Man	(ABC Paramount 11312)	1971
7	Hairy Hypochondriac / Looking For My Lady	(ABC Paramount 11325)	1972
8	Had Enough / Kick Back Man	(ABC Paramount 11336)	1972

9	Must Be Love / Got No Time For Trouble	(Atco 6953)	1974
10	Standing In The Rain / From Another Time	(Atco 6966)	1974
11	I Need Love / Feelin' Alright	(Atco 7067)	1975

Jim Fox, who'd had a short stint on drums with Tom King's Starfires, formed the **James Gang** in 1966 with Tom Criss on bass (younger brother of Starfires' bassist Richie), Ron Silverman on guitar (replaced by Bill Jeric) and Phil Gialombardo (later of the Choir) on keyboards. After more comings and goings a suitable lead guitarist was found in Glenn Schwartz.

Joe Walsh had formed the original Measles while at Kent State University, and would have short stays with other local outfits including the Turnkeys before replacing Schwartz (who'd turn up in California with Pacific Gas And Electric). When Jeric and Gialombardo left in 1968, the band was ready to fold. During this crisis-period Walsh teamed up with Gialombardo and Jim Bonfanti (ex-Choir, later in the Raspberries) in a very short-lived group called Pie. Fate intervened in the non-appearance of a fill-in member when the **James Gang** were supporting Cream at the Grande Ballroom, forcing them to perform as a trio. They went down so well that they were encouraged to stay together.

Yer' Album from Fox, Criss and Walsh was equally encouraging, a mix of heavy rock mingled with lighter moments, both thoughtful and witty. By their second album Criss' place was occupied by Dale Peters, from Cleveland acid-rockers The Case Of E.T.Hooley, and the **James Gang** rode on with growing confidence. For fans of late-60s/early-70s power-rock trios, this group is recommended listening. Not content to stick in a hard riffin' heavy metal groove, their varied repertoire gave Walsh's considerable guitar talents full reign. He soon started to garner admiration and recognition from established guitar heroes and critics alike. This resulted in a support slot with the Who due to the patronage of Pete Townshend.

His deserved rise to stardom precipitated a departure to go solo after the first four fine LPs, whose finest moments are collected on *Best Of The James Gang* and *Sixteen Greatest Hits*.

The James Gang rode on without their star axeman, recruiting Canadians Domenic Troiano and Roy Kenner, but without Walsh their momentous rise was starting to falter. After *Passin' Thru*, Troiano left and was replaced by talented ex-Zephyr and Energy guitarist Tommy Bolin on the recommendation of Walsh. Bolin lasted for the *Bang* and *Miami* albums before joining Deep Purple in 1974. At this point the **James Gang** disbanded only to reform in 1975, but they were never to reach the same heights again.

Walsh continued to enjoy increasing commercial success and critical acclaim. His guitar style is almost instantly recognisable, plus a dry drawling vocal style that may not appeal to some but lends itself well to a healthy vein of wit that permeates much of his work.

He was supported by various musicians, sometimes known as the 'Barnstormers', after his first solo LP and who included Kenny Passarelli, Rocke Grace and Joe Vitale - the latter had known Walsh from the Measles.

Inexplicably to many, Walsh put his solo career to one side for a while in favour of joining super-smoothie-rock giants the Eagles.

(Max Waller)

Bobby Jameson

TOP

ALBUMS:

1	JAMESON, COLOR HIM IN	(Verve 5015)	1967

2	WORKING!	(GRT 10004)	196?

NB: There was also a UK album *Too Many Mornings* on the President subsidary (Joy JOYS 193) 1965. This was released in the US under the pseudonym Chris Lucey.

45s:

1	I'm So Lonely / I Wanna Love You	(Talamo 1934)	1964
2	Okey Fanokey Baby / ?	(Talamo 1938)	1964
3	All Alone / Your Sweet Lovin'	(Current 103)	Oct 1964
4	All I Want Is My Baby / Each And Every Day	(London 9730)	1965
5	I Wanna Know / Rum Pum	(Brit 7001)	1965
6	Reconsider Baby / Lowdown Funky Blues	(Penthouse 501)	1966
7	Gotta Find My Roogalator / Lowdown Funky Blues	(Penthouse 503)	1966
8	New Age / Places, Times And The People	(Verve 10509)	1967
9	Right By My Side / Jamie	(Verve 10542)	1967

NB: (1) issued in the U.K. on London (HL 9921). (4) recorded with the Rolling Stones and issued in the U.K. on Decca (F 12032). (5) issued in the U.K. on Brit (WI 1001). (8) as by Robert Parker Jameson.

Little is known about this artist, but hopefully more will be revealed. Here's what's turned up so far... Apparently hailing originally from, or was based in, Arizona. It's also been suggested that he's a U.K. artist, but seems to have spent most time Stateside - like Ian Whitcomb. He certainly spent some time in, or relocated to, L.A. where his first album was produced by the creative studio whizz Curt Boettcher (Ballroom, Sagittarius, Millennium...). Indeed, *Color Him In* is a must for Boettcher acolytes. **Jameson**'s strong, sometimes raw'n'bluesy, vocals are to the fore on his self-penned selection of folk-beat-hippie pop. On several cuts Curt B. wraps it in his trademark dreamy neo-psych aura with multi-layered sounds and effects. The angelic (verging on twee) backing vocals are there too. Both Verve 45s are taken from the album.

At least two of his 45s were regional hits, garnering airplay on Cleveland, Ohio and Detroit, Michigan stations. The biggest, *All I Want Is My Baby* was backed by The Rolling Stones.

Jameson also recorded an excellent album, *Songs Of Protest And Anti-Protest* under the pseudonym Chris Lucey. This was also released in the U.K. as *Too Many Mornings*, but as by **Bobby Jameson**.

Okey Fanokey Baby has also been aired on *Scum Of The Earth* whilst *Vietnam*, a Bo-Diddley rave-up, with snarling vocal, can be heard on *Turds On A Bum Ride Vol. 2* (LP) or the combined *Vol.1 & 2* CD. This track first appeared on the soundtrack LP *Mondo Hollywood* (Tower T 5083).

(Max Waller/Ralph Kelsey/John Paul Jones/Michael Johnson/Claus F. Povlsen)

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Jamme *to* The Jeans

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Jamme
- The Jammers
- Jamul
- Jan and Lorraine
- Janey and Dennis
- January Tyme
- Jarvo Runga
- Jasper Wrath
- Robbie Jay
- Jay Hawkers
- Jeanie, Jim, Tom and Bill
- The Jeans

J a m m e

TOP

Personnel:

- DON ADEY A
- KEITH ADEY A

ALBUM:

1. (A) JAMME (ABC Dunhill DS 50072) 1970

45:

1. Poor Widow/She Sits There (ABC Dunhill 4231) 1970

A pleasant effort which spans folk-rock and light psych. John Phillips (of Mamas and Papas) handled production duties.

T h e J a m m e r s

TOP

45:

1. You're Gonna Love Me Too/I Didn't Mean To Make You (Dearborn 519) 1965

This was this Michigan group's sole vinyl excursion. The 'A' side can be heard on *Michigan Mayhem Vol. 1* (CD) and *Highs In The Mid-Slxtles, Vol. 5*. It's a competent, fast-moving beat song. (Max Waller)

Jamul



Personnel:

RON ARMSTRONG	A
BOB DESNOYERS	A
JOHN FERGUS	A
STEVE WILLIAMS	A

ALBUM:

1(A)	JAMUL	(Lizard A 20101)	197?

NB: (1) also released in France in 1971. (1) has been counterfeited.

45:

1	Sunrise Over Jamul/ Tobacco Road	(Ampex 21001)	1971

An early seventies mainstream rock album recorded in California with some blues and country influences. The album has 11 cuts in all. Eight are originals. There's also a very interesting cover of *Tobacco Road*, a slower version of The Rolling Stones' *Jumpin' Jack Flash* and a bluesier cover of *Long Tall Sally*, with lots of harmonica.

(Vernon Joynson/Stephane Rebeschini)

Jan and Lorraine

Personnel:

- LORRAINE LEFEVRE vcls, gtr A
- JAN HENDIN gtr, vels, keyb'ds A

ALBUM:

1. (A) GYPSY PEOPLE (ABC ABCS 691) 1969

On their album, which is folky with a psychedelic taint rather similar to Trees who came a year later, the duo are backed by halt a dozen session musicians. The better tracks include *The Assignment Song Sequence* and *Life's Parade*.

Their album was recorded in London, although it doesn't seem to have secured a U.K. release. The session musicians were Keshav Sathe (Cosmic Eye, Magic Carpet, John Martyn, etc.), Terry Cox (Pentangle, Humblebums, Sallyangie, Tudor Lodge, etc.), Clem Cattini (Brian Auger, Joe Cocker, P. J. Proby, etc.) and Brian Odgers (Sweet Tuesday, John McLaughlin, Al Stewart, etc.). Given the extensive U.K. connections it's doubtful they were American.

Janey and Dennis

Personnel:

GREG ADAMS	trumpet	A
GITRY BOYD	ld gtr	A
PETER CHILDS	bs, banjo, dobro, gtr	A
JERRY CORBITT	hrmnca	A
GREG DEWEY	drms	A
LAWRENCE HAMMOND	bs	A
JOHN MCFEE	pedal steel	A
JEFF MEYER	drms	A
DENNIS PERECA	vcl, piano, gtr	A
JANEY SCHRAMM	vcl, gtr	A
VIC SMITH	bs	A

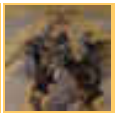
ALBUM:

1(A) JANEY AND DENNIS (Reprise RS 6414) 1970

Produced by Jerry Corbitt (ex-Youngbloods), this is a Californian folk/rock duo mainly interesting because of the presence of members of Mad River (Hammond and Dewey), Grootna/Bodacious D.F. (Smith) and Clover (McFee). It's unfortunately overproduced with strings and horns, and therefore really disappointing.

(Stephane Rebeschini)

January Tyme



Personnel:

- WILLIAM BRANCACCIO rhythm gtr, keyb'ds vcls A
- STEVE CIANTRO bs A
- ALAN COOLEY drms, vcls A
- ANTHONY (MONY) IZZO ld gtr, vcls A
- JANUARY TYME vcls, keyb'ds, perc A

ALBUM:

1. (A) FIRST TIME FROM MEMPHIS (Enterprise ENS-1004) 1970

NB: (1) is due to be reissued officially on CD by Gear Fab, in late '98.

Dominated by the strident in-yer-face vocals of January Tyme this is late sixties bluesy-folk-rock in the Jefferson Airplane/Big Brother format and somewhere between those two reference points in musical style. Like so many others who chose to emulate this particular sound, they fail to establish their own identity despite their obvious competence and vitality, making them one of the "also-rans" in this category. (Max Waller)

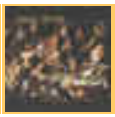
Jarvo Runga

ALBUM:

1. DEMO-DISC (No label) 1972 R4

A local New Jersey band whose privately - pressed album comprised primitive rockers.

Jasper Wrath



Personnel:

- ROBERT GENNETTE A
- CHRISTOPHER HAWKE A
- MICHAEL SOLDAN A
- PHILIP STOLTIE A

ALBUM:

1. (A) JASPER WRATH (Sunflower SNF 5003) 1971
2. (A) ANTHOLOGY 1969 - 1976 (Oxford Circus OXF 001) 1996

NB: (2) is a double CD retrospective, including the best tracks from (1), unreleased material, live tracks and three new recordings.

45:

1. Did You Know That?/It's Up To You (Sunflower 107) 1971
2. Did You Know That (Mono/Stereo) DJ promo (Sunflower 107) 1971
3. You / General Gunther (Future Music FMI 101) 1976

This was a short-lived hippie rock outfit whose album was produced with assistance from Joey Levine and Jim Carroll. The most upbeat number, *Did You Know That?* also appeared on a 45; the flip side of which was not from the album. For the most part the album comprises soft rock with lots of electric and acoustic six and twelve string guitars, organ, harpsichord, celeste, percussion, theramin and variable frequency oscillators. It mostly works quite well with *Odyssey and Portrait: My Lady Angelina* probably the finest moments. The closing track, *Roland Of Montevere*, veers far more towards progressivism.

Their 1976 45, *You* / *General Gunther* is a comparatively disappointing typical mid-70s prog effort. It was produced by Jeff Cannata.

The band were formerly known as Christopher Hawke, and before that Tri-Power, who'd included Joe Mendyk (later of The Better Days and Nova Local). They were based in Hamden, Connecticut.

(Vernon Joynson / Max Waller / Stephane Rebeschini)

Robby Jay

Personnel:

- BOB EVESLAGE

45:

1. The Days When I Knew Judy/Portrait Of My Dream (Panorama 47) 1966

A one-off 45 by Unbelievable Uglies member Bob Eveslage, which was recorded at Audio Recording studios, Seattle: "I played all the instruments myself and multi-tracked it. Both sides took about three hours, 'cause it was my "nickel" and times were lean for me in those early Seattle years. Man, those are good memories, though!"

For more information on Bob Eveslage's career - see the Unbelievable Uglies entry.

Jay Hawkers

45s:

1. Dawn Of Instruction/Searchin' (Deltron 1227) c1965
2. To Have A Love (As Sweet As You)/Send Her Back (Deltron 1228) c1965
3. Love Have Mercy/Baby Blue (Lyke Til 4147) 196?
4. Come On/A Certain Girl (Lucky Eleven 232) 1966

From the Detroit area, a band best known for *Dawn Of Instruction*, a riposte to Barry McGuire's *Eve Of Destruction*. Check it out on *Sixties Archives, Vol. 7* or *Sixties Rebellion, Vol. 12* (CD). Their other outings remain uncompiled but the Deltron 1228 45 is cool 'n' catchy Invasion-garage-beat backed by a sultry beat-ballad that has echoes of the Kinks' *Tired Of Waiting*. The band also made one 45 as Dwight Douglas and The Jayhawkers. (Max Waller)

Jeanie, Jim, Tom And Bill

45:

1. Silly Whim/Devotion (No label 5-5998) 1965

Mid-sixties punkers from Minnesota. The 'A' side has resurfaced on *Hipsville, Vol. 3*.

The Jeans

45:

1. In My Own Time/To Love Somebody (Zefco 4127) 1968

Hailing from Stanley, Kansas, this mob started life as Beatles imitators but later switched allegiance to the Bee Gees. Their Gibb brothers cover, which featured some snarling fuzz guitar, can now be heard on *Monsters Of The Midwest, Vol. 3*.

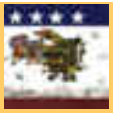
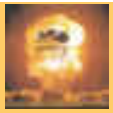


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Jefferson Airplane *to* Jefferson Hankerchief

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Jefferson Airplane
- Jefferson Hankerchief

Jefferson Airplane        

Personnel:

SIGNE ANDERSON	vcls	A B
MARTY BALIN	gtr, vcls	A B C D E
BOB HARVEY	bs	A
PAUL KANTNER	gtr, vcls	A B C D E F G H
JORMA KAUKONEN	gtr, vcls	A B C D E F G H
SKIP SPENCE	drms	A B
JACK CASADY	bs	B C D E F G H
SPENCER DRYDEN	drms	C
GRACE SLICK	vcls	C D E F G H
JOEY COVINGTON	drms	D E F
PAPA JOHN CREACH	violin, vcls	E F G H
JOHN BARBATA	drms	G
DAVID FRIEBERG	vcls	H

ALBUMS:
(up to 1972)

1(B)	JEFFERSON AlRPLANE TAKES OFF	(RCA LSP 3584)	1966 128
2(C)	SURREALISTIC PILLOW	(RCA LSP 3766)	1967 3
3(C)	AFTER BATHING AT BAXTERS	(RCA LSP 1511)	1967 17
4(C)	CROWN OF CREATION	(RCA LSP 4058)	1969 6
5(C)	BLESS ITS POINTED LITTLE HEAD	(RCA LSP 4133)	1969 17
6(C)	VOLUNTEERS	(RCA LSP 4238)	1970 13
7(-)	THE WORST OF JEFFERSON AIRPLANE	(RCA LSP 4459)	1970 12
8(F)	BARK	(Grunt FTR 1001)	1971 11
9(H)	LONG JOHN SILVER	(Grunt FTR 1007)	1972 20

NB: All titles have been reissued on CD. Recent releases which may interest collectors include *2400 Fulton Street* (a 'Best Of' collection also available on CD); *Great Society*, *Live Monterey*, *Collecfion* and *Crown Of Creation* (all CDs) and *Take Off On Pillow* (a limited edition LP from live material back in 1969). Other releases are detailed at the end of this article.

Paul Kantner Solo:

1	BLOWS AGAINST THE EMPIRE	(RCA LSP 4448)	1970 20

Paul Kantner with Grace Slick:

1	SUNFIGHTER	(Grunt FTR 1002)	1971 89

EPs:

1	Bless It's Pointed Head - Open End Interview	(F.A.S. 369)	1969
2	Stereo Review Sampler (4 Cuts)	(RCA 564)	1969

45s:

1	It's No Secret/Runnin' Round This World	(RCA 8679)	1966
2	Come Up The Years/Blues From An Airplane	(RCA 8848)	1966
3	Bringing Me Down/Let Me In	(RCA 8967)	1966
4	My Best Friend/How Do You Feel	(RCA 9063)	1967 103
5	Somebody To Love/She Has Funny Cars	(RCA 9140)	1967 5
6	White Rabbit/Plastic Fantastic Lover	(RCA 9248)	1967 8
7	The Ballad Of You, Me And Pooneil/Two Heads	(RCA 9297)	1968 42/124
8	Watch Her Ride/Martha	(RCA 9389)	1968 61
9	Greasy Heart/Share A Little Joke With The World	(RCA 9496)	1968 98
10	Lather/Crown Of Creation (PS)	(RCA 9644)	1968 64
11	Plastic Fantastic Lover/Other Side Of This Life (PS)	(RCA 01 50)	1969 133
12	Volunteers/We Can Be Together	(RCA 0245)	1969 65
13	Mexico/Have You Seen The Saucers? (PS)	(RCA 0343)	1969 102
14	Let's Go Together/A Child Is Coming (PS) (RCA 0426) 1971 -		
15	Pretty As You Feel/Wild Turkey (PS)	(Grunt 0500)	1971 60
16	Sunfighter/China (PS)	(Grunt 0503)	1972 -

17	Long John Silver/Milk Train (PS)	(Grunt 0506)	1972
			104
18	Trial By Fire/Twilight Double Leader	(Grunt 0511)	1972 -

NB: (14) Paul Kantner. (16) Paul Kantner and Grace Slick. (7),(8) and (11) were also released in France with picture sleeves. There's also a rare French EP with picture sleeve: *Somebody To Love*/*My Best Friend*/*White Rabbit*/*How Do You Feel* (RCA 86560) 1967.

Jefferson Airplane had the advantage of a compulsive name. Previously groups had tended to name themselves after animals or insects but this name, which actually evolved from blues singer 'Blind Lemon Jefferson' really made you sit up and take note. The same was true of their music, you may love or hate it but you could not ignore it. They had so much to say and their music generated such urgency - a sort of direct channel of communication between the group and your brain.

Jefferson Airplane was the foremost of the new San Franciscan underground bands and also one of the earliest. Apparently only The Charlatans and The Mystery Trend predated them. More significantly they were the first of the new San Francisco bands to win a recording contract - a $20,000 advance from RCA to produce their first LP *Takes Off*.

Marty Balin was the group's founder member. Although born in Milwaukee, his family moved to San Francisco because of Marty's childhood asthma. He became a lithographer and painter, with a penchant to sing, cutting two solo 45s for Challenge Records in 1962: *I Specialize* and *Nobody But You* and singing in an Los Angeles folk group The Town Criers in 1964. After seeing The Beatles on the Ed Sullivan show earlier that year, he decided to start a rock and roll band and, when he met Paul Kantner at a local folk club in San Francisco, invited him to join his group (which had not been formed yet). Jorma Kaukonen, a friend of Kantner's, joined as a favour to him. Kaukonen had worked with Janis Joplin around the Bay Area, the strength of her vocals motivating him to buy his first electric guitar. Kaukonen recommended his old friend Jack Casady to come across from Washington DC and replace original bassist, Bob Harvey, in the group. With the addition of Signe Anderson, a girl singer, also originally from Washington DC, and Skip Spence, on drums, the show was on the road. Spence was not the band's original drummer, but he soon replaced Jerry Peloquin, who only lasted a few weeks. Balin had apparently recruited Spence while he was on his way to audition as guitarist for another important San Francisco band, Quicksilver Messenger Service.

In 1965 Marty Balin took over a folk and jazz club called 'The Honeybucket', which he rechristened as 'The Matrix Club' and **Airplane** became semi-resident there. They played at almost all the important early San Francisco music events, including the very first dance organised by the Family Dogg (a group of hippie concert promoters who originated from Mexico) at the Longshoreman's Hall near the Fisherman's Wharf on October 16th, 1965.

Marty Balin designed three screenprint posters to publicise the event and **The Airplane** topped the bill, which included The Charlatans, The Great Society and The Marbles (one of the lost bands of San Francisco rock history, who were there at the beginning but then simply vanished). They played again at the first event held at the Fillmore by its new owner, Bill Graham, as a benefit for the Mime Troupe, a radical theatre group which also organised dances (they were rival promoters to the Family Dogg), This time **The Airplane** played alongside The Great Society, The Mystery Trend, The Gentlemen's Band, The VIP'S, The Warlocks, (later to become The Grateful Dead) and many others.

In November 1965 **The Airplane** signed to RCA and four months later their debut single was issued, *Its No Secret/Runnin' Round This World*. The 'B' side contained the word 'trips' and RCA insisted that the track was omitted from their debut album, *Jefferson Airplane Takes Off*, which was issued a month later in the US. It was not issued in the U.K. until 1971. Apart from ensuring that this single would become one of the rarest **Airplane** releases, this incident marked the first souring of relationships between RCA and the band which would become a feature of the following year. A second single *Blues From An Airplane/Come Up The Years*, was issued.

The album, although instrumentally shaky, went gold. It included the hippie anthem *Let's Get Together*, later a hit

for The Youngbloods, which epitomised the peace and love message of the summers of 1966 and 1967. It also created enough interest to attract a host of record company executives to San Francisco to sign up the new 'acid rock' bands. However, for the present, **Airplane**'s format was very much folk-rock, with Marty Balin's love songs very much to the fore. Shortly after the release of the first album, Signe Anderson left the group, having had a baby, and Skip Spence, who was never at ease playing the drums, left to set up another important San Franciscan group, Moby Grape.

Spence was replaced by Spencer Dryden, an experienced jazz drummer, who was then playing with a Los Angeles based group, The Ashes (later to become The Peanut Butter Conspiracy). **The Airplane** had often gigged with The Great Society, another 'Frisco band, and Grace Slick who'd sometimes hung-out at **Airplane** rehearsals was recruited to replace Signe Anderson.

Grace bought with her an unique voice. It was rougher and more raucous than Signe Anderson's and complimented Marty Balin's smooth, sweeter tones. She combined with Kantner and Balin to produce strange harmonies which were superimposed on Casady's and Kaukonen's unpredictable and disturbing guitar rhythms. She also bought two songs from The Great Society, *Somebody To Love* and *White Rabbit* which **The Airplane** were to transform into their only big U.S. hits, reaching Nos 5 and 8 respectively in the Billboard charts. Both songs were contained on the group's second LP *Surrealistic Pillow*, although the British version of the album inexplicably omited *White Rabbit* and *Plastic Fantastic Lover* in favour of three songs from the *Takes Off* LP.

White Rabbit demonstrated Slick's meandering, weaving vocals and her use of unpredictable musical intervals admirably, a style which was to become a poignant feature of many of her songs. A drug song, and, therefore, banned by onshore radio in the U.K. at the time, *White Rabbit* appears to be based on the concept of Alice tripping in Wonderland.

> 'One pill makes you larger
> One pill makes you small
> And the ones that mother gives you
> Don't do anything at all
> Go ask Alice
> When she's ten feet tall
> And it you go chasing rabbits
> And you know you're going to tall.....
> (from *White Rabbit*)

From a gentle beginning the song builds into an impressive crescendo.

Like, The Byrds, **Airplane** progressed through various musical phases and their change from Marty Balin's electrified folk rock songs like *Today* (apparently two songs merged into one), *My Best Friend* and *Comin' Back To Me* towards the 'acid rock' of subsequent albums is evident on *Surrealistic Pillow* in songs such as *White Rabbit* and *3/5ths Of A Mile in 10 Seconds*, representing the more electrified 'acid' rock.

The AirpIane's next singIe *The Ballad Of You, Me and Pooneil/Two Heads* was superb. Both tracks were from their forthcoming album. Unfortunately, they were too complex for the singles market and it only reached No 42 in the States. Commercially, it was such a flop in the U.K. that their follow-up single *Watch Her Ride/Martha* was not released here.

Their next two studio LPs *After Bathing At Baxters* and *The Crown Of Creation* mark the pinnacle of their achievement and the consolidation of their 'acid' phase. Some of the songs on these LPs are very weird indeed, and in their live appearances the band strived hard to superficially recreate the drug experience, using imaginative light shows and often drifting into lengthy, improvised meandering jams which tifted the psychedelic mood of the times. The *Baxters* LP contained one such nine minute long jam *Spare Change*, while *Saturday Aftemoon* was written in memory of the 'Be-In', a spontaneous gathering held in the Polo grounds of the Golden Gate Park on 14th January

1967 which included the **Airplane**. This event attracted an estimated crowd of 20,000 and the concept of free music in parks had become part and parcel of the San Francisco rock scene. The 'Be-In' also inspired the 1967 Monterey Rock Festival, featuring the **Airplane** and many other leading San Francisco rock groups.

Airplane were playing in an era of considerable social change and this was often reflected in their lyrics, for instance in *Wild Tyme*, also on their third LP, they sing:.

'It's a wild time
I see people all around with changing faces
It's a wild time
I'm doing things that haven't got a name
yet.....

One of the most interesting songs of this album is *Rejoice*. A particularly complex piece, this again highlights the effectiveness of Grace's meandering vocals and unpredictable musical intervals. Like many of **Airplane**'s songs, it echoes their anti-establishment, anti-Vietnam senfiments:-

'War's their business
So give your son
But i'd rather have my country die
for me.....
(from *Rejoice*)

Although *The Ballad Of You, Me And Pooneil/Two Heads* was released as a single, the commercial success of their earlier singles eluded them. The influence of acid had made their music looser and altogether too complex for the singles market.

The *Crown Of Creation* LP features what is, arguably, their finest song *The House At Pooneil's Comer*. The song starts with an impressive, spacey and very compulsive beginning and works towards a compelling climax. The title song itself uses the lyrics from John Wyndham's The Chrysalids to re-emphasise **Airplane**'s interpretation of the conflict between the hippie movement and the American establishment.

'The old people are determined still that there is a final form to defend,
Soon they will attain the stability they strive tor,
In the only form it is granted - a plage among the fossils.....

and again

'In loyalty to their kind they cannot
tolerate our minds
In loyalty to our kind we cannot tolerate
their obstruction.....
(from *Crown Of Creation*)

The album contained many other impressive numbers such as *Greasy Heart* and *Ice Cream Phoenix* as well as *Cushingru*, a piece of Pink Floyd style psychedelia. It reached No 6 in the U.S. charts.

Their next album was a live one featuring reworked versions of their early material and some new material, including Donovan's song *Fat Angel* (which made the phrase 'Fly Jefferson Airplane, getcha there on time' world famous) and *Bear Melt* another trippy, drug influenced song.

But 1969 saw also the end of the hippie dream at Altamont, where **The Airplane** had played with The Rolling Stones, and also the demise of the Haight Ashbury peace-love scene. So **The Airplane** deserted 'acid rock' and the result was *Volunteers*, a strongly political album which developed the theme of conflict between the revolutionaries, **The Airplane** and the establishment, which had been introduced in the title track of *Crown Of Creation*. The title track *Volunteers*, and *We Can Be Together* contained the rallying cries: 'Got to Revolution, Got To Revolution' and

'Tear down the wall, motherfuckers', Beyond this lyrics were vague on how the revolution was to come about and it all sounds rather dated today. It does, however, contain a gorgeous version of *Wooden Ships* written by Kantner, Crosby and Steve Stills, which marks Kantner's first excursion into the realms of science fiction. The song assumes a post-nuctear age, permitting **The Airplane** to say 'We are leaving, you don't need us'- without having to confront the problems raised by their twin espousal ot love and revolution. However, the theme of leaving Earth in a giant starship would return later.

A single *Volunteers/We Can Be Together* was taken from the album and issued both in the US, where it was a minor hit and in UK.

After *Volunteers* the group began to fragment. Marty Balin left and with Slick expecting Kantner's child further gigging was impossible. Kaukonen and Casady, therefore, began to spend more time with their own 'spin-off' group Hot Tuna, which had first taken shape in December '68 as an outlet for **Airplane** members to gig more frequently, whereas Kantner in particular disliked touring, other members were keen to play in front of a live audience. Marty Balin, too sang at early Hot Tuna gigs, and future **Airplane** drummer, Joey Covington was also involved with the outfit from the beginning. There was also a need within the band to stretch themselves artistically and Slick and Kantner began work on solo albums.

Blows Against The Empire marked the development of Kantner's interest in science ficton. The plot suggested hijacking an interplanetary starship buift on the earth and to make it suitable for practical travel to other solar systems. *Hijack* deals with this, *Have You Seen the Stars Tonite?* with an evening stroll on board the deck and *Starship* rejoices about the whole scheme. Interspersed between the tracks are space-like sounds creditably produced given the minimal instrumentation available at the time. Some U.S. copies of this album were pressed on clear vinyl and have become some of the most collectable **Airplane** - related items. Kantner's science fiction fantasies would emerge again on later Jefferson Starship albums.

In comparison with *Blows Against The Empire* remaining **Airplane** studio albums were uninteresting. *Bark* was disappointing and *Long John Silver* not much better, although *Pretty As You Feel* from *Bark* was a minor hit. **Airplane**'s lyrics had always made them interesting - while most other groups and artistes sang the typical 'boy meets girl' love songs, **Airplane** always had a message to put across. But now with Kantner, the group's most prolific songwriter, keeping the best material for his solo albums and the hippie dream discredited, **The Airplane** seemed to be running out of things to say. Nevertheless, *Long John Silver* has its moments, particularly with *Easter?* featuring Grace singing about its futility as a religious festival. Two 45s were issued from the album, *Long John Silver/Milk Train* and *Trial By Fire/Twilight Double Leader*. Neither met with chart success.

A number of compilations of **The Airplane**'s material exist. *The Worst Of Jefferson Airplane* issued in 1970 contained a fair cross-section of their material. *Early Flight* (Grunt APL1 0437), issued in 1974, contains unissued songs from the band, including *High Flying Bird*, which they performed in the 'Monterey Pop' movie. *Thirty Seconds Over Winterland* (Grunt APL1 0147), issued in 1973, was recorded 'live'and contained a balance between their old and new material. It also featured ex-Turtle, John Barbara, for the first time on drums (Joey Covington having departed to form his own outfit, Fat Fandango); and David Freiberg, who had joined from Quicksilver Messenger Service. Later compilations included *Flight Log* (Grunt 1255/RCA LSP 3766), and *Best Of* (RCA 42727). *Crown Of Creation* and *Volunteers* were reissued in a budget series in 1985 and *The Worst Of* followed in 1986.

California Christmas 1 features live versions of *Kansas City* and *Fat Angel* from 1966 and three Levi commercials they did in 1967. *California New Year* includes versions of *White Rabbit, Please Come Back, She Has Funny Cars* and *Ride Jefferson Airplane*. Matthew Katz's *Then And Now Vol. 1* CD compilation also includes a live version of *Other Side Of This Life* recorded live at The Matrix in 1965, together with *It's No Secret* (from *Takes Off*)) and Marty Balin's live *Summer Of Love. Vol. 2* also includes *Runnin Round This World* and *Embryonic Journey* recorded live at the Matrix in 1965, and Marty Balin's *Always Tomorrow*.

1973 saw **The Airplane** finally disband, but they had indeed been a remarkable outfit. The most interesting and successful of the San Francisco bands. Just a year would elapse before they retumed to the limelight as the enormously successful (in commercial terms) Jefferson Starship. 1987 saw the issue of *2400 Fufton Street* (RCA NL90036(2)) - an important double LP compilation of their material. It featured 25 tracks put together by Bill Thompson, with an extra 10 tracks on the CD, which included a couple of previously unreleased Levi tracks. The four sides were subtitled:- Beginnings, Psychedelia, Revolution and Airplane Parts and featured material from 1965 to 1971. *White Rabbit* and *Somebody To Love* were also reissued on a 45 and the 12 inch version featured *She Has Funny Cars* and *Third Week In Chelsea* as extra tracks.

1988 saw the release of *The Jefferson Airplane Collection* on Castle Records (CCSLP 200), licensed from BMG/RCA. Also available on CD, it contained no previously unreleased material but included some of their less well known recordings like *Meadowlands, Alexander The Medium* and a live version of *Have You Seen The Saucers*.

1989 saw a CD release of *Live At The Monterey Pop Festival* (Document Records (DR 023 CD)) and featured their full 39 minute set.

In August 1989 *Jefferson Airplane* got it all together again for an American tour and a new album (also available on CD). The line-up was the seminal quintet of Marty Balin, Grace Slick, Jack Casady, Jorma Kaukonen and Paul Kantner, which had recorded all their best albums with the help of the then sixth (line-up C) member, drummer Spencer Dryden. The album *Jefferson Airplane* (Epic OE 45271) had some fine moments. Four new Grace Slick contributions of which *Freedom* is the best but *Common Market Madrigal, Now Is The Time* and *Panda* all found her in fine voice. Other tracks like *The Wheel* confirmed that Kantner, Slick and Balin could still produce those superb three-pan harmonies. Although the instrumentation suffered at times from the involvement of far too many "guest" musicians which undermined the traditional instrumental incisiveness of Casady, Kantner and Kaukonen, overall the album was a welcome testament for the short-lived relaunch.

The band's set at the Monterey Festival which had previously only been available on the quasi-legal CD on Document finally got an official release, *Live At The Monterey Festival* on Thunderbold (THBL 074) in 1990. The same year saw a vinyl-only release of *Avalon Ballroom, 1969* (Kornyfone 006), which is actually a reissue of the *Up Against The Wall* bootleg from 1970. Also released in 1990 was the very misleadingly titled CD *The Woodstock Revival* (Pulsar PULS 002) in Holland. It actually features material which entirely predated Woodstock - a mixture of material from the Monterey Festival, their *High Flyin' Bird* bootleg, *Takes Off, Surrealistic Pillow* and the four non-Airplane cuts which made up side 2of the *High Flyin'Bird* bootleg.

Fans of **Jefferson Airplane** are strongly recommended to subscribe to the 'fanzine' **Holding Together** published by Bill Parry, 89 Glengariff Street, Clubmoor, Liverpool L13 8DW.

In 1999, original bass player Bob Harvey is reported to be releasing a new CD with songs made from 1965 to 1999 with his current band San Francisco Blue.

(Vernon Joynson/Bill Parry/Stephane Rebeschini)

Jefferson Hankerchief

TOP

45:

1. I'm Allergic To Flowers/The Little Matador (Challenge 59371) 1967

Recorded in California this was a one-off venture by a group of Los Angeles session musicians. The 'A' side, which is ladened with references to flower-power mythology, can be heard on *Mindrocker, Vol. 1* and *Pebbles, Vol. 3*. The song was written by Dave Burgess, who'd previously played with The Champs, who'd enjoyed instrumental hits in

the late fifties and early sixties and Keith Colley, who wrote for The Knickerbockers and The Magic Lanterns among others. It relates how the narrator would love to be a hippie but couldn't be 'cos of his allergy to pollen (dig?).

The song travelled well - it was picked up down-under in 1968 by Aussie duo Vicky & Dicky - sniffle along with their version on *No.8 Wire*. You can also find *The Little Matador* on *Sixties Rebellion Vol. 12* (CD).

(Vernon Joynson / Max Waller)



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Jefferson Lee *to* Jesters Of Newport

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Jefferson Lee
- The Jelly Bean Bandits
- Jeremiah
- Jeremy and The Satyrs
- The Jerms
- Jerry and The Others
- Jerry and The Playmates
- Jesse J. and The Bandits
- Jesse, Wolf and Whings
- Glen Jester and The Mersey Men
- The Jesters
- The Jesters
- The Jesters
- The Jesters IV
- Jesters of Newport
- Jesus Generation

Jefferson Lee

TOP

Personnel incl:

- JEFF LEE

45s:

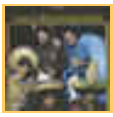
1. Book Of Love/Sorcerella (Original Sound OS-88) 1969
2. Bubblegum Music/Pancake Trees (Original Sound OS-93) 1970

A Californian act which may have just been a solo artist. *Sorcerella* is heavy melodramatic pop with fuzz and psychy guitar-work, whilst *Book Of Love* is a heavy 'psychedelic-soul' take on a Monotones song. The second 45 features catchy pop backed by an airy pop-psych ditty with flute and various effects that doesn't quite come off.

Sorcerella can also be found on *Son Of Gathering Of The Tribe* compilation and on *Turds On A Bum Ride, Vol. 3*.

(Max Waller)

The Jelly Bean Bandits



Personnel:

JOHN (JACK) DOUGHERTY	ld gtr	A
FRED (FABLES) BUCK	bs	A
JOE (LAREDO LONDON) SCALFARI	drms	A
BILLY (BREWSTER) DONALD	vcls	A
MICHAEL (MR ADDAMS) RAAB	keyb'ds	A

ALBUM:

1(A)	THE JELLY BEAN BANDITS	(Mainstream S/6103)	1967

NB: (1) also released in France (Vogue CLVLXMA 224) 1968. (1) has been pirated on CD.

45:

1	Country Woman/Generation	(Mainstream 674)	1967

Hailing from New York State with one of Mainstream's better albums came the **Jelly Bean Bandits**. More punk than psychedelic it includes some searing guitar and good effects. The album contains the classic, *Generation*, which was arguably their finest moment with a bizarre intro about flying saucers giving way to a driving assault on the senses with searing guitar, powerful vocals and sound effects.

Little is known about the band but they managed to score a three-album deal with Mainstream on the basis of three demo tracks. Unbeknown to label boss Bob Shad, these were the only songs the band had written and a week-long marathon song-writing session ensued, before they were whisked into the cavernous Columbia Studio "A" to record the album in a generous twelve hours stretch.

Mainstream pulled the plug before the band could start on their second album, although a demo for one track, *Salesmen* was recorded, and the other material written back in '68 may yet see the light... the band are still in touch are currently recording the second album in the same style & manner as they had intended to do thirty years ago... "look to the skies... the flying saucers will always be there!"

Mike Raab reports: "Initial recording sessions this past February went quite well. Billy, who did half the singing in the group, is still involved with his oldies act, Big Edsel, and so declined participation in the project. We went with the material we could do justice to. First cut is a power riff-rocker *Lover Wrapped In Leather*, which was written back in 1968 about the woman we all lusted for, Diana Rigg (Mrs. Peel of The Avengers). Also a bouncy pop number, *Happiness Is You*. The next leg of the sessions is coming up in October. Scheduled tunes: *Superhog* (about a daytime computer programmer / nightime biker - from 1968), *Salesman* (a 1998 re-make of the 1968 original) and a few others, such as a tongue-in-cheek lookback entitled *Back in '68*."

The 1968 version of *Salesman* has recently arrived on *Psychedelic Crown Jewels Vol.2* - a mighty slab of ravin' freakbeat. Other compilation coverage has also included: *Generation* on *Mayhem And Psychosis, Vol. 1* and *Poor Precious Dreams* on *Turds On A Bum Ride, Vol's 1 & 2* (CD).

For more information check the bands website:- http://www.thebeatmag.com/jellybeanbandits

Jeremiah

45:

1. Goin' Lovin' With You/No Sense Nonsense (Philips 40321) 1965

The flip, a Dylanesque obscurity, can be heard on the *Psychotic Moose and The Soul Searchers* compilation. The record was probably recorded in New York and comes out midway between Mouse and The Traps and Godfrey.

Jeremy and The Satyrs

Personnel:

- WARREN BERNHARDT keyb'ds A
- EDDIE GOMEZ bs A
- ADRIAN GUILLERY gtr A
- DONALD McDONALD drms A
- JEREMY STEIG flute A

ALBUM:

1. (A) JEREMY AND THE SATYRS (Reprise RS 6282) 1968

45:

1. Let's Go To The Movie Show/Lonely Child Of Tears (Reprise 0664) 1968

Fronted by Jeremy Steig, who'd earlier played with Peter Walker, this band's psychedelic rock LP has now become a very minor collectors' item. It was produced by John Court who also worked with Electric Flag and the Butterfield Blues Band.

Jeremy was a cartoon artist like his father William Steig (New Yorker Magazine etc.), whilst Adrian Guillery was studying art in New Paltz / Manhattan.

The band backed Tim Hardin live, and some members did some recording sessions with him.

Donald McDonald later played with Joe Beck and is now dead. Jeremy Steig became a reknowned jazz musician, whilst Warren Bernhardt moved to Woodstock, NY and has continued recording.

(Vernon Joynson / Shelley Davis)

The Jerms

Personnel:

- TOM JACOBY
- LARRY BURTON
- MIKE DOYLE
- GALEN SENOGLES

45s:

1. Love Light/That Word (Casino 1322) 196?
2. Good Feelin'Yea/Bald Headed Woman (PS) (Jerms Inc. 2079) 1966
3. Since You Went Away/That's All She Wrote (PS) (Del Mar 4) 196?
4. Not At All/Who's (Shana 7195) 1968 -
5. Green Door/I'm A Teardrop (Hon. Brigade 1) 1969 129
6. Nobody/Baby, Baby, Love (Hon. Brigade 4) 1969 -
7. Nobody/Baby, Baby, Love (PS) (Exit 2541) 1969

NB: (7) was a Spanish Release.

From Topeka in Eastern Kansas, this outfit had a prolific output of variable releases. Among the quartet's best was *Since You Went Away*. It's rumoured that their manager, who owned the name, had two or three group's playing as 'The Jerms' in different parts of the State. In their later days they included a female singer known as Angel. The Shana 45 was produced by the West Coast Pop Art Experimental Band's Shaun Harris, but the garage had been left far behind by then.

Compilation coverage has included: *Since You Went Away* on *Monsters Of The Midwest, Vol. 3*; *Bald Headed Woman* on *Magic Carpet Ride* and *Gamma Knee Kappa*; and *Love Light* on *Monsters of The Midwest Vol.IV* and the *Midwest Garage Band Series: Kansas* CD.

(Max Waller)

Jerry and The Others

Personnel:

JERRY BEHRING	bs	A B
ROBERT BUDELINEY	gtr	A B
PAT SMITH	keyb'ds	A B
BILL		A
DANNY		A
RON SKINNER	drums	B

A Dayton, Ohio combo better known as The Others. Their sole gift to posterity under either monicker was the drum-bashin' tambourine-shakin' Diddleyesque pounder *Don't Cry To Me*, peformed by line-up 'A' and composed by guitarist Robert Budeliney. It's one of the best cuts on the LP *WONE, The Dayton Scene* (Prism PR-1966) which showcased the top twelve groups from the WONE-sponsored three-day Daytonian battle of the bands in 1966.

Ron Skinner of The Pictorian Skiffuls joined later. The final Others line-up (B above) changed their name to the Elders in 1970, releasing the *Looking For The Answer* LP and 45 in 1971 on Audio Fidelity.

Thankfully *Don't Cry To Me* is accessible again on *Back From The Grave Vol. 3*, *Echoes In Time Vol. 1* (LP) and *Echoes In Time Vol's 1 & 2* (CD).

(George Gell/Max Waller)

Jerry and The Playmates

TOP

Personnel incl:

1. BOWLING
2. OLIVER
3. SMITH

45:

1. She's The Kind/Want-A-Love You (Alvera M-68) 1966

On a Tulsa, Oklahoma- based label. The flip, a pretty routine garage punker, has resurfaced on *Monsters Of The Midwest, Vol. 2*.

(Max Waller)

Jesse J. and The Bandits

TOP

ALBUM:

1. TOP TEEN HITS '65 (Re-Car 2001) 1965

45:

1. Stomp Your Feet/Honey Love (Re-Car 9003) 1964

Now hard to find, *Stomp Your Feet* is a punker, which is rated highly by some. The work of a Minneapolis- based studio group, the same bunch also put out a 45 as King Krusher and The Turkeynecks, the A-side of which (*King Krusher*) was also featured on the **Jesse J. and The Bandits** album.

They also recorded as The Bandits.

(Max Waller)

Jesse, Wolf and Whings

Personnel:

JESSE NEAL BARISH	lead vcls, gtr, flute, piano	A
KENNY KAUFMANN	bs, vcls	A
KEVIN KELLEY	drms, vcls	A
BILL WOLFF	lead gtrs, vcls	A
(GRANT JOHNSON	organ	A)
(LARRY KNECHTEL	piano	A)

ALBUM:

1(A) JESSE, WOLF AND WHINGS (Shelter) 1972

NB: (1) also released in Holland (Philips 6369 109) 1972.

Jesse, Wolff and Whings was formed by Jesse Barish, a San Francisco singer/songwriter and Bill Wolff, the former Peanut Butter Conspiracy, Sound Machine and Fusion guitarist. Housed in a superb black and white sleeve with a mystic symbol on its front, their only album offered a very consistent choice of songs mixing West Coast guitars with good vocals and occasional flute playing from Barish. Their drummer, Kevin Kelley, had previously been with the Rising Sons and the Byrds and had already teamed up with Kenny Kaufman on a Phil Ochs album, *Gunfight At Carnegie Hall*. The album was recorded in Hollywood and produced by Denny Cordell.

Jesse Barish would later work with Jefferson Starship and also issued two bland solo albums which were produced by Marty Balin.

(Stephane Rebeschini)

Glen Jester and The Mersey Men

45:

1. Hey What You Gonna Do / If I Were King (Maarc 1506) 196?

A joint venture by solo artist **Glen Jester** from Canton, Ohio on the local Maarc (Mills Audio And Recording Company) label. On this 45 he's backed by Salem's Mersey Men, who had two 45s of their own.

(George Gell/Max Waller)

The Jesters

ALBUM:

1. THE JESTERS (Audio House AH 466) 1966

This garage outfit came from Kansas City in Eastern Kansas. Their album is full of covers of classics like *Gloria*, *We've Gotta Get Out Of This Place* and *She's Not There*.

Presumably the 1966 cover of *Gloria*, taken from a test pressing and credited to the **Jesters From Kansas** on the *Midwest Garage Band Series: Kansas* CD, is by the same band.

The Jesters

Personnel:

- JAMES DICKINSON bs A
- TEDDY PAIGE hrmnca A
- JERRY PHILLIPS vcls, gtr A
- EDDIE ROBERTSON drms A
- BILLY WULFERS gtr A

45:

1. Cadillac Man/My Babe (Sun 400) 1966

This Memphis band was an early outing for James Dickinson. The 45 was recorded at Sun Studios in January 1966. The 'A' side has resurfaced on *The Best Of Sun Rockabilly, Vol. 2*, but it's certainly not rockabilly!

The Jesters

45s:

1. I'll Laugh At You/You Can Have Her ('no label') 1965
2. I'll Laugh At You/Just Let Me Love You (Jesters no #) 1965
3. Leave Me Alone/Don't Try To Crawl Back (Sidewalk 910) 1966
4. Hands Of Time/If You Love Her, Tell Her So (Sidewalk 916) 1967
5. Unchain My Heart/Blue Feeling (Qualicon 5003) 1967

From Naples, Florida. This band were picked up by Mike Curb's Sidewalk label, home of all those exploitation movie soundtracks. One of these, the *Freak Out U.S.A.* soundtrack album, features one track by **The Jesters**, *Don't Try To Crawl Back*. Otherwise they remain uncompiled. *Hands Of Time* is an above average organ-punker worth picking up. The non-Sidewalk 45s are very elusive.

Lookout for a CD retrospective sometime in '99 on Gear Fab!

(Max Waller)

The Jesters IV

Personnel:

LINDA CARTER	gtr	A

LOU FACENDA	drms	A
TONY FACENDA	bs	A
ROBIN SIBUCAO	vcls, gtr	A

45s:

1	(Bye Bye Bye Bye) So Long / She Lied (I Know Why)	(Fuller CFP-2684)	May 1966

From Tampa Florida, this band played the Maderia Beach Surfers Club, Big Mooses' Saturday night St. Pete Dances and also the Spot Night Club in Tampa...

Robin Sibucao recalls: "Three of the four members were under fifteen. Instrumentation was bass, drums, two guitars and one singer. Radio station WALT used to have a vote by postcard for your favorite tune.... both tracks were selected at the time The Tropics and Roving Flames had records out."

"*Bye Bye So Long* was an uptempo tune, two verses and chorus with a guitar solo (clean - no fuzz tone) verse and out. Recorded in the basic 60's style with one microphone over the drums and vocals recorded at the same time as the music. It hits with all instruments at the beginning and ends sort of like the Zombies song *Tell Her No*. I was about 12 years old so my range was high and confused some people, thinking it was a girl singing."

"*She Lied* was a medium tempo tune with a power chord time guitar line that had no distortion or overload sound. The guitar sound was ultra clean with a bunch of reverb (sort of Ventures/Paul Revere and The Raiders tone) and the tune ended with just the electric guitar slowing down the tempo and playing five notes, gradually stalling with a little vibrato bar on the last note ...amazingly the radio stations let the song always play to the end. Some people later said the song reminded them of the feel of The Buckinghams' *Have Mercy On Me*."

She Lied has just been reaired on *Teenage Shutdown Vol.12: (No Tease)*.

(Max Waller / Robin Sibucao)

Jesters of Newport

TOP

45:

1. Stormy/Where Have You Been? (Solo 700) 1964

A four piece from Santa Clara in California. They recorded their 45 in a back room studio of a record store there. The disc is an interesting crossover from surf to garage. Indeed the organist had earlier played in a surf group called The Crygons. *Stormy* has resurfaced on *Back From The Grave, Vol. 5*. Starting out with a crazy organ intro straight out of *Peter And The Wolf*, this is a fine garage cruncher with powerful vocals, interesting surf-influenced guitar and catchy organ and a very distinctive ending.

Jesus Generation

TOP

ALBUM:

1	INSIDE-OUT	(J.G 10685)	c1972 SC

From Houston, Texas, a Christian rock group singing their own material (*These Days*, *Peace*, *Trust*, *Satisfied*, *Rocks Will Cry*) in a mellow psych/pop/rock style. Only 500 copies were pressed.

(Stephane Rebeschini)



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Jet Stream *to* Joint Effort

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Jet Stream
- Tommy Jett
- The Jiants
- Jim and Dale
- Jim and Jean
- Jimmy and The Offbeats
- Joey and The Continentals
- Joey and Time Machine
- John and Gunther
- Jonathan and Charles
- Jonathan and Leigh
- John Bunyan's Progressive Pilgrims
- Johnny and The Hurricanes
- Johnny and The Nite Ryders
- Johnny's Uncalled Four
- Mike Johnson
- Joint Effort
- Joint Effort

The Jet Stream

45:

1 Crazy Me/All's Quiet on West 23rd (Smash) 1968

An obscure rock group.

(Stephane Rebeschini)

Tommy Jett

45:

1. Groovy Little Trip/Send Me Some Lovin' (Jox 060) 1967

This guy who worked out of San Antonio, accidentally ingested too much nutmeg one day and wrote the lyrics to *Groovy Little Trip* as an ode to the 'Psychedelic Sensation' that he experienced. Musically the result starts off sounding like any other garage punk moan but towards the end is engulfed in a haze of fuzz guitar. Check it out for yourself on *The Psychedelic Experience, Vol. 1* (CD), *Flashback, Vol. 5* or *Highs In The Mid-Slxties, Vol. 12: Texas, Part Two*.

The Jiants

TOP

45:

1. Tornado/She's My Woman (Claudra CL-1 12) 196?

Hailed from Marion, Indiana. *Tornado* has since resurfaced on *The Madness Invasion, Vol. 3*, and both sides feature on a cassette-only comp *Indiana Rocks!* (Roundtuit, 1991).

Jim and Dale

TOP

Personnel:

- JIM CARTER A
- DALE JARRED A

ALBUM:

1. (A) 86% OF US (United Artists UAS 6706) 1968

45s:

1. Livin' On Love/Sounds Of The City (Roulette 4755) 1967
2. Richard Cory/Once Again (United Artists 50527) 1969
3. Past The State Of Mind/Serena (United Artists 50569) 1969

An album with lots of orchestrated, at times almost baroque, arrangements. Almost all the tracks are of a good standard with *Past The State Of Mind* and a cover of Paul Simon's *Richard Cory* among the highlights. The duo hailed from Philadelphia, Pennsylvania. Their first 45 was a reasonable folk-pop effort.

Jim and Jean

TOP

Personnel:

STEVE BOOKER	drms	A
HARVEY BROOKS	bs	A
BOBBY GREGG	drms	A
JIM GLOVER	vcls, gtr	A B
JEAN GLOVER	vcls	A B

PAUL HARRIS	keyb'ds, vibes	A
AL KOOPER	gtr, harpsichord	A
JOE MICHAELS	drms	A
BOB ROSE	gtr	A
TED SOMMERS	perc	A
BOB SYLVESTER	cello	A
LANCE WAKELY	gtr	A

ALBUM:

1	CHANGES	(Verve Folkways FTS-3001)	1966
2	PEOPLE WORLD	(Verve Forecast FTS-3015)	1967

EP:

1	Changes/About My Love/Loneliness/Strangers In A Strange Land	(Verve 519 901)	1967

NB: (1) French release with picture sleeve.

45s:

1	Stalemate / What's That Got to Do With Me	(Verve Forecast KF-5035)	1966
2	People World / Time Goes Backward	(Verve Forecast KF-5073)	1967

Friends of Phil Ochs, who wrote the funny and clever liner notes and offered them four songs, **Jim and Jean** recorded their fine debut folk/rock album in 1966. They were helped by several of the musicians who played with Bob Dylan on *Highway 61 Revisited*: Al Kooper, Harvey Brooks and Bobby Gregg. The influence of Dylan can also be heard on their cover of his *Lay Down Your Weary Tune* and the album also contains three covers of David Blue: *Grand Hotel*, *About My Love* and *Strangers In A Strange Land*. Nothing exceptional but a pleasant album nonetheless.

Lance Wakely would later move to California and play with Brewer and Shipley before forming Joyous Noise.

The second album is presumately in the same style.

(Stephane Rebeschini)

Jimmy and The Offbeats

Personnel:

- JIMMY BANKHEAD vcls,gtr
- BILL POWELL keyb'ds
- DONNY SHORT gtr

45:

1. Stronger Than Dirt/I Ain't No Miracle Worker (Bofuz BF 1113) 1966

This Baton Rouge, Louisiana band took a commercial for Ajax Laundry Detergent and turned it into a punk single, with a cool cover of The Brogues' *Miracle Worker* on the flip. When John Haas was recruited from The Barracudas they renamed themselves **John Eric & The Isosceles Popsicles** and recorded *I'm Not Nice* on the USA label.

Both sides of **The Offbeats** 45 can also be heard on *Highs In The Mid-Sixties, Vol. 22: The South, Part 2* and you'll also tind the flip on *Get Primitive (The Best Of Pebbles) Vol. 1*, *Louisiana Punk Groups, Vol. 1* and *Sixties Archives, Vol. 3* (CD).

(Max Waller)

Joey and The Continentals

TOP

45s:

1. Lynda/WilI Love Ever Come My Way? (Komet 1001) 196?
2. Sad Girl/Baby (Laurie 3294) 1965
3. She Rides With Me/Rudy Vadoo (Claridge 304) 1965

You'll also find *Baby* on the *Pride Of Cleveland Past* compilation which places them as a Cleveland, Ohio band. The 3rd 45 was later reissued on Claridge 312 but shown as by "The GTO's".

Joey and Time Machine

TOP

Personnel incl:

- JOEY WELZ

45:

1. Caught By Love/Big City (Rabbit RR 1001) 1991

A 1991 limited-edition of 300 consisting of unreleased sixties tracks from a Pennsylvania outfit, featuring Joey Welz. Both tracks are excellent low-key moody garage, with psychedelic intrusions in *Big City*.

(Max Waller)

John and Gunther

TOP

45:

1. Hey, Hey, Babe / That Was Yesterday (Counterpart C-2585/6) 1967

A Peter and Gordon-style folk-beat duo from Cincinnati who also released an unaccompanied folk 45 as The Minutemen.

(George Gell/Max Waller)

Jonathan and Charles

Personnel:
JOHN GUEST A

ALBUM:

1	ANOTHER WEEK TO GO	(IVR - Inner Varsity)	1967 SC

One of the first Catholic folk and folk/rock groups, with an organ, vocal harmonies a la Simon and Garfunkel and the track *Why?*. Their record is beginning to attract attention amongst some collectors.

(Stephane Rebeschini)

Jonathan and Leigh

ALBUM:

1	THIRD AND MAIN	(Vanguard)	1967

An obscure male/female folk-rock duo.

(Stephane Rebeschini)

John Bunyan's Progressive Pilgrims

ALBUM:

1	APRICOT BRANDY AND ALBATROSS	(Alshire S-5154)	1969

Subtitled "The Sound That Sent The Pilgrims On A Trip", this exploito album contains the following tracks: *Albatross*, *Apricot Brandy*, *Sabre Dance*, *Mozart's Dilemma*, *Spaced Out*, *Hot Shot*, *Summertime Blues*, *Winter Draws On*, *Song Without Words* and *Pecadillo*.

(Stephane Rebeschini)

Johnny and The Hurricanes

Personnel incl:

- JOHNNY PARIS vcls,sax A B
- PAUL TESLUK keyb'ds AB
- DAVE YOURKO gtr AB
- LIONEL 'BUTCH' MATTICE bass AB
- DON STACZEK drms A
- BILL 'LITTLE BO' STAVICH drms B

ALBUM:
(Selected)

1. LIVE AT THE STAR CLUB (Atila 1030) 1965

45s:
(1964 onwards)

1. Saga Of The Beatles / Rene (Jeff 211) 1964
2. Saga Of The Beatles / Rene (Atila 211) 1964
3. I Love You / Judy's Moody (Atila 214) c1965
4. Wisdom's 5th Take / Because I Love Her (Atila 215) 1966
5. The Psychedelic Worm / Red River Rock (Atila 216) 1967
6. What You Know About Love / Yes It's You (Atila 221) 196?

A surprising entry perhaps. This well-known Toledo, Ohio group were a classy instrumental-rock'n'roll-dance band that hit big in the early '60s on both sides of the Atlantic with *Crossfire*, *Red River Rock*, *Reveille Rock* and *Rocking Goose* (a No.1 in the UK). Constantly touring and with only Johnny Paris surviving line-up changes into the Beatles era (the early personnel is shown above) their recorded music was pumped out even whilst they were on the road by session musicians - a fairly common practice of the times.

They released a total of five albums and over thirty 45s and EPs but the selective discography should be of interest here, with some of the later 45s being released as by **The Hurricanes**. George Gell has drawn attention to this period where "they did make the stylistic transition to a garage-pop sound and all their mid-60s records are worth having". He points out that the 'Live' LP isn't live but "features a solid garage sound of mostly hits of the day".

Wisdom's 5th Take (as by **The Hurricanes**) can be heard on *Garage Punk Unknowns Vol. 6* to confirm this. 1959's *Reveille Rock* was included on the K-Tels *Juke Box Jive*, a '70s double LP collection of 50s-60s party/pop classics.

(Max Waller/George Gell).

Johnny and The Nite Ryders

TOP

45:

1. I Had A Girl/She's Gone (Perfection 558) 1966

From Smyrna, Georgia. You'll also find *I Had A Girl* on *Hipsville 29B.C.* and *She's Gone* on the excellent 'desperate garage punker' comp *I Can Hear Raindrops*.

(Max Waller)

Johnnys Uncalled Four

45s:

1. Shortnin' Bread / Day Dream (Wam 4001)1964
2. Please Say / Every Time I Close My Eyes (Magic 1000)1966

From Columbiana, Ohio and sometimes known as **Johnny and The Uncalled Four**. Their version of *Shortnin' Bread* is to be found on the frat-garage comp *Ho-Dad Hootenanny*, whilst *Please Say*, a decent garage effort, is on *Sixties Rebellion Vol. 14*.

(George Gell/Max Waller)

Mike Johnson

ALBUM:

1. LORD DOCTOR (Freedom Light) 1970/1 R1

You may recognize this guy as an ex-Exkursion member - he played (and plays) lead guitar. The above album continues in that vein - nice countryish at times, guitar-based psych. Highlights include *Cause And Effect* and *Pride*. The cover is a simple picture of Mike appearing very introspective.

Joint Effort

45:

1. Theme From An Imaginary Western/Country (Deck 1004) 1968

Hailed from McAllen, Texas in the late sixties. The flip to their 45 is a really nice laid back song with strong vocals - you can also find it on *Punk Ballads From The Sixties* and *Sixties Archives, Vol. 5* (CD).

Joint Effort

Personnel:

DAVE CALLENS	gtr, vcls	A B
JEFF SALISBURG	drms	A
ED VILLAREAL	gtr, vcls	A B
TOMMY JACOBSON	drms	B
CLYDE KAYE	bs	B
WANDA WATKINS	vcls	B

45s:

1	The Children/The Third Eye	(JE-1)	1967
2	The Square/Mary On A Go Round/	(SpinIt 127)	Dec 1967
3	Loving You Could Be Magic/Coming Home To You Baby	(Ruby-Doo 10)	1968

Originally from Texas, but unconnected to The Joint Effort from McAllen, this bunch relocated to Los Angeles in 1967. They were picked up by Sunset Strip entrepreneur Bud Mathis. He added more members to the original trio, including vocalist/dancer Wanda Watkins from his previous proteges Garnerfield Saniatium (who became The Brain Train and finally Clear Light).

His contacts landed **The Joint Effort** a residency at Gazzarri's on The Strip in the summer of '67 and they released their debut to promote this. I wish I'd been there - *The Children* is breezy California psych-pop whilst *Third Eye* is glorious folk-raga-psych with an unusual solo of one long feedback sustain. A rare and highly recommended 45.

The follow-up 45s moved into Association harmony-pop and flower-pop territory, with occasional use of brass.

Check out *The Third Eye* on *Psychedelic Crown Jewels Vol. 2*.

In 2000, a retrospective of Bud Mathis acts appeared. *Take The Brain Train To The Third Eye* (Bacchus Archives BA 1147) re-airs *The Third Eye*, *The Children* and *Mary On A Go Round*. It also features two unreleased tracks - *Broken Glass* and *Tomorrow's Yesterdays* - where **The Joint Effort** provide backing for Wolfgang (Dios). He was a songwriter signed by Mathis and is best remembered for writing *Black Roses*, recorded by The Brain Train / Clear Light.

(Max Waller)



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The Jokers Wild *to* The Juveniles

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Jokers Wild
- Jolliver Arkansaw
- The Jolly Beggars
- The Jolly Green Giants
- Jon and Robin
- Josefus
- Joseph
- Ernie Joseph
- Joshua
- Joshua Dyke
- Joshua Fox
- The Journey Back
- The Journey Men
- Joyfull Noise
- Joyous Noise (Musical Ensemble)
- Joyride
- The Joys of Life
- Judge 'N' Jury
- The Ju-Ju's
- Jimmy Jukebox
- Juletta's Valiants
- Julius Victor
- Jungle
- Roy Junior
- Just Luv
- Just Too Much
- Just Us
- The Juveniles

The Jokers Wild

TOP

Personnel incl:

- PETE HUBER

- DENNY JOHNSON bs
- LONNIE KNIGHT

45s:

1. All I See Is You/I Just Can't Explain It (Metrobeat 4451) 1968
2. Sunshine/Because I'm Free (Peak 4456) 1968
3. Tomorrow/Peace Man (Peak 4459) 1968

One of the better late sixties Minneapolis bands whose 45s are worth seeking. They split in 1970 and Johnson went on to record a solo pop 45 and Knight two solo LPs *Family In The Wind* (Flashlight/Symposium) 1974 and *Song For A City Mouse* (Flashlight/Symposium) 1975. They started out as a six-piece but ended up as a trio for their final recordings. They were clearly an experimental outfit. The best source for their music is *The Best Of Metrobeat* compilation which includes the psychedelic *All I See Is You*, *I Just Can't Explain It*, *Because I'm Free*, *Sunshine* and, perhaps best of all, a previously unreleased cut, *All The World's A Copper Penny*.

Lonnie Knight went on to play with various groups including the Hoopsnakes, and is curently performing with Lonnie Knight and Big Shoes. For more information check: http://www.lonnieknight.com site.

Jolliver Arkansaw

TOP

Personnel incl:

FELIX PAPPALARDI	bs	A
LESLIE WEST	gtr, vcls	A

ALBUM:

1(A)	HOME	(Bell 6019)	1969

An little known group with Pappalardi and Leslie West before they formed Mountain.

(Stephane Rebeschini)

The Jolly Beggars

TOP

45:

1. Last Step Of Doom/? (Pamela Rose) 196?

A mystery disc which appeared on a Florida label but is also reputed to have got an airing on the Roxbury, Massachusetts-based Step label with the artistes credited as The Rogues Of Roxbury. Eitherway *Last Step Of Doom* is asuperb driving punker, well worth checking out on *Pebbles, Vol. 21*.

The Jolly Green Giants

TOP

45:

1. Caught You Red Handed/Busy Body (Redcoat 101) 1966

A Northwest band and clearly one influenced by The Kingsmen taking their name from their classic Top Ten hit. Both sides of the 45 were in a raucous dance style. The 'A' side can aIso be heard on both *Vile Vinyl, Vol. 1* and *Boulders, Vol.1*, whilst the fIip on *Highs In The Mid-Sixties, Vol. 7- The Northwest*.

(Max Waller)

Jon and Robin

Personnel:

JOHN "JON" ABDNOR	vcls, gtr	A
JAVONNE "ROBIN" BRAGA	vcls	A

ALBUMS:

1(A)	THE SOUL OF A BOY AND A GIRL	(Abnak ABST-2068)	1967
2(B)	ELASTIC EVENT	(Abnak ABST-2070)	1967

A Dallas pop/rock duo, primarily of interest because three memebers of the Five Americans (Jim Grant, John Durnill and Jimmy Wright), along with Bobby Rambo and Jim Glaves (from a group called The Crowd) were the backing musicians on their album *Elastic Event*. The album contains cover versions of Mouse and The Traps' *Like I Know You Do*, The Yardbirds' *Grizzly Bear*, and other interesting tracks are *Doctor Jon* and *You Got Style*.

There's also an earlier album (without The Five Americans members) by **Jon and Robin**, *The Soul Of A Boy And A Girl*. This contains many pop and soul hits cover versions (like *In The Midnight Hour* and *Hold On, I'm Coming*) but includes at least one good garagey track, *Love Me Baby*, with a *Gloria*-like guitar chord sequence and swirling organ.

Jimmy Wright, The Five Americans drummer went on to marry Javonne Braga aka "Robin" in the '70s after **Jon and Robin** and The Five Americans had broken up.

Jon's real name was John Abdnor Junior and his father John Abdnor Senior formed the record label Abnak. He went solo in 1969 as John Howard Abdnor and released one album *Intro To Change*.

(Vernon Joynson / Max Waller / Tom Truszkowski / Stephane Rebeschini... and a couple of other people Ivor's missed!)

Josefus






Personnel:

PETE BAILEY	vcls, harp	A
DAVE MITCHELL	gtr	A
DOUG TULL	drms	A
RAY TURNER	bs	A

ALBUMS:

1(A)	DEAD MAN	(Hookah 330)	1970
2(A)	JOSEFUS	(Mainstream 6127)	1970

3(A)	GET OFF MY CASE	(Epilogue EP 1002)	199?

NB. (1) reissued by Eva (12010) 1983. (1) also reissued on vinyl (Texman Tex 1001) and on CD (Sundazed) with bonus tracks. (2) had a pirate repress circa 1986/87. (1) and (2) have been reissued on CD by TRC. (3) contains the pre-*Dead Man* recordings, plus a lengthier *Dead Man, Crazy Man* and *Situation*.

45s:

1	Crazy Man/Country Boy	(Dandelion)	1970
2	Jimmy, Jimmy/Sefus Blues	(Mainstream 725)	1970

NB: There are also two later 45s: *Hard Luck/On Account Of You* (Hookah 78009) 1979 and *Let Me Move You/Big Time Loser* (Hookah 78010) 1979.

Emerging from the ashes of a band called United Gas in Houston, **Josefus** formed in September 1969. A couple of months later they attracted the attention of record producer Jim Musil, who invited them to Phoenix in Arizona to record under the name Come. However the deal he was negotiating with Straight Records did not materialise and the sessions remained unreleased until the *Get Off My Case* retrospective.

The band reverted back to the name **Josefus** and returned to Houston. They went back to Phoenix, however, to record their 'first' album, *Dead Man*, which was recorded in just eight hours and mixed the next day. Comprising largely of originals it was probably their best work. It sold well in Texas and the highlight was the 17.5 minute title track. Two tracks from the album *Crazy Man/Country Boy* were also issued on as a single.

Indeed the *Dead Man* release attracted the attention of Mainstream who signed them on a one album contract. The result was recorded at the Criteria Studios in Miami and produced by Bob Shad. This was in the same hard rock vein as their first effort but less imaginative and when neither the album or the 45 taken from it made any impression they split in December 1970.

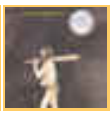
Pete Bailey and Ray Turner went on to play in a 1971 combo Stone Axe, together with guitarist Mike 'Wolf' Long and drummer Jerry Ontiverez. They had one 45, *Snakebite* on Rampart in the same year. Doug Tull later played for an outfit called Christopher and Pete and Dave Mitchell were involved in an EP by Guitar Orchestra issued on Home Cooking Records in 1976.

In July 1978 Pete Bailey and Dave Mitchell reformed the band with a new line-up. This was short-lived but did make the two 1979 45s listed.

In the nineties *Get Off My Case* appeared, which contains their first efforts recorded in December 1969 prior to *Dead Man*. It also has some different versions of songs that appeared on their first official album, including a lengthier version of *Dead Man, Crazy Man* and *Situation*. The release was accompanied by a booklet of the band's story.

You'll find *Dead Man* on the *Gathering Of The Tribe* compilation.

Joseph



TOP

Personnel incl:

- JOSEPH LONGERIA gtr, vcls A

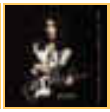
ALBUM:

1. (A) STONED AGE MAN (Scepter SPS 574) 1970 R1

NB: (1) also released on Scepter in France. The U.S. release also lists a mono version on the cover (SRM 574), but this is unlikely to exist. Also reissued on CD.

Wild album of heavy guitar blues - rock by this Tennessee guitarist. *Cold Biscuits And Fish Heads, I Ain't Fattenin' No More Frogs For Snakes*, etc.; crazy stuff! No other musicians are credited on the album. (Clark Faville)

Ernie Joseph



Personnel:

CORY COLT	vcls, gtr, keyb'ds	A
BRIAN FAITH	vcls, bs, drums	A
ERNIE JOSEPH	vcl, ld gtr	A
GARY MUNFORD	vcls	A

ALBUM:

1 (A)	AN ALL AMERICAN EMPEROR	(All American AA-5783-LPD)	197?

Ernie Joseph was a local hero on the Santa Barbara scene - as Ernie Orosco he fronted several outfits in the '60s including Ernie and The Emperors, Ernie's Funnys, Giant Crab and Big Brother. The content of this solo venture by the Big Brother mainman is not what one might expect from his group's style and indeed the axeman poses on the cover. Perhaps in an attempt to appeal to a more mainstream audience it is big production pop-rock of mainly Scott English (co-)compositions, often with beefy orchestration. **Ernie** was nothing if not adaptable and possesses a fine voice but don't be suckered by any garage or psych tags attached to this. It's more likely to appeal to fans of the Association - Cleo being one track that immediately brings that comparison to mind.

Cory Colt was also a member of Big Brother whilst Gary Munford was with label-mates Indescribably Delicious.

(Max Waller/Alec Palao)

Joshua

Personnel:

- QUINCY ROGERS A
- SHELBY ROGERS A
- TONY SENA A

ALBUM:

1. (A) GOD SPOKE... AND SAID, "LEAD MY PEOPLE" (Impact R 3228) 1973 R3

NB: Also released in the U.K. (Key KL 014) 1973 R4.

From the Southwestern U.S., this religious hard rock band's rare album also got a release in the U.K. on Key. For no particular reason, this is valued at R4. There are two U.S. pressings in existence; the original is black, the second has a red label. Tony Sena penned almost all of the material on their album, although three cuts: *New Life*, *Caterpillar* and *Free Me* were co-written with other band members. We're talking melodic rock with crisp guitar work and quite poignant lyrics here, but the stand out track is the only non-original, *I Wish We'd All Been Ready*, a pleasant vocal harmony number. (Clark Faville / Vernon Joynson)

Joshua Dyke

Personnel:

RON CLARK	ld vcls	A
BUDDY DEHART	bs	A
JOHN MARRIOTT	gtr, hrmnca	A
GERALD PATTON	drms	A
JOHN TSOTSOS	ld gtr	A

45:

1(A)	Cheating / Confessin' The Blues	(Paris Tower PT-101)	1967

Formed by students at St.Petersburg Jr. College in Florida in 1966. Initially covering their favourite bands like the Rolling Stones, their immediate popularity led to a 45 on Paris Tower in 1967.

A menacing fuzzed-up cover of the Animals' *Cheating*, re-aired on Psychedelic States: Florida Vol. 1, is backed by a blues standard also covered by the Stones.

Military call-ups and career choices splintered the group but they reunited 30 years later in Clearwater to record a CD.

(Max Waller/Jeff Lemlich/Roger Maglio)

Joshua Fox

Personnel:

- MIKE BOTTS drms A
- JOE LA MANNO bs A
- TOM MENEFEE gtr A
- LARRY HANSEN gtr A

ALBUM:

1. JOSHUA FOX (Tetragrammaton 125) 1968

45s:

1. Moontime Bore/Goin'Down For Big Numbers (Tetragrammaton 1527) 1968
2. It's Just Meant To Be You/Don't Tell Me A Story (Tetragrammaton 1532) 1968

A hippie outfit from Los Angeles whose late sixties psychedelic folk album is now a very minor collectors item. Botts and La Manno were both top LA session men and Botts was later in Bread and Linda Ronstadt's roadband.

The Journey Back

Personnel:

BILL BROWN	gtr, organ	A
LARRY BURNELL	bs	A
STANLEY BURNELL	drms	A
MICHAEL GENTILLINI	ld gtr	A
BOBBY SUTTON	vcls	A

45:

1	Runaway Baby / Synthetic People	(Nottingham Disc Co. 849)	1968

Before the advent of the Beatles, the Burnell brothers were playing instrumentals with The Live Wires in their hometown of Plymouth, Va.. Nothing was released but they also kept recordings on reel-to-reel, travelling widely to tape other local acts. One such trip into North Carolina was to capture the Creations just as that band was ending.

In 1967 they formed **The Journey Back** with Bill Brown and Bobby Sutton from the Creations. The following year they released their sole 45 (500 copies), both sides of which grace *Aliens, Psychos And Wild Things* (CD). *Runaway Baby*, also on *Sixties Rebellion Vol. 3*, is a slow-burner with fiendish fuzz and powerful vocals ala Eric Burdon. *Synthetic People*, also on *A Fistfull Of Fuzz*, is mighty fuzz-rock with a Cream-y riff and a nod in the direction of Blue Cheer.

Come the new millennium and the Burnell brothers are still playing together in a band called... **The Journey Back**.

(Brent Hosier/Dr.Simon Trent D.S.U./Max Waller)

The Journey Men

TOP

45:

1. She's Sorry/Short And Sweet (Boss 008) 196?

The *Pebbles Box* and *Acid Dreams Epitaph* CD includes *She's Sorry* by this Tampa, Florida band.

Joyfull Noise

TOP

Personnel:

DAVID W. HANNI	gtr	A
WOLCOTT E. PUGH	piano	A
DAVID M.ROWE	bs	A
JOHN C.ROWE	gtr	A
ERIC C. VON AMMON	drms	A

ALBUM:

1(A)	JOYFULL NOISE	(RCA VICTOR LSP-3963)	1968

45s:

1	Animals, Flowers And Children / What, Me Worry	(RCA Victor 47-9516)	1968

Orchestrated, sometimes brassy, pop-cum-softrock from a Northeastern quintet which strays occasionally into novelty territory. A charming but patchy collection for fans of pop, rather than garage or psych (despite sometimes being

labelled 'psych' by dealers). (Max Waller)

Joyous Noise (Musical Ensemble)

TOP

Personnel:

DENNIS DRAGON	drms	A B
MARC McCLURE	vcls, gtr, keyb'ds	A B
LEE MONTGOMERY	vcls	A B
(RICARDO RINCON	congas, perc	A)
HAPPY SMITH	bs	A B
LANCE WAKELY	vcls, gtr	A B
(RON ELLIOTT	piano, ondioline	B)
(JIM HORN	horns	B)
(MIKE RUBINI	piano	B)

ALBUMS:

1(A)	JOYOUS NOISE	(Capitol SMAS 844)	1971
2(B)	WANDERINGMAN	(Capitol ST-11018)	1972

Californian country-rockers who appear here due to the involvement of musical maestro Ron Elliott for all you Beau Brummels fans. McClure was previously in Levitt and McClure and played with Dennis Dragon in Ron Elliott's *Candlestickmaker* album. Their first LP was produced by John Palladino and recorded in September 1971. All the tracks were written by McClure, Wakely or Montgomery, except *Question Of Direction* composed by Ron Elliott and Gary Downey and a cover of Hoyt Axton's *Never Been To Spain*. Recorded in January 1972, their second album was coproduced by Palladino, Gary Downey and Elliott who wrote the side-long (17' 23") *Wanderingman*, a melodramatic three-part suite of moods, atmosphere and magnificence. The five other tracks were written by the group. It should appeal to those who prize the later Beau Brummels albums but is definitely not for garage or psych heads.

Marc McClure then recorded a good solo album *Songs For Old Ladies and Babies* (Capitol ST 11113) 1972 with Ron Elliott (who provided five songs), Dennis Dragon, Dan Levitt and Chris Darrow. He also worked with Pamela Polland (of Gentle Soul) for her 1972 LP on CBS. Dennis Dragon went on to do surf music, producing surf movies soundtracks, recording with "The Farm" and Corky Carroll. In the '80s he was the co-leader of the Surf Punks.

(Max Waller/Stephane Rebeschini)

Joyride

TOP

See Friendsound.

The Joys of Life

TOP

45:

1. Descent/Good Times Are Over (Columbia 44188) 1967

Originally from Indiana, this outfit moved to Chicago and played a paisley-styled garage rock with lots of fuzz guitar.

The above 45 is thought to be their sole stab for stardom and *Descent*, which can now be heard on *Chosen Few, Vol. 2* and *Acid Trip From The Psychedelic Sixties*, their psychedelic backing comes with a raving vocal and catchy organ.

A possible second 45 by this group, or another outfit with the same-name outfit is: - Everybody Wants To Fall In Love / Yesterday..(part-title) (Tomorrow 241) 196? Can anyone confirm details?

Judge 'N' Jury

TOP

45:

1. Roaches/Try Me (Verve 10486) 1967

This seems to have been a one off on Verve. You can check out the'A" side on *Garage Punk Unknowns, Vol. 6.*

The Ju-Ju's

TOP

Personnel:

MAX COLLEY		A
BILL GORSKY		A
RAY HUMMELL III	vcls	A
ROD SHEPPARD		A
RICK STEVENS	gtr	A

45s:

1	You Treat Me Bad/Hey Little Girl	(Fenton 1004)	1966
2	Do You Understand Me?/I'm Really Sorry (PS)	(United 121570)	1966

From Grand Rapids, Michigan, this band's vocalist sounded very like David Surkamp (of Pavlov's Dog) although it was one Ray Hummell Ill, on the Fenton 45. Ray Hummel Ill also issued a solo 45 *Fine Day/Gentle Rain* on Fenton. Hummel left the group after the first 45 to form The Traffic Jams. They started out as a five piece, though, and the second 45 suffered rather for Hummel's departure. Whilst with Fenton they recorded material for an album which remained unreleased, although a limited edition cassette was in circulation a few years back.

Rick Stevens had earlier played with The Paeans, who apparently recorded an unreleased 45 for Fenton.

A number of their tracks have appeared on compilations, including: *Do You Understand Me?* on *Back From The Grave, Vol. 1*; *You Treat Me Bad* on *Pebbles Vol. 1* (CD), *The Essential Pebbles Collection, Vol. 1* (CD) and *Best Of Michigan Rock Groups Vol. 1* (Cass); *Hey Little Girl* on *Pebbles, Vol. 8* and *I'm Really Sorry* on *Highs In The Mid-Sixties, Vol. 19, Psychedelic Unknowns, Vol. 8* and *Let 'Em Have It, Vol. 1* (CD).

Jimmy Jukebox

TOP

45:

1	Motor Boat/25 Hours A Day	(Chattahoochee CH8)	196?

Another production of Kim Fowley (who also sings) and Michael Lloyd : classic and efficient "Fowley pop". According

to the labels, the 'A' side was recorded in American Colony, Venus and the flip in Denny's Parking Lot!

(Stephane Rebeschini)

Juletta's Valiants

Personnel:

DANNY	A
JOE	A
JULETTA	A
STEVE	A

A Dayton, Ohio band whose only recorded legacy appears to be an earnest folk-rock rendition of John Stewart's *Love Me Not Tomorrow*. This appears on *WONE, The Dayton Scene* (Prism PR-1966), a souvenir album of the 1966 WONE-sponsored three-day battle of the bands which features one cut each from the top twelve Daytonian acts.

(Max Waller/George Gell)

Julius Victor

Personnel:

LAWRENCE "ZEA" ENGSTROM	drms	A
JIM CUTSINGER	bs	A
KIMBALL LEE	organ, piano, vcls	A
MARK SCHNEIDER	gtr	A

ALBUM:

1(A)	FROM THE NEST	(AJP LPS-5160)	1970

Probably from New York, this short-lived outfit was obviously influenced by Iron Butterfly. Their album is features prominent organ and all their material was original and penned by Lawrence Egstrom (sometimes with the help of Kimball Lee). *From The Nest* is now rare and sought after by some collectors.

(Stephane Rebeschini)

Jungle



ALBUM:

1. JUNGLE (No label CD 3027) 1969 R6

NB: (1) reissued in Germany (Little Indians #8) 1997, in blue velveteen cover with silver foil embossed print. Also on CD.

Nothing is known about this excellent late sixties album's makers. A reissue is now available, so you can hear how good it is for yourself! *Early Morning Rising*, *Slave Ship*, *House Of Rooms* and *Gray Picnic* are all loaded with nice guitar

and organ, even frantic (if somewhat inept) drumming on occasion. The tracks have an atmospheric, open quality and the recording is superb. This is a lost gem. The reissue has a deluxe embossed cover. It was originally issued in a plain sleeve.

One cut, *Slave Ship* has also resurfaced on *Love Peace & Poetry Vol. 1*. (Clark Faville)

Roy Junior

TOP

45:

1	Victim Of Circumstances/Looks Like The Sun Ain't Gonna Shine	(Hickory 1425)	1966

Junior hailed from Austin in Texas. He was also connected to fellow Texans The Sparkles and reputedly wrote *No Friend Of Mine* although the group claimed authorship of the song. You can check out the 'A' side of this 45 on *Back From The Grave, Vol. 2* and the flip is on *Every Groovy Day*.

Just Luv

TOP

45:

1. Valley Of Hate/Good Good Lovin' (M-S 216) 1966

A Detroit, Michigan high school band, they combine folk and punk influences quite successfully on *Valley Of Hate*, which has now resurfaced on *Pebbles, Vol. 16* and Eva's *Punk Ballads Sampler*.

It has also been suggested they may have been from New England, but this is now known to be incorrect. (Max Waller/George Gell)

Just Too Much

TOP

45:

1. She Gives Me Time/I Can Only Give You Everything (M-Gee) 1966

This band hailed from Los Angeles. *She Gives Me Time* has resurfaced on *Back From The Grave, Vol. 8*.

Just Us

TOP

ALBUM:

1	JUST A THOUGHT	(Private Pressing)	1973?

A "real people" acid folk group, sometimes compared to Bobby Brown, with male and female vocals. The album came housed in a color hand-drawn cover with an insert.

(Stephane Rebeschini)

The Juveniles

ALBUM:

1. BO DIDDLY (Piccadilly PIC-3371) 1980

45s:

1. Bo Diddley/Yes, I Believe (Jerden 770) 1965
2. Baby, Baby/I've Searched (Jerden 795) 1966
3. You Gotta Understand/Long Green (Panorama 50) 196?

Originally from Norman in Oklahoma, they recorded some tracks there at the Shore Bird recording studios, before relocating to the Northwest. One of the tracks, *Bo Diddley* has since resurfaced on *Dementation Of Sound*, *History Of Northwest Rock, Vol. 5* and *Wavy Gravy Vol. 2*.

The retrospective album is a collection of 'live' and unreleased recordings in a frantic frat-garage vein with some slower bluesy ballads, together with their superb fuzz-rockin' version of *Bo Diddly*. Raw and vibrant - if this was an original sixties local label or private press it would be in the mega-buck category.

They later became The Express. (Max Waller)

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K.O. Bossy *to* Katmandu

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- K.O. Bossy
- Kack Klick
- Kai Ray and Crew
- Kak
- Kaleidoscope
- Maitreya Kali
- Mickey Kalis and The Bakersfields Blues Band
- Kallabash Corp
- Kama Del Sutra
- The Kan Dells
- Kane's Cousins
- Kangaroo
- Kantones
- The Kards
- Kartune Kapers
- The Kasenetz Katz Singing Orchestral Circus
- Kasnat & Katz Fighter Squadron
- The Kasuals
- Katmandu

K.O. Bossy

ALBUM:

1	K.O. BOSSY	(Toya)	1972

On the same label as Uncle Willard or Morninglory, **K.O. Bossy** were an obscure blues rock group.

(Stephane Rebeschini)

Kack Klick

45:

1. One More Day And One More Night/Lord My Cell Is Cold (House of Guitars H 1001) 1963

Both sides of this obscure 45 figured on *Glimpses, Vol. 4*. This was later the Church Mice, see details under that entry.

Kai-Ray and Crew

Personnel incl:

- KAI-RAY

45s:

1. Jungle Talk/Trashman's Blues (Lodestar 27-61) 1961
2. Living On Borrowed Time/Limbo Limbo (Lodestar 39-61) 1961
3. Limbo Limbo/Sugar Daddy (Lodestar 74-62) 1962
4. I Want Some Of That/Trashman's Blues (Shooting Star 2267) 196?
5. I Want Some Of That/Trashman's Blues (Brite Star KB 2267) c1962

NB: (2) released as **Shane Kai-Ray**.

This Minneapolis, Minnesota act's main significance may be that The Trashmen took their name from the *Trashman's Blues* song. *I Want Some Of That* can also be heard on *Scum Of The Earth, Vol. 2*.

Kak




Personnel:

- DEHNER C PATTEN ld gtr, vcls A
- GARY LEE YODER ld vcls, rhythm gtr, acoustic gtr A
- JOSEPH D DAMRELL bs, gtr, sitar, tambourine A
- CHRISTOPHER A LOCKHEED drms, tabla, harp, vcls, maracas A

ALBUM:

1. (A) KAK (Epic 26429) 1969

NB. (1) reissued by Dino in Germany, and by Epic 1998. Also issued on CD (Epic EK 48534) 199? and Israphon (ISR 008). Better still, *Kak-Ola* (Big Beat CDWIKD 187) 1999, is a twenty track compilation comprising: the original LP, 45 version of Rain, several demos plus 5 Gary Lee Yoder solo tracks including the *Flight From The East* / *Good Time Music* 45.

45s:

1. Everything's Changing (Part 1)/(Part 2) (Epic 10383) 1968
2. I've Got The Time/Disbelievin' (Epic 10446) 1969

This highly talented, underrated band from Sacramento in California produced what is now one of the most sought-after psychedelic albums. Mellow laid-back tracks like *I've Got Time* and *Flowing By* are merged with up-tempo numbers like *Disbelievin'* and *Electric Sailor*. The excellent guitar playing of Patten and Yoder is evident throughout the album. Most tracks, particularly the final one *Lemonaide Kid* had considerable commercial potential and the band was clearly a victim of under-exposure, They disbanded in 1970.

Yoder had earlier managed The Oxford Circle, issued a solo 45 *Good Time Music/Flight From The East* (Epic 10560) in 1970 and then played for a while in Blue Cheer. Patten was also in The Oxford Circle, and Damrell in Group "B".

The Big Beat reissue of the album, with a healthy dollop of bonus tracks, *Kak-Ola* is recommended.

Compilation coverage so far includes: *Trieulogy* on *Endless Journey, Phase 2*; *Lemonaide Kid* and *Electric Sailor* on *Psychedelic Dream*; *Disbelievin'* on *Reverberation IV* (CD) and *Rain*, (the third movement from *Trieulogy*) on *California Halloween*.

Kaleidoscope






Personnel:

- DAVID LINDLEY gtr, fiddle, harp, banjo A B C D
- SOLOMON FELDTHOUSE gtr, caz A B C D
- CHRIS DARROW bs, mandn B
- JOHN VIDICAN drms B
- CHESTER CRILL keyb'ds, vln
- (alias FENRUS EPP) vcls B C D
- STUART BROTMAN bs,vcls c
- PAUL LAGOS drms,vcls c
- JEFF KAPLAN gtr, vcls D
- RON JOHNSON bs D
- JOHN WELSH gtr A
- MARK FEEDMAN hrmnca A

ALBUMS:

1. (B) SIDE TRIPS (Epic 26304) 1967
2. (B) A BEACON FROM MARS (Epic 26333) 1968
3. (C) INCREDIBLE KALEIDOSCOPE (Epic 26467) 1968
4. (D) BERNICE (Epic 26508) 1970
5. (-) LIVE AT THE SHRINE (Boot) 1980s

NB. (1) reissued on CD (Edsel EDCD 531) and (Epic EK 48513). (1) also reissued on vinyl by Epic 1998. (2)-(4) also now available on CD. (3) and (4) are also available on one CD (Head 3697). It should perhaps be noted that (1) was counterfeited early on, perhaps even in the late 1970s. This fake is easy to identify - the back cover on the original pressing is printed in blue, the fake in black. The discs, however, are very convincing. (1) and (2) were both issued in mono as white label promo issues (R1 and R2 respectively). (1) also reissued on vinyl by Edsel in 1988.

45s:

1. Please/Elevator Man (Epic 10117) 1967
2. Why Try?/Little Orphan Nannie (Epic 10219) 1967
3. I Found OuVRampe Rampe (Epic 10239) 1967
4. Nobody (with Johnny'Guitar'Watson & Larry Williams)/Find Yourself Someone To Love (Okeh 730) 1967
5. Hello Trouble/Just A Taste (Epic 10332) 1968
6. Let The Good Love Flow/Lie To Me (Epic 10481) 1969
7. Tempe Arizona/Lie To Me (Epic 10500) 1969
8. Killing Floor/Lie To Me (Epic 10500) 1969

Kaleidoscope's music was so wide-ranging it is difficult to categorise. Not surprisingly therefore, all of their albums have become obscure collectors items. However, compilations of material from their first three albums are now available, and all the original albums have been reissued on CD.

An explanation for the range of this group's music can be found in the backgrounds of its personnel. Lindley, born in LA, had previously played with a number of bands, including The New Christy Minstrels and The Greenwood Singers and had also played banjo for several labels. He formed the group in September 1966. They initially called themselves The Baghdad Blues Band. Feldthouse originated from Ismit in Turkey and played a wide range ot exotic instruments which included the sax bouzoukee, dobro, vina, doumbeg and dulcimer as well as the more mundane 12 string guitar and fiddle. He was responsible for the Eastern influence on tracks like *Egyptian Gardens*, *Why Try* and *Keep Your Mind Open* on their first album. Darrow was born in South Dakota, but raised in Claremont, California. His musical taste encompassed bluegrass, country, blues, jug band, R&B and old time jazz. Percussionist, Vidican, grew up in Hollywood and Epp was from Oklahoma City. Apart from the Eastern-influenced songs, other tracks on their first album included the traditional *Come On In, Oh Death* and the offbeat *Minnie The Moocher*. Another cut *Please* was chosen as the 'A' side for their first single with a non-LP track, *Elevator Man*. a more straight ahead rock track with some superb guitar playing from Lindley, on the flip. The single went nowhere. Next off they tried are mixed version of *Why Try* and a version of *Little Orphan Annie*, written by Darrow and Epp, which later tumed up on the *Bernice* album in a very different form. However, this 45 made no commercial impression either.

A Beacon From Mars contained an incredible 12-minute 'live' version of the psychedelic title track and an 11 minute 'live' version of their Eastern-jam *Taxim*. Indeed, their 'live' performances were quite a show with a belly dancer performing to the latter track and flamenco dancers accompanying their Spanish guitar work. The remainder of the album comprised more traditional country-influenced songs like *Greenwood Sidee*, *Life Will Pass You By*, *Louisiana Man* and the goodtime rag *Baldheaded End Of A Broom*.

By the time of *Incredible Kaleidoscope*, Darrow and Vidican had left. Darrow played fiddle on Morning's second album and went on to record a number of solo albums. He has also had a number of recent releases on the German Taxim label, played for a very short time with *The Nitty Gritty Dirt Band* and also backed Linda Ronstadt. Side 1 opens with the Eastern-influenced *Lie To Me* and the goodtime rag *Let The Good Times Flow*. The bluesy *Temple Arizona* is followed by the country-influenced *Petite Fleut* and *Banjo*. Side 2 contained the group's arrangement of the traditional ballad *Cuckoo* and the 11.30 minute *Seven-Ate Sweet*.

However, *Bernice* was comparatively weak and the group disbanded in 1970. The album was to have included many tracks which were censored by Epic, including three that were removed for taking stands on major political issues of the day, including the Chicago riots.

The group reformed in 1975 for a rather disappointing album *When Scopes Collide*, (Pacific Arts 102) and again in 1995 for the *Greetings From Kartoonistan* album.

Kaleidoscope also recorded a some pre-Epic demos, which were produced by Curt Boettcher and Victoria Winston. Tantalisingly, these have recently resurfaced and the tape log indicates that the sessions included *Down The Line*, an early version of *Egyptian Gardens*, plus a reel apparently containing a number of songs labelled *Irish With Sitars*.

The first three albums are recommended but the originals will be very difficult to obtain at reasonable prices. More accessible are the CD reissues, and four compilations of their material, including: Sony's *Egyptian Candy* (CD), issued by Edsel, *Bacon From Mars* (Edsel XED 11 5), which features some ot their best short compositions, *Rampe Rampe* (Edsel ED 138), which contains most of their longer cuts and 1993's *Blues From Baghdad* CD (Edsel EDCD 375), which basically comprised the earlier vinyl compilation *Bacon From Mars* with four additional tracks:- *Beacon From Mars, Seven Ate Sweet, Greenwood Sidee* and *Rampe Rampe*.

Kaleidoscope's other compilation appearances include:- *Keep Your Mind Open* on *Psychedelic Dream, Brother Mary* and *Mickey's Tune* on the *Zabriskie Point* soundtrack and *Nobody* (with Johnny Guitar Watson and Larry Williams) on *Mindrocker, Vol. 7*. They also have three live tracks:- *Oh Death, Taxim* and *Egyptian Garden* on *California Acid Folk*. Fans of the band will also want to seek ot a free EP which came with 'Ptolemaic Terrascope Magazine No. 12', containing two 1965 acetate tracks by this band - *I'm A Hog For You* and *Little Orphan Annie*.

(Vernon Joynson / Joe Foster)

Maitreya Kali



ALBUMS:

1. APACHE - SOUND TRACK FROM YOSEMITE, DEDICATED TO JIMI HENDRIX (Akashic CF 2777) 1972 R5
2. INCA (United Kingdom Of America) 1972 R5
3. APACHE/INCA () 197? R6

NB: (1) was issued with a booklet. (2) was issued with an insert and poster. (3) was a limited edition package comprising both records (original pressings) in a gatefold cover with the *Apache* front cover on the front of the gatefold, the *Inca* front cover on the rear of the gatefold and the two original back covers on the inner gatefold. The booklet from the *Apache* album and the insert and poster from *Inca* were included in the package. (1), (2) and (3) are credited to Satya Sai Maitreya Kali.

A California artist. The first album (also known as *A Tribute To Jimi Hendrix* and privately reissued some years back in a limited edition of 300) is a folky voyage into psychedelia. This album is very rare and came with suitably pretentious sleeve notes. Mellow certainly, mystical at times, particularly on *Color Fantasy*, the prime cut, it uses a voice box to good effect and is certainly worth a spin, though not essential (Mike Love shares vocals on one song). The second album (reissued in 1991) is an experimental progressive album with some good guitar work which has had a very limited repress. Don't fork out for the original but the reissue is worth a spin.

Both albums have just been reissued as a double LP set with all the original inserts by Two Little Indians. As usual, with this excellent collectors label, it's lavishly packaged in a heavy duty gatefold sleeve and 180 gm vinyl.

(Clark Faville / Vernon Joynson)

Mickey Kalis and The Bakersfields Blues Band

45:

1	2:10 to Yuma / Got No Time	(United Audio 6003)	Aug 1969

A late 60s outfit from Youngstown, Ohio. *Got No Time*, a lengthy slab of blues-infused locomotion with a hint of CCR, is on Sick And Tired.

(Max Waller/George Gell)

Kallabash Corp

Personnel:

- ISH BRADY ld vcls, bs A
- TOM COLEMAN drms, congas A
- TED KEATON ld vcls, organ A
- RICK OATES gtrs A
- MARK 'BIRD' WRENN flute, alto flute, tenor sax A

ALBUM:

1. (A) KALLABASH CORP (Uncle Bill 311) 1970

Greenboro in North Carolina seems to have been home for this band. The album's not essential to fans of garage, psychedelia or hippie rock, but they do sound competent musicians. It's really a progressive with quite a lot of brass and woodwind and the occasional mellow instrumental like *Jimmy's Song* and *Rainbows*.

Kama Del Sutra

45:

1. She Taught Me Love/Come On Up (Zig Zag 273) 1967

Originally known as We The People, this outfit came from Duluth, on the Westem bank of Lake Superior up in Minnesota. Needless to say their highly-touted punk 45 is now rare and sought-after. You could check out the 'A' side on *Root "66", Vol. 1* or *Pebbles (CD), Vol. 1*.

The Kan Dells

Personnel:

GENE BEST	ld gtr, vcls	A
JAY BEST	drms	A
SAM BURCH	keyb'ds, vcls	A
PETE VAN DER SCHAEGEN	bs, vcls	A
BOB VAN DER SCHAEGEN	rhythm gtr	A

45s:

1	Cry Girl/Cloudburst	(Boss 6501)	1964
2	I Want You To Know/Do You Know?	(Bear 1971)	196?
3	I Want You To Know/Shake It Baby (PS)	(Magnitude MA-1001)	1994
4	Lucky Day / I've Met Death (PS)	(Magnitude MA-1002)	1996

NB: (4) contains two unreleased tracks from 1966.

From Sandstone, Minnesota. The Bear 45 is particularly hard to find, although the 'A' side has recently been reissued, with a different flip. *Cry Girl* was originally compiled on *Top Teen Bands Vol. 1* (Bud-Jet 311), but has also resurfaced on *Root "66", Vol. 1* and on *Everywhere Chainsaw Sound*.

(Max Waller)

Kane's Cousins

ALBUM:

1. UNDERGUM BUBBLEGROUND (Shove Love ST-9827) 1968/9

45s:

1. Take Your Love And Shove It/Support Your Local Bands (Shove Love 500) 1968/9
2. Take Your Love And Shove I/National Anthem (Red/Yellow Vinyl) (Shove Love 0069) 1968/9

This mob came out of Fort Lauderdale, Florida. The music is mainly buried beneath the party going on in the studio, a veritable confusion of 'intermissions', noises, quips and general hilarity. They certainly had a lot of recording freedom. One track where they finally come together as an integrated unit is the tough rockin' ode to Jim Morrison suitably titled *Morrison*. This is followed by the long instrumental freak-out jam *Rushes*, which builds up to an impressive climax to close the LP. Oh yes - the labels on the record are reversed too - so funny! Best avoided. (MW/VJ).

Kangaroo

Personnel:

- JOHN HALL gtr, bs, steel gtr, keyb'ds, vcls A
- BARBARA KEITH vcls A
- N.D. SMART drms, vcls A
- TED SPELIES ld gtr, vcls A

ALBUM:

1. (A) KANGAROO (MGM SE 4586) 1968

45s:

1. I Never Tell Me Twice/Such Long Long Time (MGM 13960) 1968
2. Frog Giggin'/Maybe Tommorow (MGM 13962) 1968

NB: (2) released as by N.D. Smart II and Kangaroo.

When Barbara Keith and N.D.Smart relocated from Boston to Washington DC, they teamed up with local heroes John Hall and Ted Spelios (ex British Walkers), who were based in the downtown area. **Kangaroo** played at the Peppermint Lounge during their short lifespan.

Basically their album's a country-rock influenced collection with some rather over-enthusiastic lead guitar. It does have two outstanding tracks which feature the beautiful vocals of Barbara Keith (the only two that do). Certainly an album that's worth a listen. John Hall was later with Orleans whilst, prior to **Kangaroo** N.D. Smart II had played with several bands including The Mark V, The Knights, Thee Rubber Band, The Remains {1966}, The Bait Shop and Bo Grumpus before joining **Kangaroo** in 1968. Whilst with **Kangaroo** he met the performance troupe The Hello People at the Cafe Wha? and worked with both groups for a while. In 1969 he left to work with Leslie West and was in the initial Mountain line-up, before joining Great Speckled Bird {1969-72}, and it's Woodstock based spin-off Hungry Chuck {1971-72}. In 1972 he worked with The Hello People once again.

Barbara Keith wrote *Free The People*, the Delaney and Bonnie hit and also released an excellent eponymous solo album in 1969 on Reprise, with one of the best versions of *All Along The Watchtower* and the participation of Lowell George and N.D. Smart II. Ted Spelios later played with Holy Moses.

(Mike Warth / Clark Faville / Max Waller / Stephane Rebeschini / Jason Odd)

Kantones

45:

1. Lovn'g And Roses / In The Mood (Maarc MA 1544) 1968

Fron Canton, Ohio and on the same local label as Glen Jester and The Merseymen, this 45 was described as "garage" but is actually the work of a harmony-pop lounge band. The flip is a cover of Judy Garland's *In The*

Mood. Steer clear.

(Max Waller/George Gell)

The Kards

Personnel incl:

- CLAYTON vcls A
- J.W. HUGHES vcls A
- D.P. WALLACE A

ALBUM:

1. (A) THE KARDS (12" metal acetate) (Jaggar's Recording Studio) 196? R3

A Little Rock, Arkansas garage band performs covers of Yardbirds, Kinks and Animals songs with guitar/bass/drums line-up plus a few instrumentals where saxophone substitutes for lead guitar. Inept, but charming. Probably only a handful of these were made, as they have typed labels which are glued to the acetate. They were issued in a plain cover with a business card glued to the front. (Clark Faville)

Kartune Kapers

45:

1. On The Plane/Knock On Wood (Space SR 00011/12) 1966

Hailing from the Albuquerque area ot New Mexico both sides of this group's 45 were produced by Lindy Blaskey and it's been included on the compilation *Chicago '60s Punk vs. New Mexico '60s Pop* (Eva 12065) 1989. It's one of the best 45s on the compilation, particularly *On The Plane*, a good fuzz-punk cover of a Leaves song.

The Kasenetz Katz Singing Orchestral Circus

Personnel incl:

- JOEY LEVINE ld vcls

ALBUMS:

1. THE KASENETZ KATZ SINGING ORCHESTRAL CIRCUS (Buddah BDS-2020) 1968
2. THE KASENETZ KATZ SUPER CIRCUS (Buddah BDS-5028) 1968

45s:

1. Down In Tennessee/Mrs Green (Buddah 52) 1968 124
2. QuickJoey Small (Run Joey Run)/Mr Jensen (Buddah 64) 1968 25
3. I'm ln Love With You/To You With Love (Buddah 82) 1969 105
4. Mrs Green/Embrassez Moi (Buddah 90) 1969

NB: (3) credited to the Kasanetz Katz Supercircus.

This 'Bubblegum' rock group was assembled by producers Jerry Kasenetz and Jeff Katz and comprised members from The Ohio Express, Music Explosion and 1910 Fruitgum Company. 'Bubblegum' was a short -lived, but extremely commercially successful fad in America between 1968-69. At its most basic it was characterised by a heavy, repetitive bass beat; simple lyrics and affected nasal vocals. It was particularly successful with teen audiences. Jerry Kasenetz and Jeff Katz are generally credited for inventing the phenomenon and *Quick Joey Small* with its heavy, repetitive bass beat was one of the better examples of the genre. Like so many other recordings of this ilk it was commercially successful reaching No 25 in the U.S. and No 19 in the UK. You'll also find it on the compilation *Born Bad (Songs The Cramps Taught Us)* and back in 1968 it appeared on Buddah's *Pop Explosion*.

The first album was a fake live LP, though oddly the concert was recorded and is itself pretty good. The second also features the Shadows Of Knight. Another album by **K-K Orchestral Circus**, called *Classical Smoke* reputedly sounds uncanilly like a Joe Meek record (details anyone??).

(Vernon Joynson / Joe Foster)

Kasnat & Katz Fighter Squadron

TOP

45:

1	Pickin' Up Sticks / All Fall Down	(AZ AZ 10633)	1968

A French 45 of bubblegum, assembled by producers Jerry Kasenetz and Jeff Katz. The 'A' side was written by R.Cordell, the flip by Kazenetz and Katz.

(Stephane Rebeschini)

The Kasuals

TOP

45:

1	Just Call My Name / Listen To The Rain	(GMA 4)	1964

This unknown outfit's sole release on a Chicago label. *Just Call My Name*, a solid merseybeat stomper with piercing leads, is featured on Sick And Tired.

(Max Waller)

Katmandu

Personnel:

- BOB JABO gtr, vcls A
- NORMAN HARRIS organ, ld vcls A
- KENNY ZALE drms A
- BOB CALDWELL bs A

ALBUM:

1. (A) KATMANDU (Mainstream S/6131) 1971

NB. Reissued on Merlin in 1979.

A keyboard dominated heavy album with the occasional good guitar piece but generally unimaginative and a marginal case for inclusion in this book. Not recommended.

Bob Jabo had earlier played in Miami based Shaggs, and Kollektion.

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Katz Kradle *to* Kindred Spirit

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Katz Kradle
- Peter Kaukonen
- Jimmy Kaye and The Coachmen
- Keepers
- The Keggs
- Peter Kelley
- Dick "Wilde Childe" Kemp
- Kempy and The Guardians
- Ken and The 4th Dimension
- Kennélmus (featuring Bob Narloch)
- Kenny and The Fiends
- Kenny and The Kasuals
- Kensington Forest
- Keith Kessler
- Ken Kesey
- The Keymen
- Khazad Doom
- Kickland and Johnson
- Kicks Inc.
- The Kidds
- The Kidds
- Kids
- Pat Kilroy
- Kim and Grim
- Kim and The Characters
- Kindred Spirit

Katz Kradle

45:

1. Bad Case Of You/Bring It On Home (Sure-Shot 6609) 196?

You'll find the 'A' side of this obscure 45 on the *Basement Walls* compilation. Like the Huntsmen 45 this is rumoured to be garage collector, compiler and enthusiast Erik Lindgren in a bogus sixties garage project. They're the only known 45s on the label and were totally unknown until they started to suddenly appear on the specialist market. Great stuff though, and the flip is a good slow-burning Animals' punker. (MW).

Peter Kaukonen

Personnel:

TERRY ADAMS	cello	A
NICK BUCK	organ, piano	A
JOE COVINGTON	drms	A
DIANE EARL	backing vcl	A
PETER KAUKONEN	vcls, gtr	A
PETER MARSHALL	bowed bs	A
MARK RYAN	bs	A
SHELLEY SILVERMAN	drms	A
LARRY WEISBERG	bs	A

ALBUM:

1(A)	BLACK KANGAROO	(Grunt FRT-1006)	1972

45:

1	Prisoner/Dynamo Stranger	(Grunt 65 0507)	1972

Brother of Jorma, **Peter Kaukonen** released his only solo album in 1972 on Jefferson Airplane's label, Grunt. *Black Kangaroo* is a very convincing attempt at producing an Hendrix style album, a bit like Randy California's *Kaptain Kopter* or Velvert Turner's output. *Up Or Down*, *Prisoner* or *Dynamo Snackbar* are filled with electric guitar solos while *Barking Dog Blues* is a country blues track with funny lyrics. **Peter Kaukonen** wrote all the songs and produced the album. Definitely worth a spin.

Joe Covington was previously drummer for the 'Airplane and Mark Ryan played with Quicksilver and Bodacious D.F.. Larry Weisberg would later join Spirit.

Peter Kaukonen's career was not as prolific as his brother's. He later played with Grace Slick (*Manhole*) and Terry Allen (1975, *Juarez*) and did some session work too.

(Stephane Rebeschini)

Jimmy Kaye and The Coachmen

Personnel incl:

- JIMMY KAYE

45:

1. Gloria/Debbie (Soma 1441) 1965

A band from Des Moines, Iowa who did a good cover of The Shadows Of Knight's hit *Gloria*.

Keepers

45:

1	She Understands / Lost Love	(Bravura 5003)	May 1965

A Brooklyn-based band whose sole 45 has come to the attention of compilers. *She Understands*, a frantic beat number, appeared on *Brain Shadows* in 1991. Nine years later, the forlorn *Lost Love* resurfaced on Leaving It All Behind.

(Max Waller)

The Keggs

45:

1. To Find Out/Girl (Orbit 20959/60) 1967

A Detroit high school quartet who were strongly influenced by The Kinks. We're talking crude but powerful garage punk here. They recorded the 45 in a seedy pad of Detroit in July 1967, only to discover the studio burnt to the ground in the Detroit race riots a couple of weeks later. Fortunately a tape was salvaged and the band pressed up a few copies of the tape for their friends. You'll find *To Find Out* on *Acid Dreams Epitaph* CD, *The Complete Acid Dreams* (3LP) and *Back From The Grave, Vol. 5*. *Girl* has also resurfaced on *Back From The Grave, Vol. 6*.

Peter Kelley

Personnel incl:

DANNY FEDERICI	keyb'ds	A
PETER KELLEY	vcls, gtr	A

ALBUM:

1(A)	PATH OF THE WAVE	(Sire SES-97009)	1969

NB: (1) also released in the U.K. (London HAK 8402) 1969.

A folk-psych album with almost whispered vocals. Songs range from Dylanesque ballads to the monster cut *The Man Is Dead*(6'56") with fuzz guitar. Other cuts include *High Flyin' Mama*, *Childhood's Hour*, and a cover of

Rhinoceros' *Apricot Brandy*.

Danny Federici went on to play with Bruce Springsteen and The E Street Band.

(Stephane Rebeschini)

Dick "Wilde Childe" Kemp

45:

1. Get It On / Wilde Childe Freakout (Cle-O 1000) 196?

A Cleveland area DJ with a solo mid-60s release. *Get It On* is a strong rock novelty backed by an instrumental.

(George Gell/Max Waller)

Kempy and The Guardians

Personnel:

DEAN BROWN	ld gtr	A
GARY KEMP RAWLINGS	ld vcls	A
ALAN ROTH	drms	A
LARRY SAMFORD	bs, vcls	A
GARY SEALS	gtr, vcls	A
DAVID SMITH	organ	A
E. PAT DAVIDSON		

45s:

1(A)	Love For A Price/Never	(Lucky Sounds 1006)	1966
2(A)	Love For A Price/Never	(Romunda P-1)	1966

This Dallas outfit's finest moment was *Love For A Price*, which they got to record after winning 1st place in a Gibsons' Discount Center's "battle of the bands" contest. Shortly after they also got to perform it on Ron Chapmen's "Sumpin' Else" TV show. The two versions of the 45 feature different versions of *Love For A Price*, with the Romunda recording including an additional blistering guitar break, with lead guitar on both being provided by Dean Brown.

Line-up 'A' features the bands main personnel circa 1966/67, although during the bands four year lifetime, some members did change. One such member, E. Pat Davidson, went on to record a solo 45, *Fools Prlde/Stay With Me* (Sevens Internations 11005).

The band originated in Oak Cliff Texas when Gary Seals and Dean Brown got together with their guitars in Jr. High School. Dean:- "I was 13 and he was 15. We found a drummer and entered a battle of the bands at our local Montgomery Wards store, but lost to Jimmy Vaughn's band, The Pendulums. They were good and deserved to win. After that we played school parties and dances as The Guardians for about a year. Gary Kemp (Kempy) Rawlings was at one of our parties and sang a song with us. He sang so well we asked him to join and we became **Kempy**

and The Guardians. We eventually graduated from school parties and roller rinks to playing several local teenage clubs in the north Dallas area".

Kempy left the band sometime around 1968, but the band continued as The Guardians with Larry Samford switching from bass and vocals to lead vocals and David Johnson coming in on bass. This form of the Guardians lasted about a year or so, but by the time they had graduated from high school it was all but over.

Dean Brown still performs to this day, whilst Alan Roth bacame a local police officer.

Compilation coverage has included:- *Love For A Price* (Romunda version) on *Flashback, Vol. 6, Sixties Archives, Vol. 2* and *Garage Punk Unknowns, Vol. 2*; *Love For A Price* (Lucky Sounds version) on *Highs In The Mid-Sixties, Vol. 17- Texas Part Four*; and both versions appear on *Texas Punk From The Sixties, Vol. 2*.

(Vernon Joynson / Tony Davis)

Ken and The 4th Dimension

TOP

Personnel incl:

- KENNETH JOHNSON

45:

1. See If I Care/Rovin'Heart (Starburst 128) 1966

This was a raucous LA-based punk band. Ken (alias Kenneth Johnson) was a Los Angeles producer and writer for many obscure bands, including Limey and the Yanks and The Avengers who recorded on the Starburst label owned by his father. You'll find the 'A' side on *Back From The Grave, Vol. 3* and *Everywhere Chainsaw Sound, Vol. 1* and you can check out the flip on *Highs In The Mid-Sixties, Vol. 2*. Like some other punk bands they set out as a surf band The Rockets and then changed names to Ken and The Ho-Dads issuing a surf instrumental 45 *Surf Dance*, before getting into punk.

Kennélmus (featuring Bob Narloch)



TOP

Personnel:

- KEN E. WALKER vcls, gtr, effects A B C D
- TOM GILMORE bs C
- BOB NARLOCH vcls, gtr, hrmnca, tamb C
- MIKE SHIPP drms C
- KAREN GARDNER D
- PHIL QUIROZ D
- ROB ZELMER D

ALBUMS:

1. (C) FOLKSTONE PRISM (Phoenix Int'l PIR 41271) 1971 R5
2. (C) BEYOND FOLKSTONE PRISM (OR RD 1) 1995

NB: (1) reissued on Rockadelic (RRLP 16) 1994 (R1) in a limited edition pressing of 300. It's an exact copy except for the label design. (2) was comprised of material recorded during 1971-72 but remained unreleased until 1995 in a limited edition of 400.

45s:

1. (A) Alligator/A Song For Her (Pirate 9-29-70) 1970
2. (B) Plastic Shadow/Black Sunshine (Pirate 01-05-71) 1971
3. (D) No Way To Treat Your Man/No Reply (Phoenix Int'l PIR 10-8-71) 1971
4. (D) The Fool/Bumble Bee (Phoenix Int'l ?) 1972

NB: (1) shown as by Rande Bell Soup. (2) shown as by Gray Ghost.

From Phoenix, Arizona, Ken Walker and Bob Narloch played as a duo originally in the sixties. **Kennélmus** was formed in 1970 and their two albums were recorded between 1970-72 in recording engineers' Chuck Hauke's studio using two Ampex 351-2 two track recorders. Even the Rockadelic reissue of the first album is becoming hard to find. This is the better of the two. The main attraction being the rarity rather than the music. Side one of the album is instrumental and while some of the tracks are in a primitive hard rock style not unlike Hootch, others are very dense and beautiful. The vocal tracks are very quirky and strangely recorded - it's clear that **Kennélmus** spent a great deal of time knob-twiddling in their studio! While the results are obviously mixed, the album is recommended.

A number of additional musicians assist on the second album, which includes a couple of adequate Dylan covers, *I'll Be Your Baby Tonight* and *On The Road Again*, four Bob Narloch originals and three penned by Chuck Hauke among others. Of these, *Pickers On A Guitar* has a strong country feel. The most psychedelic is Chuck Hauke's *Black Sunshine* with some groovy guitar work and for me this is the stand-out track. Rather disappointing overall. The six 45 tracks are non-album cuts or different versions.

Kenny and The Friends

TOP

45s:

1. The House On Haunted Hill Pads 1&2 (Princess 51) 1963
2. Last Night Was The Night/She Kept Doing Him Wrong (Princess 54) 1963
3. The House On Haunted Hill/The Green Door (Princess 871) 1964
4. The House On Haunted Hill Pads 1 & 2 (Dot 16568) 1964
5. Moon Shot/One-Two-Three-Four (Dot 16596) 1964
6. The Raven (Part 1/The Raven (Part 2) (Posea 80) 1965

A mid-sixties Los Angeles act whose loony freak-out *The Raven, Part 1* can also be heard on the *Magic Cube* compilation.

Kenny and The Kasuals

Personnel:

- KENNY DANIEL vcls, gtr A B C D
- PAUL ROACH keyb'ds A B
- DAVID BLACKLEY drms A B C
- LEE LIGHTFOOT bs A B C
- TOMMY NICHOLS hrmnca A
- JERRY SMITH ld gtr A B C D
- RICHARD BORGENS ld gtr C
- DAN GREEN gtr D
- GREG DANIELS bs D
- RON MASON drms D
- KARL TOMORROW keyb'ds (D)

ALBUMS:

1. (A) LIVE AT THE STUDIO CLUB (Mark 500) 1966
2. (D) TEEN DREAMS (Mark 6000) 1978
3. (D) GARAGE KINGS (Mark 7000) 1979
4. (-) 4 (Mark) 1981
5. (A/B) NOTHING BETTER TO DO (Eva 12011) 1982 - French
6. (B) THINGS GET BETTER (Eva 12031) 1983 - French

NB: (1) as by **Kenney and The Kasuals**, also reissued in 1977 (Mark LP 5000). (3) was also reissued in Germany by Line (LLP 5020 AS) 1982. (5) and (6) were recently issued on one CD.

EP:

1. (D) THE KASUALS ARE BACK (Mark 400) 1978
2. () THE BEST THING AROUND + 3 (EVA 2005) 1980s

NB: (2) ltd edition of 2000.

45s:

1. Nothin' Better To Do/Floatin' (Mark 911) 1965
2. Don't Let Your Baby Go/The Best Thing Around (Mark 1002) 1965
3. It's All Right/You Make Me Feel So Good (Mark 1003) 1966
4. Raindrop To Teardrops/Strings Of Time (Mark Ltd 1004) 1966
5. Journey To Tyme/I'm Gonna Make It (Mark Ltd 1006) 1967
6. See Saw Ride/As I Knew (Mark Ltd 1008) 1967
7. Chimes on 42nd Street/When Was Then (Mark Ltd 1009) 1968

NB: (5) Leased to United Artists (UA 50085) for nationwide release.

One of Texas' finest sixties bands, they were reputedly playing at the La Fontaine Club in Dallas one night as The Illusion Combo (another of their early names was The Ken Daniel Combo) when Mark Lee walked in and told them that they were now called **Kenny And The Kasuals** and he was their manager. Their first three 45s on Lee's label attracted little attention but during 1966 they started playing at the Studio Club in Dallas and the same year they recorded their first album just to be sold there as a promotion gimmick. It begins with a guy answering the telephone with music In the background telling a caller that **Kenny And The Kasuals** are playing the Studio Club that evening. In fact it was not a live album at all - it was the result of one afternoon's work in a recording studio, but it captured the band playing cover versions of some of the popular songs of the time like *Gloria*, *Baby Please Don't Go*, *You Better Move On*, *Money*, and *All Day And All The Night*. Just 500 copies were pressed in mono and around 400 sold, but it gradually acquired a legendary reputation among record collectors and by the mid-seventies copies were changing hands for megabucks hence its eventual reissue in 1977. After its release Jerry Smith replaced Tommy Nichols on lead guitar and started writing songs with Kenny. Their next 45, *Raindrop To Teardrop* was a local hit as was the follow-up *Journey To Tyme*, which marked their progression from punk to psychedelia and told the story of an acid trip. This was leased to United Artists for nationwide distribution. After a further, equally good 45, *See Saw Ride* they headed to New York with a new line-up. Jerry Smith, realising his limitations on lead guitar had switched to rhythm and Richard Bergens (previously with The Briks) filled the resulting vacancy. The organist, Paul Roach, also left because he didn't want to leave Dallas that Summer. They failed to make the break in New York, where Kenny and Richard Bergens were constantly rowing and soon after their return from New York in September 1967 their fate was arguably sealed when Kenny got drafted, although they renamed themselves The Truth and soldiered on for a while releasing one funher 45. Unfortunately their name was confused with the title of Jeff Beck's album and the 45 flopped. Kenny did return to make a farewell appearance with the band at the 'Flower Fair', a big show in Dallas in April 1968.

In 1977 their first album was reissued and the following year Kenny and Jerry Smith reformed the band with a new line-up (D). They recorded a new album, *Garage Kings*, and *The Kasuals Are Back* (EP). A year earlier a compilation of their 45s and some unreleased cuts were issued, *Teen Dreams*. In Europe this was circulated as the 'lost Electric Prunes LP'!

Both of the Eva releases are worth checking out. *Nothing Better To Do* contains their six singles and the Truth 45, *Things Get Better* included The Gator Shades Blues Band's *Down In Mexico* and previously unissued material and outtakes. (The Gator Shades Blues Band were a short-lived venture which consisted of The Kasuals minus Kenny. Their *Down In Mexico* 45 had a test pressing of 100).

Compilation coverage has so far included: *Journey To Tyme* on *Nuggets, Vol. 12*, *Mayhem And Psychosls, Vol. 3* and *Songs We Taught The Fuzztones*; and *Everybody's Making It* on *Acid Visions, Box Set 1* (CD).

(Max Waller)

Kensington Forest

TOP

45:

1. Bells/Movin' On (Baysound 6901) May 1967

The 'A' side is a lovely, ethereal electric folk composition with male and female tandem vocals that wouldn't sound out of place on the debut It's A Beautiful Day album, except for the constant Plastic Cloud - style fuzz guitar laid on top of it! The 'B' side is more standard sixties garage rock. The group are believed to have been based in Millbrae, California.

Bells can also be heard chiming on *The Psychedelic Experience Vol. 3* CD.

(Clark Faville / Max Waller)

Keith Kessler

45:

1. Don't Crowd Me/Sunshine Morning (MTW 102) 196?

A mid-sixties garage-sounding 45 from an outfit based in Seattle's University District. The 'A' side is superb. You'll find it on the *The Best Of Pebbles, Vol. 2*, *Ear Piercing Punk* and and *The Essential Pebbles Collection, Vol. 1* (Dble CD).

(Max Waller)

Ken Kesey

ALBUM:

1. THE ACID TEST (Sound City 27690) 1967

NB. (1) reissued on Psycho (4) 1983 in the UK.

This guy was one of the gurus of the psychedelic culture. His album was an extract of the original Acid Test and seeks to probe the psychedelic experience with help from The Grateful Dead, whose entry includes much more information about his relationship with them. The original album is now a rare and expensive item. The reissue on Psycho was a limited pressing of just 300 and is also likely to become rare in time.

The Keymen

ALBUM:

1	KEYMEN LIVE	(Goldust LPS 153)	1968

NB: There's also a retrospective CD *The Keymen-Surf Party A Go-Go!* (Collectables Col-0685) 1996.

45:

1	Walkin' Talkin'/What Am I To Do (PS)	(Goldust 5019)	1967

The Keymen were generally recognized as the premiere band in Las Cruces, New Mexico throughout the '60s. The Collectables CD serves as overview of the band's total output, and includes some early surf instrumentals, such as *A Yank In London* and *Thunder Bay*; some standard cover versions of popular tunes, such as *Little Latin Lupe Lu* and the Miracle's *Shop Around*; the band's only single, released in 1967; a couple of unreleased recordings; and four songs from **The Keymen**'s live LP, recorded in 1968. Not garage or psych, and probably best avoided.

The band's lone single has been comped on the *Goldust Records Story* CD. *What Am I To Do* is also on *Basementsville! U.S.A.*.

The Keymen also backed Pat and Dodie on their Goldust 45 - *The Doubles Of Our Hearts* / *He's Gone From Me*.

(Mike Dugo/Max Waller)

Khazad Doom



Personnel:

- JACK EADON ld gtr, vcls, perc A
- STEVE 'CROW' HILKIN perc, vcls A
- TOM SIEVERS bs, vcls A
- STEVE 'AL' YATES vcls, keyb'ds A

ALBUM:

1. (A) LEVEL 61/2 (LPL 892) 1970

NB. (1) originally limited to 180 copies. The album was later pirated in the late eighties and issued on CD in the nineties by the band as *Encore!* with eight bonus tracks.

From Morton Grove, Illinois, this band took its name from the mountain, "Khazad Dûm" in J.R.R. Tolkien's 'Lord Of The Rings' trilogy. A progressive rather than psychedelic or garage album, it's quite an interesting listen if you can get the reissue CD but don't fork out megabucks for an original. The finer moments include *Nothing To Fear*, quite a commercial song with appealing vocals and lots of atmosphere; *In This World*, a melodic harmony soft rock song and *Excerpt From The Hunters, The Prelude*, a long progressive piece with lots of keyboards.

The group had their roots in an act called **The Laymen**, who formed back in 1964 and graduated from surf through soul to mild psychedelia. In late '69 they changed name to **Khazad Doom**, which with it's Tolkein reference, reflected their penchant for concept-laden song-writing. Their *Level 6 1/2* album, which was recorded in Chicago and Gary, Indiana, was named after the seven internal levels of Tolkein's "Khazad Dûm" mountain, but modified slightly, to show that "there was still room for them to grow...".

Gigging at local teen clubs around Illinois, they also were featured in the Chicago "Walk For Hunger", where 15,000 people gathered in a parking lot in Skokie, Illinois one Saturday morning to walk 20 miles on behalf of the hungry.

The *Encore* CD retrospective, includes two tracks by **The Laymen**, recorded in '68, their *Level 6 1/2* album, and five tracks recorded in 1971, shortly before a band disagreement caused them to split. One of these 1971 cuts, *Stanley's Visit To Kerkle Morff*, is a twelve minute epic, telling in three acts how Stanley invents and builds a flying machine, flys to Kerkle Morff, and eventually becomes King. With a catchy beat and original narrative, the track is a reminiscent of Caravan's *In The Land Of Grey And Pink*. In fact the band used to help audiences understand the intricasies of the piece by handing out pamplets explaining the storyline. The *Encore* CD also features a track by Jack Eadon from 1978, and all the bonus material is in a similar vein to the original release.

For more information on the band, check their official website: http://www.khazad.com

Kickland and Johnson

ALBUM:

1	CLAY COUNTY	(Effenar)	1974 SC

A rare album of Nebraska hippie rock, ranging from folk to electric rural rock, housed in a nice black and white art cover.

(Stephane Rebeschini)

Kicks Inc.

A Cleveland '60s outfit who are thought to have recorded but had no releases.

(George Gell/Max Waller)

The Kidds

Personnel incl:

- RONALD MEDEIROS
- DONALD SMITH
- WAYNE GAGNON
- TONY TAVARES
- ROBERT BENEVIDES

45:

1. Nature's Children/This Girl She's Mine (Laurel 1096) August 1968

Came out of Fall River, Mass. with a typical garage-punker soaked in plenty of fuzz, snotty vocals and anti-social lyrics, called *Nature's Children*. You'll find it on *Pebbles, Vol. 21* (*Vol. 10* on CD). If it sounds a little familiar then it's because the band gave it another outing on their first LP after a name change to Tangerine Zoo.

(Max Waller/Mike Markesich)

The Kidds

45:

1. Straighten Up And Fly Right/See What My Love Means (Big Beat BB 1017) 196?

A different outfit from Mississippi. Their 45 was produced by Tommy Bee. *Straighten Up...* is a decent garage-punker, now compiled on *Bad Vibrations Vol. 2*. The flip's a wimpy ballad.

(Max Waller)

Kids

Personnel:

PATRIC AMARANDO	ld gtr	A
LOUIS MARULLO	gtr	A
PAUL COLELLA	bs	A
JOHN BERTONICA	drms	A

45:

1	Flipped Hair And Lace / Lovin' Everyday (PS)	(Chroma 45-1004)	1965

An almost pre-teen quartet from Auburn, NY. *Lovin' Everyday*, a slice of Beatlesque pop, appears on *Class Of '66* with a picture which gives their ages, which ranged from 10 to 13. (Max Waller)

Pat Kilroy

Personnel:

BOB AMACKER	tabla	A
SUSAN GRAUBARD	flute, glockenspiel	A
STEFAN GROSSMAN	gtr	A
ERIC KAZ	hrmnca	A
PAT KILROY	vcls, gtr, jews harp, glockenspiel, bs, finger cymbals	A
MARC SILBER	gtr, bs	A
JIM WELCH	conga drum	A

ALBUM:

1(A)	LIGHT OF DAY	(Elektra EKS-7311)	1966

According to **Pat Kilroy**'s linernotes he was influenced by writers like Herman Hesse, Aldous Huxley, and George Gurdjieff, making it literally interesting to this book. All compositions were made by **Pat Kilroy** and the album was produced by Peter K. Siegel and supervised by Jac Holzman. Several of the musicians came from New York City so perhaps **Pat Kilroy** did too. Best known amongst the supporting cast is Stefan Grossman (earlier in Even Dozen Jug Band) and Eric Kaz (Bear, Blues Magoos and Happy & Artie Traum).

The album contains a mix of folk, strumming blues and some eastern moves with lots of tabla. Typified by **Pat Kilroy**'s very improvised vocals predating Tim Buckley's avantgarde excursions in 1968-1970. The final track, *Star Dance*, could have been an Incredible String Band tune. Depending on taste the best tracks are the

dreamy/trippy folk songs which features lots of flute, tabla and glockenspiel.

An Aquired taste but certainly memorable if you are into something highly original material.

(Claus Frisenberg Povlsen)

Kim and Grim

45:

1. You Don't Love Me/Lonely Weekend (Flamingo 501) 1965

The band - an all girl one - were from Los Angeles. *You Don't Love Me* was a popular song with underground bands in the 1966-67 era. This is a pretty good cover, which you could check out on *Girls In The Garage, Vol. 1* or *Pebbles (CD), Vol. 1*.

Kim and The Characters

45:

1 Sinbad Stomp/Jawbone (Kimley) 196?

This 45 lists Fowley-Zentmeyer and Characters with writing credits and Kim Fowley Music BMI as the publishers. They songs are short with a very early sixties sound.

Kindred Spirit

45s:

1. Under My Thumb/Blue Avenue (Intrepid 75016) 1969
2. Clown/Peaceful Man (Intrepid 75028) 1969
3. Under MyThumb/Blue Avenue (Moxie 201) 1969

An obscure Johnstown, Pennsylvanian sextet. You'll find their finest moment *Blue Avenue* on *Acid Dreams Epitaph* CD, *An Overdose of Heavy Psych* CD and *Return Of The Young Pennsylvanians* compilation. It's notable for a memorable guitar riff and otherwise is a good example of the typical garage-punk farfisa organ sound.

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Kinetics *to* Russ Kirkpatrick

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Kinetics
- Charlie King
- Denny King
- King Arthur's Quart
- The King Bees
- The King Bees
- The King Biscuit Entertainers
- Kingdom
- King Krusher and The Turkeynecks
- King Richard and The Knights
- The Kings
- The King's Court
- King's English
- King's English
- King's English
- King's Ransom
- Kings Verses
- The Kingsmen
- Kingtones (Dave Roberts and)
- Russ Kirkpatrick

Kinetics

TOP

45:

1. I'm Blue/Feeling From My Heat (Studio City 1033) 1965

This outfit was from Michigan, although the 45 was recorded on the Minneapolis-based Studio City label. It's a rare and highly-touted punk disc. You can check out the 'A' side on *Off The Wall, Vol. 2*. They are rumoured to have later been known as Kinetic Energy, though unconfirmed, who issued one decent hard rocking 45:

1. Susie O/Margaret Ann (Amy 11,028) 1968

Charlie King

TOP

ALBUM:

1	OLD DREAMS	(Private Pressing)	1975 R2

A "real people" folk singer with songs such as *The Rats Are Winning* or *The Good Ole CIA*. Only 300 copies were pressed.

(Stephane Rebeschini)

Denny King

TOP

Personnel:

JESSE BRIONES	bs	A
AL CARR	congas	A
ALEX St. CLAIRE	gtr, slide gtr, trumpet	A
PETER DOLAN	flute	A
GREG HAMPTON	drms	A
DENNY KING	vcls, gtr, bs	A
DOUGLAS MOON	hrmnca	A

ALBUM:

1(A)	EVIL WIND IS BLOWING	(Specialty SPS 5003)	1972

This rare and excellent psyche/heavy blues album was produced by **Denny King**, Dillard Crume and Alex St.Clair. Recorded at White Tree Studios, Palmdale, Ca, the liner notes written by Dr. Demento (Barry Hansen) are explicit about its content: "From the Califonia High desert to your own sweet magic mind - may we present the blues band that makes you smile, **Denny King** and his B.O.Boogie Band. Yes sir, it's the true blues this **King** sings, while the B.O. blows a blue norther of sneaky slide guitar and howling harp. But there ain't no bringdowns in this here blues. May the truth be told - Denny has the greatest laugh on records! The High Desert is where the real funky sounds of Southern California come from. It's the primeval home of Beefheart and Zappa. Right now **Denny King** is the magic man, and he's called out the meanest cats between Lancaster and Mojave and recorded them right there on the desert, just to bring some sunshine soul into your heavy head. Touch your strongest stylus to these growling grooves and you'll soon know why they call that place the High Desert!"

The songs are really nice and often funny: *Evil Wind Is Blowing*, *Sunday Driver*, *Boogie Man*, *Bessie Mae*... All the tracks were composed by *Dennis King* except *Lucille* (Penniman/Collins) and *Desert Sand* (**King** / A St. Claire). Alex St Claire and Doug Moon wre previously were in Captain Beefheart's Magic Band and Greg Hampton was circa 1964/65 in Merrell and the Exiles.

(Stephane Rebeschini)

King Arthur's Quart

TOP

Personnel incl:

RUDI PROTRUDI	A

EP:

1	LIVE AT ALLEN JR. HIGH SCHOOL	(Misty Lane 047)	1999

NB: (1) numbered ltd.edition of 700.

'Twas 1966 in Camp Hill, Pennsylvania and **King Arthur's Quart**, a young "buncha outcasts" including one Master Rudi Protrudi, played a local school dance which was captured on tape. Preserved in their lo-fi garage-grunge glory are two covers - *Hey Joe* and Count Five's *Psychotic Reaction* - plus two Protrudi originals, *She's Got A Brand New* and *They're Gonna Take You Away*.

A decade or so, relocated to NYC and numerous bands later, Rudi returned to these musical roots and "Class Of '66" sounds with the almighty Fuzztones, where those same originals were reborn as *Brand New Man* and *It Came In The Mail* respectively.

(Max Waller)

The King Bees

TOP

Personnel:

- DANNY KORTCHMAR gtr
- JOEL 'BISHOP' O'BRIEN drms
- DICKIE FRANK bs
- JOHN McDUFFY organ, vcls

45s:

1. What She Does To Me/That Ain't Love (RCA Victor 47-8688) 1965
2. On Your Way Down The Drain/Rhythm And Blues (RCA 47-8787) 1966
3. Lost In The Shuffle/Hardly (Part 3) (RCA 47-8979) 1966

The King Bees were a little ahead of their time, playing the blues in New York City before it became popular there, They recorded three singles for RCA between Autumn 1965 and late 1966, which consequently were not as successful. Perhaps their best effort was *Lost In The Shuffle*, a cool blues number structured around the organ and deliberate vocals, which is featured on *Mindrocker, Vol. 9*. Another track, *On Your Way Down The Drain* has recently resurfaced on the *Hide & Seek Again* compilation.

Frustrated by their lack of success, **The King Bees** split in the Autumn of 1966. Kortchmar and O'Brien joined James Taylor in Flying Machine, whilst John McDuffy replaced Al Kooper in The Blues Project.

The King Bees

TOP

45:

1. Keep Lovin'/l Want My Baby (Pyramid 6217) 1966

From North Carolina, *Keep Lovin'* is a decent fast paced punker, whilst the flip has a catchy chorus and Beatles inspired screams. Both sides were written by Larry Chapman, and have subsequently resurfaced on *Sixties Rebellion Vol. 5* (CD).

(Max Waller)

The King Biscuit Entertainers

Personnel:

SCOTT ASHLEY	bs	A B C
ROGER HUYCHE	drms	A B C
RAY KENNEDY	gtr, vcls	A B C
RON OVERMAN	ld gtr	A
MARK WHITMAN	gtr	A B
NEIL ANDERSON	gtr	C

45s:

1	Stormy/Pride	(Burdette 7)	1968
2	Ride My Soul Away/Take My Thoughts Away	(Burdette 9)	1968
3	Courtship Of Priscilla Brown/Now Baby I Love You	(KBE 45-KBE-1)	1968
4	Rollin' Free Man/Sunset Blues	(Revue 11 066)	1968

A popular late sixties Portland, Oregon Northwest band which evolved out of an outfit called Genesis. Kennedy, Ashley and Huyche had also all previously played in The Wilde Knights and Ron Overman had once been in Don and The Goodtimes. The name change from Genesis to **The King Biscuit Entertainers** came about when Mark Whitman, a flash guitarist, was added to the initial quartet. After they had recorded the two 45s for Burdette, Ron Overman was drafted. The KBE release was on their own label and Revue was a R&B subsidiary of Uni Records whose Russ Regan had heard a demo tape of the band and signed them up as a token white act. The record bummed and shortly after Mark Whitman left. His replacement Neil Anderson had previously been in The Bootmen and The Wailers. With a slightly modified line-up they went on to record as American Cheese. *Now, Baby I Love You* can be heard on *Rough Diamonds: The History of Garage Band Muslc, Vol. 7* which includes detailed sleevenotes by Greg Shaw about **The King Biscuit Entertainers** and the bands that preceded them. According to these Kennedy now works in a record pressing plant in LA, Scott Ashley now lives in South Carolina where he's active in the music scene and Roger Huyche drives a bus in Seattle. Mark Whitman now plays in The Mark Whitman band.

Kingdom



Personnel:

- ED NELSON vcls,bs A
- JIM POTKEY ld vcls, organ, gtr A
- JOHN TOYNE vcls, gtr A
- GARY VARGA drms A

ALBUM:

1. (A) KINGDOM (Specialty SPS 2135) 1970

NB: (1) reissued on vinyl and CD by Akarma (AK 031) 1999.

45:

1. If I Never Was To See Her Again/Seven Fathoms Deep (Specialty 722) 1970

From Southern California, near Los Angeles. A West Coast heavy psychedelic rock outfit with two lead guitars and pretty incisive they are too at times. All bar one song (*Seasons*) were written by Jim Potkey. If you're into lots of heavy guitar work side one's for you, but aside from the two 45 cuts the material's rather samey. *Seven Fathoms Deep* has a melodramatic intro and if *l Was Never To See Her Again* was altogether more commercial. Side two is more interesting and includes the magnum opus *Prelude* with some interesting percussion and the extended finale *Morning Swallow*. Worth investigation.

The 45 features abridged versions of the LP tracks.

(Clark Faville / Max Waller)

King Krusher and The Turkeynecks

TOP

45:

1. King Krusher/Fuzzy (Hassler 9008) 1965

This was a Minneapolis-based studio group who also recorded a good stomping punker on the Re Car label as Jessie J. And The Bandits and were also known as **Wolfman Jack and The Wolfpack**. They produced quite a highly-rated garage 45 and you'll also find the'A' side on *Hipsville, Vol. 3*.

King Richard and The Knights

TOP

Personnel:

- DICK "KING RICHARD" STEWART ld gtr, vcls A B
- GARY BUTLER bs A
- LARRY LONGMIRE lead/rhythm gtr A B
- BILL "CORKY" ANDERSON drums A
- LARRY REID sax,vcls
- GARY SNOW bs
- JACK PADEN drums B

CD:

1. PRECISION! (Collectables COL-0684) 1996

45s:

1. Precision / Cut Out (instrs) (Red Feather 18401) 1963
2. Moonbeam / Lonely By The Sea (instrs) (Red Feather 20327) 1963

3. Those Things You Do / I Want To Love You (Delta 2048) 1964
4. Why / That's The Way It Goes (Delta 2115) 1965
5. I Don't Need You / How About Now (Delta 2143) 1966
6. Moonbeam (vocal version) / ?? (Jyck 102) 1990s

Starting as an instrumental outfit in Albuquerque, New Mexico, they hit big locally with *Precision*, a catchy Ventures-style instrumental with piano, which the majors failed to pick up. Led by Dick 'King Richard' Stewart, who wrote their material, they graduated to a vocal rockin'-fratrock-garage style in 1964 and so it's the three Delta 45s that are of the most interest to us. Their new style was an updated U.S. sound rather than UK-Invasion influenced. A crisp clean sound and the odd use of sax that points to their rock and instrumental roots. The vocals too are clean sounding and more like the Everlys than the Beatles. No dirty 'longhair' sounds in Stones or Animals vein, though *Why* treads close in its mean'n'moodiness. Other highlights are *I Want To Love You* with its *Louie Louie* beat, and a catchy *That's The Way It Goes* which a country-pickin' air.

Drummer Corky would join local rivals The Plague and still plays today in Dark Horse. Replacement drummer Jack Paden moved to another local band the Sidewinders when the **Knights** split in 1966. Dick Stewart also produced the Kreeg's now legendary *Impressin'*. The CD is really an Albuquerque retrospective, starring **King Richard and The Knights**. It features all their '60s 45s above plus a '90s rerecording of *Moonbeam*. The CD then adds Delta/Look label 45s by The Plague, Era Of Sound, Kreeg, Sidewinders, Saliens and a new recording by Jason Stewart, one of Dick's two musician sons. With its wide range of sounds running from instrumental through beat, frat-rock, garage, folk-rock and psychedelia this package neatly encapsulates the musical evolution of a local scene in the early-to-mid sixties. Liner notes and reminiscences are by Dick Stewart himself - which have helped to flesh out this entry and do it justice. I hope he doesn't mind because this package is to be commended, and heartily recommended.

For more information check Dick 'King Richard' Stewart's website: http://www.lancerecords.com.

(Max Waller)

The Kings

TOP

45s:

1. It's The LCB/IF I Could Believe You (Jox 045) 1965
2. Baby, You're The One/Got Temptation (Jox 049) 1965
3. I've Got A License/Just A Little Bit Of You (Jox 052) 1966

Came out of Kingsville, which is just Southwest of Corpus Christi in Texas. They had a liking for coloured promotional copies - their second 45 was promoted on green wax and the third on red. You can also hear *Its The LCB* on *Scum Of The Earth, Part 2*.

The Kings Court

TOP

45:

1. Don't Put Me On/Midnight Hour (Wheel's 4 WH 3613) 1966

From the Detroit 'burbs, the 45 is from 1966 and fetches up to $400 these days. Both sides have reappeared on *The History of Michigan Garage Band In The '60s Vol.1* (Triple CD), *Green Crystal Ties, Vol. 7* (CD), *Cicadelic Sixties, Vol. 3* (LP) and *Cicaselic Sixties, Vol. 1* (CD); *Don't Put Me On* is also on *Let 'Em Have It Vol.1* CD. (Max Waller)

King's English

Acetate:

1. Doctor Hunger/She Lied To Me (Mid Western no #) 1968

Monsters Of The Midwest, Vol. 4 features a previously unreleased recording called *Doctor Hunger* by these rasping garage punkers from Shawnee Mission, Kansas. Its best feature is some frantic guitar work which is marred by poor production.

(Max Waller)

King's English

From Worthington, Ohio. Their competent cover of The Yardbird's classic, *Mister You're A Better Man Than I* appeared on the 1966 sampler of Columbus, Ohio bands *Hillside 66* (Hillside 2520961). It has subsequently resurfaced on *Relics, Vol. 2* and *Relics, Vol. 1 & 2* CD.

(George Gell / Max Waller)

King's English

45:

1	It Could Be Bad / Toys In Her Attic	(Prism 1950)	1966

From Ohio, maybe the Dayton area, but not the same outfit as either the Worthington Ohio bunch who featured on the 'Hillside 66' LP, nor the Bucyrus Ohio bunch of the same name who also put out a 45.

It Could Be Bad, a vengeful folk-punker aimed at ex-girlfriends, is on Psychedelic Crown Jewels Vol. 3.

(George Gell/Max Waller)

King's Ransom

Personnel incl:

- JIMMY SASSMAN gtr
- ? DOUGHERTY

- ? ZOSKI

45s:

1. Shame/Here Today Gone Tomorrow (Integra 101) 1966/67
2. Shadows Of Dawn/Streetcar (Integra 102) 1966/67

Their throne was Allentown in Pennsylvania. *Shadows Of Dawn* can also be found on *Pennsylvanian Unknowns, Vol. 1* and *Shame* is on *Psychedelic Unknowns, Vol. 1* and *2*, *60's Choice, Vol. 1* and *Pebbles (CD), Vol. 1*. It's a fairly routine punk single apart from some competent ringing guitar work.

Kings Verses

TOP

Personnel:

- JIM BAKER gtr, ld vcls A B
- LLOYD BELL gtr, keyb'ds A
- BILL KUFIS bs A B
- BOB MELCHOR drms A B
- PHILIP HOLLINGSWORTH keyb'ds B
- JOHN HOLLINGSWORTH bs B

ALBUM:

1. (A) KINGS VERSES (Beatrocket BR 105) 1998

Formed in 1966 in Fresno, California, this band soon peaked locally, winning the 1966 KYNO Battle Of The Bands, where the guest band was the 13th Floor Elevators. Despite Bob Melchor's previous outfit being a local covers-band, the Trandells, this confident quartet performed originals only. It was inevitable therefore that after graduation they were drawn to the music mecca Los Angeles. Line-up B made the trip to the Strip in the Summer Of Love, playing openers and rubbing shoulders with established acts and gaining the interest of some labels. Before any contract had been signed however, the band was finished after they were blacklisted by L.A. clubs for daring to speak out against illegal club practices.

Luckily ten demos from 1966 and two live performances from the KYNO 1966 both survive and are at last aired on Sundazed's subsidiary Beatrocket. The demos show that their repertoire ranged from upfront and uptempo garage-rockers (*Lights*), fuzz-rockers (*Ballad Of Lad Polo, A Million Faces*), and groovy keyboard-led instrumental workouts (*Mind Rewind*), to sultry folk-punkers and beat ballads from the Beau Brummels-Byrds canon (*It's Not Right, She Belonged To Me, It's Love*). *She Belonged To Me* and *Light* comprise the live couplet.

With pics and memories from Bob Melchor and sleeve notes from Jud Cost, from which the above is extracted, this is a worthwhile and recommended release.

(Max Waller, with thanks to Sundazed)

The Kingsmen

TOP

Personnel:

LYNN EASTON	drms, sax, vcls	A B C
JACK ELY	gtr, vcls	A
DON GALLUCCI	keyb'ds	A B
MIKE MITCHELL	gtr	A B C D E
BOB NORBY	bs	A
GARY ABBOT	drms	B
NORM SUNHOLM	bs	B C
BARRY CURTIS	organ	C D E
DICK PETERSON	drms	C D E
FREDDIE DENNIS	bs	D E
STEVE FRIEDSON	keyb'ds	D

NB: Line-up 'A' early 1963; 'B' mid-1963-1964; 'C' 1964-1967; 'D' 1972; 'E' 1982.

ALBUMS:

1(C)	IN PERSON	(Wand WDS-657)	1964 20
2(C)	THE KINGSMEN (MORE GREAT SOUNDS)	(Wand WDS-659)	1964 15
3(C)	THE KINGSMEN, VOL 3	(Wand WDS-662)	1965 22
4(C)	THE KINGSMEN ON CAMPUS	(Wand WDS-670)	1965 68
5(C)	15 GREATEST HITS	(Wand WDS-674)	1966 87
6(C)	UP AND AWAY	(Wand WDS-675)	1966
7(C)	THE KINGSMEN'S GREATEST HITS	(Wand WDS-681)	1967
8(C)	A QUARTER TO THREE	(Piccadilly 3329)	19?
9(C)	YA YA	(Piccadilly 3330)	19?
9(C)	HOUSE PARTY	(Piccadilly 3346)	19?
10(C)	GREAT HITS	(Piccadilly 3348)	19?
11(C)	MAY DAY	(Heavy Weight?)	1967
12(C)	THE BEST OF THE KINGSMEN	(Scepter-Citation CTN.L 8002)	19?

NB. (1), (2), (3), (4) and (6) reissued on CD by Sundazed with bonus tracks (SC 6004, SC 6005, SC 6006, SC 6014 and SC 6015 respectively). Sundazed have also released *Since We've Been Gone* (SC 6027), a previously unreleased album, recorded for Wand in 1967. There's also *A Best Of* CD with 18 tracks (included four previously unreleased ones and a *Best Of* LP on Rhino and a CD compilation on Jerden (JRCD 7004), *Live And Unreleased*. (9) was also reissued on Piccadilly (PIC 3371) in 1980. (1) was also released in France with a different sleeve as *Dansez Le Surf* (Vogue LD 655 30) 1964.

45s:

1	Dig This/Lady's Choice	(Jalynne 108)	1961
2	Louie, Louie/Haunted Castle	(Jerden 712)	1963
3	Louie, Louie/Haunted Castle	(Wand 143)	1963 2
4	Money/Bent Scepter	(Wand 150)	1964 16
5	Little Latin Lupe Lu/David's Mood	(Wand 159)	1964 46
6	Death Of An Angel/Searching For Love	(Wand 164)	1964 42

7	The Jolly Green Giant/Long Green	(Wand 172)	1964 4
8	The Climb/The Waiting	(Wand 183)	1965 65
9	Annie Fanny/Give Her Lovin'	(Wand 189)	1965 47
10	(You Got) The Gamma Goochee/It's Only The Dog	(Wand 1107)	1965 122
11	Little Green Thing/Killer Joe	(Wand 1115)	1966 77
12	My Wife Can't Cook/Little Sally Tease	(Wand 1127)	1966 -
13	If I Needed Someone/Grass Is Green	(Wand 11 37)	1966
14	Trouble/Daytime Shadows	(Wand 1147)	1967
15	Children'sCaretaker/The Wolf Of Manhattan	(Wand 1154)	1967
16	Don't Say No/Another Girl	(Wand 1157)	1967 -
17	Bo Diddley Bach/Just Before The Break Of Day	(Wand 1164)	1968 128
18	Get Out Of My Life/Since You Been Gone	(Wand 1174)	1968 -
19	You Better Do Right/Today	(Capitol 3576)	1972

NB: There are also six French EPs with picture sleeves on Vogue.

The origins of this Portland, Oregon band go back to 1957 when Lynn Easton and some of his pals from David Douglas High School formed a band which played at local dances and fairs and was a little unusual for featuring a small church type organ in its act. This phase in their career lasted until about 1962 when they got one of their early breaks. Ken Chase, Musical Director for KISN spotted them playing at a Portland teen club called The Headless Horseman and offered them a residency at his own bigger club, The Chase. They remained the house band there for a whole year. Then in 1963 Ken Chase helped them cut some audition tapes at the Old Northwest Recording Studio. Among the cuts recorded was *Louie, Louie*. Recorded under extremely primitive conditions it gave them a No 2 in the U.S. and reached No 26 in the UK, although Paul Revere And The Raiders' version (recorded the same week in the same studio) actually faired better in the Northwest. Chase had originally persuaded Jerry Dennon to release the song on his own Jerden label but later the group were signed by Wand becoming the first white act on what had been an all black label.

Louie, Louie sold over seven million copies legally and a few more were pirated. **The Kingsmen** were extremely successful enjoying eight singles in the Top 100 and five Top 100 albums in the Billboard charts, selling over 20 million records in all. Of their albums (1), (2), (3), (4) and (5) peaked at Nos 20,15, 22, 68 and 87 respectively. All five are now becoming mini-collectables.

Lynn Easton left the group in July 1967, the remaining members soldiered on until September 1968. There was a reformation in 1972 (line-up D) - Freddie Dennis had previously played with The Liverpool Five - and later in 1982 (line-up E), although they played mostly for fun. Norm Sunholm set up the Sun Amplifier Company with his brother using **The Kingsmen** as a testing ground for their products. Jack Ely is still in the music business in Portland and, since leaving the band, Lynn Easton has hosted a teen dance show, worked in advertising and most recently as a printing salesman. The band's stature as America's premiere garage band shows no sign of diminishing. Don Gallucci, went on to fame by forming Don & The Goodtimes and later Touch. Compilation coverage has also been extensive:- *Louie, Louie* as one would expect can be heard on several albums:- *Frat Rock! The Greatest Rock 'N' Roll Parly Tunes Of All Time; Tough Rock, Highs Of The Sixties, History Of Nortthwest Rock, Vol. 1; Nuggets, Vol. 8, We Have Come For Your Children* and *Wild Thing*; their version of *C.C. Rider* can be found on *History Of Northwest Rock, Vol. 3. I Guess I Was Dreaming*, quite a drug damaged recording, is on *Nuggets, Vol. 8*; *J.A.J.* is on *History Of Northwest Rock, Vol's 2* & *7* and *Jolly Green Giant* is on *Vol. 1* of the same series.

For more information check the bands website:- http://www.louielouie.org

Kingtones (Dave Roberts and)

TOP

Personnel incl:

- DAVE ROBERTS

45s:

1. Wish For An Angel/Don't Come Around (Musitone 102/3) 1961
2. Twins/Have Faith (Derry 101) 1964
3. Twins/Have Faith (Kitoco 335) 1964
4. A Love I Had/To Have A Little Girl (Kitoco 104) c1964
5. A Love I Had/Girl I Love You (Drummond 105) 1965
6. Spicks And Specks/You... (Eucalyptus 5928) 196?
7. It Doesn't Matter Anymore/How Can A Man (Eucalyptus 002) 196?
8. It Doesn't Matter Anymore/How Can A Man (Cotillion 44069) 1969/70

NB: (6) as **Dave Roberts and Kingtones**.

From Grand Rapids in Michigan, they were also known as **Dave Roberts and The Kingtones**. You'll find *Wish For An Angel* on *Best Of Michigan Rock Groups, Vol. 1*and *Twins* has resurfaced on *Vol. 2* of the same series.

Russ Kirkpatrick

TOP

ALBUM:

1	RUSS KIRKPATRICK	(Altogether)	1971 SC

From Denver, Colorado, a folk/folk-rock obscurity housed in a nice psychedelic sleeve.

(Stephane Rebeschini)



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Kit and The Outlaws *to* The Knowbody Else

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Kit and The Outlaws
- Kit Kats
- Kitchen Cinq
- The Klowns
- The Knaves
- The Knickerbockers
- Curtis Knight
- Terry Knight and The Pack
- Knight Riders
- The Knights 5 + 1
- The Knights (aka The Herman Knights)
- Knight's Bridge
- Knights Bridge Quintet
- Knights of Day
- Knights of Day
- The Knowbody Else

Kit and The Outlaws

TOP

Personnel incl:

- KIT MASSENGILL

45s:

1. World's Apart/Fun, Fame And Fortune (In 102) 196?
2. Midnight Hour/Don't Tread On Me (BlacKnight 902) 1966 -
3. Midnight Hour/Don't Tread On Me (Philips 40428) 1966 131
4. No Doubt About It/Mama's Gone (Empire 1) 196? -

This punk outfit hailed from the Dallas/Fort Worth area of Texas and were originally known as The Outlaws with their debut 45 and early copies of the second issued under this name. The second 45 attracted quite a lot of attention and got national distribution but did not make the national charts. Their version of *Midnight Hour* was ok, but the flip, *Don't Tread On Me* was their finest moment, and in the eighties the track was covered by numerous bands including Gravedigger V and The Nomads.

Compilation coverage has included: *Don't Tread On Me* on *Flashback, Vol. 5, All Cops In Delirium* (aka *Good Roots*), *Highs In The Mid-Sixties Vol. 11: Texas, Part One* and *The Best of Pebbles, Vol. 2* and *Midnight Hour* on *Sixties Rebellion Vol's 1 & 2* (CD).

Kit Kats

ALBUM:

1	BEST OF	(Virtue)	1967
2	DO THEIR THING LIVE	(Jamie)	1968

From Philadelphia, a garage group with fuzz guitars, interpreting the usual covers of the era: *Money*, *Sweet Little Rock'n'Roller*, *Good Lovin* etc.

(Stephane Rebeschini)

Kitchen Cinq

Personnel:

- MARK CREAMER
- DALE GARDNER
- JIM PARKER
- JOHNNY STARK
- DALLAS SMITH

ALBUM:

1. EVERYTHING BUT (LHI 1200) 1967

45s:

1. Determination/You'll Be Sorry Someday (LHI 17000) 1967
2. If You Think/(Ellen Francies) Ride The Wind (LHI 17005) 1967
3. Still In Love With You Baby/same (LHI 17010) 1967
4. Still In Love With You Baby/(Ellen Francies) Ride The Wind (LHI 17010) 1967
5. The Street Song/When The Rainbow Disappears (LHI 17015) 1967
6. Good Lovin'(So Hard To Find)/For Never We Meet (Decca 32262) 1968
7. The Minstrel/She's So Fine (Decca 32374) 1968

NB: (3) Promo only.

An Amarillo, Texas outfit despite the fact their album, which is pleasant pop and features some nice fuzz guitar, was produced by Lee Hazlewood and issued on his Hollywood-based label. They were earlier known as Y'alls and issued a 45 for Ruff under this name.

John Stark, Jim Parker and Mark Creamer were all later members Armaggedon and Stark played on Them's U.S. only album *In Reality*.

(Vernon Joynson/Stephane Rebeschini)

The Klowns

ALBUM:

1	RINGLING BROS. AND BARNUM AND BAILEY (RCA)	1968

A psych pop sextet with female vocals. The group wore white suits and painted faces, like Hello People.

(Stephane Rebeschini)

The Knaves

Personnel:

HOWARD BERKMAN	ld gtr	A
JOHN HULBERT	ld gtr	A
MARK FELDMAN	gtr	A
GENE LUBIN	drms	A
NEAL POLLACK	bs	A

45s:

1	Leave Me Alone/The Girl I Threw Away	(Glen 8303)	1967
2	Leave Me Alone/The Girl I Threw Away	(Dunwich 147)	1967
3	Inside Outside/You're Ready	(Dunwich 164)	1967

NB: (3) unreleased.

This short-lived Chicago mid-sixties outfit attracted the interest of a major label but failed to break through commercially. Their first 45, *Leave Me Alone* is regarded as among the finest U.S. sixties garage singles. An uptempo rocker with lots of mouth organ and great lyrics, it's subsequently resurfaced on *What A Way To Die*, *Dunwich Records Story* and *Oh Yeah! The Best Of Dunwich Record, Vol. 1*. The flip, *The Girl I Threw Away*, is a brooding pop-punk ballad, and has also got further exposure on *Pebbles, Vol. 9*, *Mindrocker, Vol. 2* and *Pebbles (CD) Vol. 1*.

They also recorded a second 45 for Dunwich, which apparently owed more to the sexual suggestiveness of The Troggs than any other influences. Perhaps this is why Dunwich never released it.

Shortly before their demise they escaped the freezing Northern winter to tour California with The Flock, one of Chicago's premier progressive rock bands.

Howard Berkman, Neal Pollack were later in Euphoria Blimp Works, an early seventies Chicago act which did not record, as well as in a related project Yama And The Karma Dusters, who cut an album in 1970.

In addition to *Leave Me Alone* you'll also find two previously unreleased tracks - *Tease Me* and *Away*on the *Dunwich Records Story*, whilst *Oh Yeah! The Best Of Dunwich Record, Vol. 1* compiles *The Girl I Threw Away, Tease Me, Leave Me Alone, Inside Outside* and *Your Stuff. Vol. 2* also includes *Away*.

The Knickerbockers

Personnel:

BEAU CHARLES	gtr	A

JOHN CHARLES	bs	A
BUDDY RANDELL	sax	A
JIMMY WALKER	drms	A

ALBUMS:

1(A)	LLOYD THAXTON PRESENTS....	(Challenge 1264)	1965
2(A)	JERK & TWINE	(Challenge 621)	1966 -
3(A)	LIES	(Challenge 622)	1966
			134

NB. (3) issued as London 8924 in the UK. (2) and (3) have been issued on CD by Sundazed with many bonus tracks (SC 6010) and (SC 6011) respectively. (2) has been reissued in Germany. *The Fabulous Knickerbockers* (See For Miles SEE 208) 1987 is a compilation comprised of the best of (3) and some non - LP gems. In addition, Sundazed also issued *20 Classic Tracks!* (SC 11002) and *Great Lost Album* (SC 11012) on CD. The latter was also issued on coloured vinyl in 1989 (5,000) and contains 14 rare and unreleased tracks, 'B' sides and demos. 1997 saw the release of *Knickerbockerism!*, a double CD (SC 11040) containing 36 tracks including many previously unissued versions. Collectables has issued *Golden Classics* (COL-CD-0531). More recently *A Rave-Up With The Knickerbockers* (Big Beat CDWIKD 122) combines the best of the band's original releases with the better cuts from Sundazed's recent rarities set, *The Great Lost Knickerbockers Album*. There's also a 20 track CD with rare and unreleased recordings and a book, *Presents The Fabulous Knickerbockers*.

45s:

1	All I Need Is You/Bite Bite Barracuda	(Challenge 59268)	1965 -
2	Jerktown/Room For One More	(Challenge 59293)	1965
3	Lies/The Coming Generation	(Challenge 59321)	1965 20
4	One Track Mind/I Must Be Doing Something Right	(Challenge 59326)	1966 46
5	High On Love/Stick With Me	(Challenge 59332)	1966 94
6	Chapel In The Fields/Just One Girl	(Challenge 59335)	1966 106
7	Love Is A Bird/Rumors, Gossip, Words Untrue	(Challenge 59341)	1966 133
8	Please Don't Love Him/Can You Help Me	(Challenge 59348)	1966 -
9	What Does That MakeYou/Sweet Green Fields	(Challenge 59359)	1967
10	Come And Get lvt/Wishful Thinking	(Challenge 59366)	1967
11	I Can Do It Better/You'll Never Walk Alone	(Challenge 59380)	1967
12	A Matter Of Fact/They Ran For Their Lives	(Challenge 59384)	1968

NB: In 1992 Sundazed reissued the first two Challenge 'A' sides on one 7" *All I Need Is You/Jerktown* (Sundazed S 101). There's also a rare French EP with picture sleeves: *Lies/The Coming Generation/One Track Mind/I Must Be Doing Something Right* (London 10178) 1966.

The Knickerbockers took their name from Knickerbocker Avenue in Bergenfield, New Jersey, where they came from, but they moved to Los Angeles in 1965, where they recorded for Challenge Records. They followed the initial success of their Beatlesque rock number *Lies* with a succession of excellent pop/rock singles. *One Track Mind*, which was also covered by The Gants was a bit more punkish... whilst another of their finer moments, *High On Love*, was an energetic pop/rock 45.

Jimmy Walker later joined The Righteous Brothers.

Compilation coverage has so har included: *Lies* on *Nuggets, Highs Of The Sixties, Nuggets, Vol. 3, Tough Rock, Wild Thing* and *We Have Come For Your Children*; *One Track Mind* on *Mindrocker, Vol. 1* and *Nuggets, Vol. 4*; *High On Love* on *Nuggets, Vol. 5*; and two unreleased demos, *Lies* and *My Feet Are Off The Ground*, are to be found on *I Turned Into A Helium Balloon* (CD).

(Vernon Joynson/Stephane Rebeschini)

Curtis Knight

ALBUM:

(very selective)			
1	DOWN THE VILLAGE	(Paramount PAS 5023)	1970

Curtis Knight was a soul/rock singer who hired Jimi Hendrix, then known as Jimi James, in 1965 and 1966, to work the club circuit. Several records document this period but, generally released after Hendrix's death, they are best avoided. His only worthwhile album was released in 1970 and contains the long cut *Give You Plenty Lovin*, full of heavy guitars.

In 1974, **Knight** wrote a Hendrix biography, "Jimi", and kept on recording, often for small European labels. His subsequent records are quite painful to listen to, as they were generally trying to recapture the Hendrix sound with pale imitators.

Curtis Knight died in 1999.

(Stephane Rebeschini)

Terry Knight and The Pack

Personnel incl:

DON BREWER	drms	A B
BOB CALDWELL	keyb'ds	A
MARK FARNER	bs	A B
CURT JOHNSON	gtr	A
RICHARD TERRANCE KNAPP (TERRY)	vcls, keyb'ds	A B

ALBUMS:

1(A)	TERRY KNIGHT AND THE PACK	(Lucky Eleven LE(S)-8000)	1966 127
2(A)	REFLECTIONS	(Lucky Eleven LE(S)-8001)	1966 -
3()	MARK, DON AND TERRY 1966-67	(Abkco 4217)	19??
4()	TRACK ON! THE BEST OF MARK FARNER, TERRY KNIGHT AND DONNIE BREWER	(Lucky Eleven LE 8001)	c1969/70

NB: (2) also issued as Cameo C(S)-2007 in 1967. (3) is a compilation. (4) was released after the formation of Grand Funk Railroad and contains some of their 45 cuts plus some previously unreleased material.

45s:

1	You Lie / Kids Will Be The Same	(A&M 769)	1965
2	I've Been Told/How Much More?	(Lucky Eleven 225)	1966 -
3	Better Man Than I/I Got Love	(Lucky Eleven 226)	1966 125
4	Lady Jane/Lovin' Kind	(Lucky Eleven 228)	1966 -
5	A Change On The Way/What's On Your Mind?	(Lucky Eleven 229)	1966 1ll
6	I (Who Have Nothing)/Numbers	(Lucky Eleven 230)	1966 46

7	This Precious Time/Love Love Love Love Love	(Lucky Eleven 235) 1967	120/117
8	One Monkey Don't Stop No Show/The Train	(Lucky Eleven 236)	1967 -
9	Harlem Shuffle/l've Got News For You	(Lucky Eleven 003)	1968 -
10	Wide Trackin'/Does It Matter To You Girl	(Lucky Eleven 007)	1968
11	Let Me Stand Next To Your Fire/Without A Woman	(Capitol 2174)	1968
12	Tears Come Rollin'/The Color Of Our Love	(Wingate 007)	1968
13	I (Who Have Nothing) / Lizbeth Peach	(Abkco 4005)	1975

NB: (1) is shown in Ken Clee's "Stak O'Wax" but existence is dubious/unconfirmed. (9) & (12) by The Pack without Terry. (10) & (11) as The Fabulous Pack. (13) reissue. There's also a rare French EP with picture sleeve *I (Who Have Nothing)/Numbers/This Precious Time/Love Love Love Love Love* (Stateside FSE 1002) 1967.

Terry Knight solo 45s:

1	Lizbeth Peach / Forever And A Day	(Cameo 482)	1967
2	Come Home Baby / Dirty Lady	(Cameo 495)	1967
3	Lullaby / Such A Lonely Life	(Capitol 2409)	1969
4	Saint Paul / William And Mary	(Capitol 2506)	1969 114
5	Lullaby / I'll Keep Waiting Patiently	(Capitol 2737)	Jan 1970

This garage-rock quintet from Flint, Michigan is probably most significant for containing DJ **Terry Knapp**, who formed, managed and produced Grand Funk Railroad, which also included Pack members, Don Brewer and Mark Farner. In the early '60s, Terry was a DJ in Detroit who played Pretty Things, Them, Zombies, Kinks etc long before anyone in the 'States had picked up on the U.K. bands, introducing The Rolling Stones on stage at their first New York gig and interviewing them during their first U.S. tour.

With the Pack Terry had a few minor hits and their first two albums are now minor collectables. Prior to becoming Grand Funk Railroad and without Terry, the group also recorded two 45s as The Pack and The Fabulous Pack. There is a pic sleeve one of these 45s, *Wide Trackin'*, that clearly shows a five-piece with him on keyboards. Whether it was a contemporary photo is another matter of course. Another of their tracks (*I Got News For You*) was penned by Dick Wagner (of Frost), whilst *Love, Love, Love, Love, Love* was covered by The Music Explosion and later in 1973 by Brownsville Station.

In 1975, Terry left the music business.

Compilation coverage to date has been limited to the brilliant *How Much More?* on *Michigan Mayhem Vol. 1* (CD) and *Chosen Few, Vol. 2*; *What's On Your Mind?*. on *Michigan Brand Nuggets*; *The Color Of Love* on *Relics* and *Sixties Archives Vol. 7*; *Numbers* on *Turds On A Bum Ride Vol's 1 & 2* (CD) and both *Harlem Shuffle* and *Wide Trackin'* on *Mindrocker, Vol. 11*.

(Vernon Joynson/Max Waller/Otto von Ruggins/Stephane Rebeschini)

Knight Riders

Personnel:

- JAY MIERLY vcls
- RYAN CLARK ld gtr
- VIRGIL "BUTCH" DANIELS gtr

- RODNEY PEARCE bs
- MIKE "MAD DOG" LENTOS drms

From Belmont, California, this band became better known due to the issue of their one unreleased June 1965 track *I* on *San Francisco Roots* in 1968 (the compilation was also reissued in 1975 on JAS). Clearly a popular number - it's appeared more recently on *Pebbles, Vol. 13, We Have Come For Your Children* and *Mlndrocker, Vol. 10*. Basically, it's a infectiously catchy punker with a bit of extended guitar work in the middle.

More recently, *I* and the previously unreleased *I Don't Know* have also resurfaced on *Psychedelic Microdots Of The Sixties, Vol. 3* (CD), whilst Big Beats' *Dance With Me* CD (part of the *Nuggets From The Golden State* series features *I* plus three unreleased tracks from 1965 - *Where Did I Fail, Torture And Pain* and *Won't You Be My Baby*.

(Max Waller)

The Knights 5 + 1

ALBUM:

1	ON THE MOVE	(Justice 156)	c1967

NB: (1) reissued on CD (Collectables COL-0604) 1995.

Another unknown album on the rare Justice label, with covers of *Knock On Wood, West Sun, Mustang Sally, Tomatoes, In The Midnight Hour, Barefootin', When A Man Loves A Woman, Land Of A 1,000 Dances, On The Move, Try Me, Don't Lose Your Cool* and *Ninety Nine And A Half (Won't Do)*.

(Stephane Rebeschini)

The Knights (aka The Herman Knights)

Personnel:

- GRADY BENN vcl,piano X
- VARNEY HINTLIAN bs X
- DOUG HOSTON vcl X
- CRAIG ROCHE gtr X
- MARC SOLOMON drms X
- BRAD WATERMAN keyb'ds X

ALBUMS:

1. () KNIGHTS ON THE ROAD, VOL. 2 (HK 1) 1962 R3
2. () COLD DAYS - HOT KNIGHTS (Ace 4763) 1963 R3
3. () EXPRESSIONS (Ace MG 79867/8) 1964 R3
4. () OFF CAMPUS (Co 1269) 1965 R3
5. () ACROSS THE BOARD (Ace MG 200854) 1966 R3
6. (X) THE KNIGHTS 1967 (Ace MG 201302/3) 1967 R3
7. () HERMON KNIGHTS (Ace 2323) 1968 R3

NB: (6) demo only album, reissued on CD (Flash 66) 1998.

This was a prep-rock outfit from Herman College, Massachusetts, who were also known as **The Herman Knights**. They played between 1961-69 but started recording in 1962 making several tremendously rare LPs. Musically these ranged from early sixties instrumental sounds, to big band jazz and garage covers in the mid-sixties. *The Knights 1967*, for example, reveals a collection of soul, R&B, beat and ballad covers ranging from soppy goo (*Unchained Melody*, *Under The Boardwalk*) to Invasion-style (*Bring It On Home*, *I'm Crying*), all done competently but not inspiringly.

Two of its members would later turn up in Quill.

Their cover of Goffin/King's *Don't Bring Me Down* has also resurfaced on *Oil Stains* and *You're Not Mine* from the *Off Campus* album can be heard on *Hipsville, Vol. 2*.

(Vernon Joynson / Max Waller)

Knight's Bridge

TOP

45:

1. C.J. Smith/Make Me Some Love (Sea Ell 105) 196?

This band came from Odessa in West Texas, although their 45 was recorded at Robin Hoods Brians Studio in Tyler, Texas. *C.J. Smith* is pretty psychedelic, as is the flip which is much more keyboard orientated.

Both sides of the 45 can also be found on *Flashback, Vol. 2* and *The History Of Texas Garage Bands Vol.1*. The latter also contains a demo of *C.J.Smith* and an unreleased track *I Need Your Love*.

(Max Waller)

Knights Bridge Quintet

TOP

Personnel incl:

- HAROLD HUTCHINSON

45s:

1. Sorrow In C Minor/Hits Don't Come Easy (K 101) 1967
2. Sorrow In C Minor/Hits Don't Come Easy (TRC 2072) 1967
3. Sorrow In C Minor/Love Of A Different Flavour (Mark VII 101 9) 1967

This psychedelic outfit hailed from Waco, Texas. Both sides of the Mark VII release can be heard on *Texas Punk, 1966: Vol. 10* 1987. *Sorrow In C Minor* has also resurfaced on *Psychedelic Sixties, Vol. 1*. Hutchinson was later involved in the classic sixties musical Hair.

Knights of Day

TOP

45s:

1. Everybody Needs Somebody To Love/Why Did You Treat Me So Bad? (Tower 245) 1966
2. Then There's You/Mr. Pitiful (Tee Pee 4556) 1967

A Wisconsin-based mid-sixties outfit. The 'A' side of theTower 45 can be heard on *Psychedelic Unknowns, Vol. 7.*

Knights of Day

TOP

45:

1. Hey Gyp / ?? (CMC 1,000,000) 196?

Produced by Mike Curb, *Hey Gyp* is on *Follow That Munster Vol. 2* . This band was from Orange County,Ca. and one member went onto Adrian and The Sunsets. I suspect that the Tower 45 is also by this group rather than the Wisconsin Knights Of Day on Tee Pee.

(Max Waller)

The Knowbody Else

TOP

Personnel:

JIM "DANDY" MANGRUM	vcls	A

ALBUM:

1	THE KNOWBODY ELSE	(Hip Records HIS 7003)	1969

A mix of heavy psych and hippie rock, with fluid guitar and some good tracks: *After I Smoke I Like To Go To Sleep, Flying Horse Of Louisiana* and *No One And The Sun.*

Hip Records was a short-lived subsidiary label of Stax (two of their few other releases were Southwest FOB and Paris Pilot). In 1971, **Knowbody Else** became Black Oak Arkansas.

(Stephane Rebeschini)



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Koala *to* The Kynd

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Koala
- Dean Kohler
- Kollektion
- The Kommotions
- Al Kooper
- Kopperfield
- The Kords
- The Artie Kornfeld Tree
- K-otics
- Kracker Barrel Komplex
- Kreed
- The Kreeg
- Kristyl
- The Krums
- Kubla Khan
- Jim Kweskin Jug Band
- Kyks
- Kyle
- The Kynd

Koala

Personnel:

- LOUIS CAINE A
- JOEY GUIDO A
- ANTHONY WESLEY A
- JOE ALEXANDER A
- JOSE MALA A

ALBUM:

1. (A) KOALA (Capitol 176) 1968

45:

1. Don't You Know What I Mean?/Scattered Children's Toys (Capitol 2365) 1968

This was a bunch of Australians who sought fame and fortune in the Big Apple and were based in New York City. Bob Wyld and Art Polliemus (of Blues Magoos discovery fame) produced their 45. The 'A' side is slightly reminiscent of Autosalvage (as is the album), the flip is a heavy psychedelic ballad. These two cuts are the best tracks from the album which for the most part is decent hard rock. The case for their inclusion here is borderline but I've done so mostly on the strength of their 45. One member went on to Sir Lord Baltimore.

A track from the album, *Poor Discarded Baby*, has resurfaced on *Turds On A Bum Ride, Vol. 2*.

(Max Waller / Vernon Joynson)

Dean Kohler

Personnel:

ROBERT CRAIG	organ	A
JOHNNY JOHNSTON	drms	A
DEAN KOHLER	vcls, gtr	A
GEORGE NEWSOME	bs	A

45:

1	Gooseberry Pie / The Next Boy	(Elko 3001)	Jan 1968

Dean Kohler started out playing instrumentals in his hometown of Portsmouth, Va. with The Satellites. The group's orbit was halted by his call-up from Uncle Sam in 1966. Undeterred, Dean formed The Electrical Banana whilst on tour in Vietnam to entertain his comrades. In 1967 they recorded two folk-rockers live in an army tent and pressed up ten customised acetates.

Shortly after his safe return to Portsmouth, in time for Christmas 1967, he was back in the studio recording *Gooseberry Pie* - a catchy slice of fuzz-pop about "a trip to the drive-in with a girl". Success was elusive despite a lip-synched appearance on local TV show Disco Ten although it gave him the opportunity to form the show's house band (Soft Light) for the following season.

Gooseberry Pie has been served up again on the 2-CD *Essential Pebbles Collection Vol. 2* and on the excellent Virginia compilation *Aliens, Psychos And Wild Things* (CD). The latter includes his earlier waxings with The Satellites and Electrical Banana.

(Brent Hosier/Dr.Simon Trent D.S.U./Max Waller)

Kollektion

Personnel incl:

- BOB JABO gtr
- ANGELA RISOFF vcls

45:

1. Savage Lost/My World Is Empty Without You (Heads-Up W 101) 1967

This classic slice of early 'heavy psych' can also now be heard by a wider audience via the excellent compilation *An Overdose Of Heavy Psych* and *Psychedelic Experience* (CD). *Savage Lost* is a great title too and Jeff Lemlich used it for his fascinating and worthy Florida Discography. The flip is not up to the same standard but a Vanilla Fudge type rework.

From Miami, and previously known as The Shaggs, member Bob Jabo would later be in Katmandu, whilst vocalist Angela Risoff split in '68 to tour with Blues Image. (Max Waller)

The Kommotions

TOP

45s:

1. She Won't See Me/it's Over (Sams 101) 196?
2. Little Black Egg/Broken Hearts (Bell 630) 1965

This outfit came from Garland in Texas. There's a version of *Little Black Egg* on the *Ear Piercing Punk* compilation which is by Kenny Wayne & Kamotions since the Bell 45 is also listed as by 'Wayne Lacadisi'.

Al Kooper

TOP

ALBUMS:
(Selective)

1	SUPER SESSION	(Columbia CS 9701)	1968
2	THE LIVE ADVENTURES OF MIKE BLOOMFIELD AND AL KOOPER	(Columbia KGP-6)	1969

NB: (1) by Bloomfield/Kooper/Stills.

Singer, guitarist, organist, arranger, producer, **Al Kooper** was an essential figure of the rock scene between 1965 and 1970. He formed the Blues Project in 1965 and Blood, Sweat and Tears in 1968. As an organist, he played on Bob Dylan's *Highway 61 Revisited* and *Blonde On Blonde*, helping to create a sound which was influential on groups like The Band or Procol Harum.

Kooper was also an active session man playing with Tom Rush, Jim and Jean, Jimi Hendrix, the Paupers and Moby Grape. He was also one of the first musicians to record a session of rock jams with the commercially successful *Super Session* with Mike Bloomfield and Steve Stills in 1968. Although this was common with jazz or blues, the 'jam' album hadn't yet set root in the rock genre. This was followed in 1969 by *The Live Adventures* with Bloomfield, John Kahn, Skip Prokop, Carlos Santana and Elvin Bishop. In 1972 he formed his own label, Sounds Of The South, and produced the first three Lynyrd Skynyrd albums, one of the best southern rock acts. He also produced several other rock and soul groups.

Between 1968 and 1978, **Al Kooper** recorded several solo albums, which are mainly pop oriented, generally weak and out of the scope of this book. After a long legal procedure with Columbia, he came back in 1995 with a new album which failed to chart.

(Stephane Rebeschini)

Kopperfield

Personnel:

- TOM CURTIS drms, perc A
- PAUL DECKER vcls, perc A
- CHUCK EAGAN gtr, vcls, ld vcls A
- JERRY OPDYCKE bs, vcls A
- JIMMEY ROBINSON ld vcls A
- KEITH ROBINSON keyb'ds, vcls A

ALBUM:

1. (A) TALES UNTOLD (Kopperdisc 5014 N5) 1974 R3

From Edwardsberg and Ann Arbor, Michigan comes this typical keyboard/guitar driven progressive era item. Acceptable but by no means essential or even innovative in any way. You could be forgiven for thinking that the best thing about it is the rather striking cover. All the songs were written and arranged by the band. Jimmey Robinson was responsible for the lyrics on 10 of the 11 tracks. Chuck Eagan was the lyricist on *Anatomy*.

(Vernon Joynson/Stephane Rebeschini)

The Kords

45:

1. Boris The Spider/It's All In The Mind (Laurie 3403) 1967

A one-off venture on Laurie who came up with an interesting cover of *Boris The Spider*, which can also be heard on *Mindrocker, Vol. 3*.

The Artie Kornfeld Tree

Personnel incl:

FRANK HARRIS	keyb'ds	A
ARTIE KORNFELD		A
TONY LEVIN	bs	A
HUGH McCRACKEN	gtr	A
DONALD McDONALD	drms	A

ALBUM:

1(A)	A TIME TO REMEMBER	(Dunhill DS 50092)	1970

NB: (1) also released in the U.K. (Probe SPB 1022) 1970.

From the New York scene, this was a short-lived project lead by Artie Kornfeld, also known for his production work (The Wind In The Willows) and many '70s pop groups). The album is mainly composed of original material penned by Kornfeld and played by a group of outstanding musicians: McDonald was in Jeremy and The Satyrs and played with both Joe Beck and Tim Hardin. Hugh McCracken (who was an in-demand session man on the New York scene then) filled the guitar parts with ease and bassist Tony Levin went on to King Crimson in the late '70s.

(Stephane Rebeschini)

K-otics

TOP

Personnel:

MIKE JOHNSON	ld gtr, ld vcls	A
TOMMY MANN	ld vcls	A B
WARREN MUNDY	drms	A
BARNEY PARKER	bs gtr	A
JOE TORRILLO	gtr, backing vcls	A
RAY GOSS	bs, bcking vcls	B
MARVIN TAYLOR	ld gtr, bcking vcls	B
KIM VENABLE	drms	B

45s:

1	Charlena/They Don't Know	(Sea Cap 1000)	1966
2	Charlena/Ooh-Wee	(Rick 10276)	1966
3	I'm Leaving Here/Double Shot (Of My Baby's Love)	(Fortune 1000)	1966
4	I'm Leaving Here/Double Shot (Of My Baby's Love)	(Bang 521)	1966

From Alabama, **The K-Otics** were formed at Troy State University in Troy, Alabama U.S.A. in 1962. After all but one of the original members left college, the remaining member recruited players from around his hometown. Tommy Mann, Ray Goss and Marvin Taylor were from around Tallassee, Alabama and Tuskegee, Alabama.

Kim Venable went on to play with Dennis Yost and the Classics Four.

I'm Leaving Here has also resurfaced on the *Everywhere Chainsaw Sound* compilation.

Kracker-Barrel Komplex

TOP

Personnel:

DENNIS CIESIELSKI	lead gtr	A
TERRY GHIGHI	vcls	A
MICHAEL MENTE	keyb'ds	A
JACK SCMITZ	gtr	A
DAVID URBANOWSKI	drms	A

MARK URBANOWSKI bs A

45:

1 My World / Different Than Me (Page 1087) Jan 1968

A short-live sextet from Peru and Oglesby, Illinois - they just had time to put out one 45 on a Wisconsin label before the draft claimed both the drummers and their manager. *Different Than Me*, notable for its Cryan' Shames-like harmonies, is on *Psychedelic Crown Jewels Vol. 2*.

(Max Waller / Roger Maglio)

Kreed

TOP

Personnel:

- REED BOYD ld gtr A
- DAVID CANNON vcls A
- NIGELCOFF gtr A
- JOHN DIDIER organ A
- DOUG PARENT bs A
- DEAN SACK drms A

ALBUM:

1. (A) KREED! (Vision Of Sound 71-56) 1971

This album was recorded by six 12-14 year olds whilst they were at St. James School, a military training school in Fairbault, 50 miles South of Minneapolis in Minnesota. Although it was recorded in the early seventies with the band being so young it sounds more like a mid-sixties effort. They chose the name because they Were all going to an Episcopalian School - they took the word creed and replaced the C with a K David Cannon wrote all the songs on the album and he was clearly a talent. Between 1976-1982 he fronted No Cheese Please, Balderdash and The Fabulous Toasters. **Kreed** were together for just eight months from September 1970 until the Summer of 1971. Not many bands have produced an album of songs from such a brief association!

The Kreeg

TOP

Personnel:

- HAP BLACKSTOCK bs, vcls A
- LARRY INKS ld gtr A
- ROBERT STURTCMAN gtr, vcls A
- RUSS STURTCMAN drms A
- RAY TRUJILLO bs A

CD:

1. (A) IMPRESSIN' (1966-1973) (Collectables COL-CD-0689) 1995

45:

1. How Can I/Impressin' (Lance 2229/7094) Nov. 1966

The flip to their sole has some good guitar leads. Both sides of the 45, which were written by Bob Strutcman and produced by Dick Stewart of King Richard and The Knights, can also be heard on *New Mexico Punk From The Sixties*.

The retrospective CD is most impressive. With an informative CD booklet with pictures, notes by Bob Sturtcman, a full track listing and personnel details, this is essential for anyone enchanted by this Albuquerque outfit's previously compiled 45. Superb folk-rock, garage and psychedelic sounds are to be enjoyed herein - fifteen quality tracks in all with just four covers (*Soul Kitchen, For Your Love, Better Man Than I, Hey Joe*). They went through several identities - Goldenaires, **Kreeg**, Mother Sturtcman's Jam And Jellies, and finally Albatross. To find out more, get this CD - you will not be disappointed.

(Max Waller)

Kristyl

Personnel:

- SONNY DEVORE ld gtr A
- BOB TERRELL rhythm gtr A
- DAVID ATHERTON bs A
- BRUCE WHITESIDE drms A

ALBUM:

1. (A) KRISTYL (Private Pressing) 1975

NB: (1) reissued in 1986 (Hype 01) and has also been issued on CD.

This album is homemade guitar psychedelia from Kentucky. A nice mixture of gentle dreamy passages, heavier acid guitar and wahwah fuzz along with charmingly teenage vocals. It had a limited repress in 1986 and if you can buy a copy cheaply do so.

The Krums

Personnel incl:

BRUCE BERNSTEIN	ld gtr	A

45:

1	LSD/?	(Airplay 102)	196?

A late sixties Chicago outfit I'd like to know more about. Their lead guitarist also played in The Underprivileged.

Kubla Khan

Personnel:

JEFF BURKE	ld gtr	A
TOM ENGLE	bs	A
CHRIS GERNIOTTIS	vcls, gtr	A
MIKE GERSMANN	drms	A
MIKE GREGORY	organ	A

CD:

1(A)	MYSTICAL CRYSTAL REVOLUTION	(Collectables COL-CD-0654)	1996

45:

1	Bad Side Of The Moon/Out In The Country	(Spearway 2)	1970

A short-lived, Corpus Christi rock and roll outfit included here because it was a late outing for Gerniottis who had earlier led The Liberty Bell and prior to that Zakary Thaks. You can hear their 45 on *The J-Beck Story, Vol. 3: The Liberty Bell* (Eva 12036) 1984, or check out the Collectables retrospective CD, which includes previously unreleased material.

Formed in February 1970 the band only lasted until September that year. They hardly played live at all but mainly spent their time rehearsing and recording at Studio B in Corpus Christi. Their 45, *Bad Side Of The Moon* was an early Elton John number while the other tracks on the retrospective CD range in style from the latin-rock of *Bossa Nova* through the broodingly atmospheric instrumental *Help Yourself* to gruff-voiced hard rock and gospel. Unfortunately, it's a bit lacklustre compared to Gerniottis's earlier outings with Zakary Thaks and The Liberty Bell.

(Vernon Joynson/Lloyd Peasley)

Jim Kweskin Jug Band

Personnel incl:

JIM KWESKIN	vcls, gtr, comb	A B
GEOFF MULDAUR	gtr, vcls, washboard, kazoo	A B
FRITZ RICHMOND	jug, washtub bs	A B
BOB SIGGINS	banjo, mandolin, steel gtr	A
BRUNO WOLF	kazoo, hrmnca, vcls	A
RICHARD GREENE	fiddle	B
BILL KEITH	banjo, pedal steel, gtr	B
MEL LYMAN	hrmnca	B
MARIA D'AMATO (MULDAUR)	vcls, violin	B

ALBUMS:

1(A)	JIM KWESKIN AND THE JUG BAND	(Vanguard VSD-2158)	1963
2	JUG BAND MUSIC	(Vanguard VSD 79163)	1965
3	RELAX YOUR MIND	(Vanguard VSD 79188)	1966
4	SEE OTHER SIDE FOR TITLE	(Vanguard VSD 79234)	1966
5	JUMP FOR JOY	(Vanguard VSD 79243)	1967
6	GARDEN OF JOY	(Reprise RS-6266)	1967
7	WHAT EVER HAPPENED TO THOSE GOOD OLD DAYS	(Vanguard VSD 79278)	Aug. 1967

45s:
(incomplete)

1	Minglewood/Sheik Of Araby	(Vanguard ?)	196?
2	I'll Be Your Baby Tonight/Circus Song	(Vanguard ?)	196?

A seminal group from the Boston scene, **Jim Kweskin and his Jug Band** appeared in 1963 and played a happy mix of folk, blues, jug band music, rock and old timey songs. The personnel was quite unstable, having between four and eleven members, but they had a very good live reputation. Muldaur and Richmond also played with Eric Von Schmidt and are both present on the Elektra *Blues Project* album from 1964. Their records may interest fans of the early Nitty Gritty Dirt Band, Dr. West's Medecine Show and Junk Band or the Lovin' Spoonful.

When the group finally broke up in 1967, its various members kept on playing: Geoff and Maria Muldaur recorded, first as a duo, then with Paul Butterfield Better Days and finally had solo careers. Fritz Richmond moved to California and become a renowned studio engineer. He also played with Norman Greenbaum, Ry Cooder and is still touring with John Sebastian. **Jim Kweskin** for many years became a devotee of "guru" Mel Lyman, although recently he has pursued a low-ley career in the folk clubs and is now recording once again.

In 1969, Bill Keith and Richard Greene founded the Blue Velvet Band who released a good country folk album produced by Erik Jacobsen, the producer of Lovin' Spoonful and Norman Greenbaum. Greene also joined Seatrain and took part in several groups and sessions (Brewer and Shipley, William Truckaway, Pearls Before Swine). Prior to joining the '**Jug Band** Bill Keith had played with Bill Monroe and The Bluegrass Boys. In the early '60s he revolutionised bluegrass banjo with his melodic style, adapted from arranging fiddle tunes for the banjo.

(Stephane Rebeschini / Joe Nagarya / Craig Morrison)

Kyks

TOP

Personnel:

MARK GIBSON	vcls	A B
DAVE MOORE	drms	A B
DAVE RIMMER	bs	A B
STEVE RIMMER	ld gtr	A B
MIKE WILLIAMS	keyb'ds	A
BOB WILLIAMS	keyb'ds	B

45:

1(A)	Where Are You?/When Love Comes Searching For Me (PS)	(RAF Productions 1001)	1966

From Marshall, Missouri and pronouncing their name 'Kicks' this quintett recorded an album in 1967 in Memphis. Titled *Bittersweet*, it was scraped before release, although Collectables are promising a "reissue" in the near future. Their sole 45, which was recorded at Columbia studios in Nashville, came in a picture sleeve which photo'd the band in a field surrounded by their Vox Super Beatles, and then superimposed their name in blue psychedelic lettering. The contents of the sleeve, a routine garage dirge, did not live up to the promise, but you can find the 'A' side on *Monsters Of The Midwest, Vol. 2* and both sides on the excellent CD comp *The Human Expression And Other Groups: Your Mind Works In Reverse*.

The group changed its name to Bittersweet some time around '68 or '69 and recorded the "album" tape at a recording studio outside Columbia, Mo. The group remained the same with the exception of Bob Williams who replaced Mike Williams (no relation).

(Max Waller w/thanks to Mark Gibson)

Kyle

Personnel incl:

- KYLE GARRAHAN

ALBUM:

1. TIMES THAT TRY A MAN'S SOUL (ABC Paramount 8006) 1971

45s:

1. I Shall Be Released/Shame (Janus 109) c1969
2. Virginia Traveller/The Reason (ABC Paramount 0100) 1971

NB: (1) as Kyle Garrahan.

Kyle was the work of Kyle Garrahan, who had earlier played in Boston's Lost.

The Kynd

45:

1. Mr. America/Clouds (Kynd Company 103169) 1969

Late sixties heavy rock from New Jersey, though the 'B' side demonstrates a lighter more melodic touch. (Max Waller)

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L.A. Teens *to* Last Nikle

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- L.A. Teens
- Ken LaBrie
- Wayne Lacadisi
- Lacewing
- Gaylon Ladd
- The Ladds
- Lady and The Tramps
- The Ladybugs
- Lamb
- Lamp Of Childhood
- J.J. Lancaster
- Lancers
- The Landlords
- Landslide
- Tony Lane and The Fabulous Spades
- David Lannan
- Larry and The Blue Notes
- Larry and The Loafers
- Larry and The Prophets
- Last Call Of Shiloh
- The Last Draft
- The Last Five
- Last Knight
- Last Nikle

L.A. Teens

TOP

45s:

1	I'm Gonna Get You/You'll Come Running Back	(Decca 31763)	1965
2	All I Really Want To Do/Saturday's Child	(Decca 31813)	1965

Produced by Gary Usher, an L.A. outfit with a mixture of pop, beat and jangley folk-rock sounds hot on the trail of The Byrds' success. Both sides of their first 45 are compiled on *Bad Vibrations Vol. 2*, whilst *All I Really Want To*

Do is reaired on Leaving It All Behind.

(Max Waller)

Ken LaBrie

ALBUM:

1 LOST AND FOUND (American Artists AAS-1171) c1972

An obscure album, on Bill Holmes' label, in the Christian folk psych style.

(Stephane Rebeschini)

Wayne Lacadisi

45:

1. Little Black Egg/Broken Hearts (Bell 630) 1965

Previously thought to have been the work of Kenny Wayne, this is now know to be incorrect. So, who was this guy?

Lacewing

Personnel:

- BOB WEBB gtr A
- DAVE ANDRESS keyb'ds A
- JEFF CURREY bs A
- MARY STEPKA vcls A
- MARK FRAZIER drms A

ALBUM:

1. (A) LACEWING (Mainstream S/6132) 1970

45:

1. Paradox/Paradox (Mainstream 731) 1970

NB: (1) is a promo only release, with same cut on both sides.

From Kent, Ohio, this outfit formed out of the ashes of The Measles, who had once included Joe Walsh before his James Gang days and Joe Vitale, who was also in Chylds and Joe Walsh's Barnstormers. They reverted their name to The Measles after the Mainstream album in 1970.

Their album is a West Coast-influenced affair which, ranges from folk tracks like *Time To Go* to more atmospheric numbers such as *Rebirth* and on to heavier rock cuts like *Epicycle* and *Play For You*.

Gaylon Ladd

45s:

1. Don't Go In My Room Girl/It Belongs To You (Ventural 722) 1965
2. Think About Me/Her Loving Way (MGM 13435) 1965
3. Smokey Places/Think About Me (Ventural 723) 1965
4. I Better Go Now/Painted Lady (Ventural 731) 1966
5. My Life, My Love/Repulsive Situation (Pacemaker PM-257) 1966

NB: (1) recorded with Bob Sharp as Bob and Gaylon. (5) released as Gaylon Ladd & The East Side Transfer.

This guy came from Waco in Texas and his real name was Gaylon Latimore. He was also based in Houston for a time and had earlier played in other Texas sixties punk outfits like The Dawgs (with Bob Sharp) and The Silvertones. He recorded the first of these 45s with Bob Sharp.

He later formed Eastside Transfer and then went on to Heather Black, a hippie art folk band. His finest moment to readers of this tome will be *Repulsive Situation*, a brooding dynamic punker - his other material tended to be melodramatic ballads and moody folk-rock-cum-beat music.

Compilation appearances have so far included: both *Repulsive Situation* and *Her Loving Way* on *Highs In The Mid-Sixties, Vol. 23: Texas, Part Five*and *Her Loving Way* on *Austin Landing, Vol. 2* and *Garage Punk Unknowns, Vol. 5*.

(Vernon Joynson / Max Waller/Andrew Brown)

The Ladds

Personnel incl:

- ALEX CAMPBELL

45s:

1. Keep On Running/Wild Angels Theme (PS) (Transaction 703) 1966/67
2. I Found A Girl/Survival (Universal Audio 706) 1968
3. Bring Back The Days/Goodness Gracious Baby (Teen Town 4790) 1969

Led by the talented Campbell, **The Ladds** came from La Crosse and were considered to be one of Southwest Wisconsin's best sixties groups. Members went onto Silver Bullets and Today's Tomorrow who both released 45s on Teen Town in 1969. You can also track down *Survival* on *Psychedelic Unknowns, Vol. 8*.

(Max Waller)

Lady and The Tramps

45:

1. House Of The Rising Sun/Wearin' That Loved On Look (Universal Audio 547-49580) c1970

Recorded at Universal Audio, Winona, Minnesota. This excellent version of *Rising Sun* is a heavy bluesy blast with some burnin' leads but also notable for the forceful female lead vocals. The flip is not half so good - piano boogie pop.

(Max Waller)

The Ladybugs

45:

1. How Do You Do lt?/Liverpool (Chattahoochie 637) 1964

A Mersey influenced all girl band. A track called *Fraternity, U.S.A.* has resurfaced on *Girls In The Garage, Vol. 4.* This astonishing slice of wax was conceived and produced in Norfolk, Virginia, by none other than Frank Guida, the mastermind who created Gary "U.S." Bonds in 1960. It was recorded in 1964.

Their version of Gerry and The Pacemaker's *How Do You Do It?* can also be heard on *Girls In The Garage, Vol. 2.*

Lamb

Personnel:

BARBARA MAURITZ	vcls	A B C
BOB SWANSON	gtr	A B C
DAVID HAYES	bs	B C
TOM SALISBURY	keyb'ds	C
RICK SCHLOSSER	drms	C
(ED BOGAS	violin	A B C)
(BILL DOUGLAS	bs	A B)
(JOHN McFEE	steel gtr	C)

ALBUM:

1(A)	A SIGN OF CHANGE	(Fillmore 30003)	1970
2(B)	CROSS BETWEEN	(Warner WS 1920)	1971
3(C)	BRING OUT THE SUN	(Warner 1952)	1971

NB: (1) was also released by CBS (S 63954) in Holland. (2) with lyric insert. (3) as **Barbara Mauritz Lamb**. **Barbara Mauritz** had a later solo album *Music Box* (Columbia KC 31749) 1973, also issued in Holland (CBS S 65632).

45s:

1	Isn't It Just A Beautiful Day/Winter In The Valley	(Warner WB 7562)	1973

NB: (1) Promo copies with a mono verion of *Isn't It...* on the flip also exist.

From San Francisco, **Lamb** was primarily a hippy duo formed by Barbara Mauritz and Bob Swanson. Appearing at several concerts in the Bay Area, by the time of their third album, they were a quintet with a strong rhythm section, backing Barbara Mauritz' powerful voice. Their music is a mix of west coast and soul with some oriental and jazzy influences.

From Beaumont, Texas originally, Barbara Mauritz was born into a very musical family that claims Gypsy blood. At the age of four she began playing piano and at fifteen started playing in the local clubs. There she met artists like Edgar and Johnny Winter and Janis Joplin, the latter being a close friend of Barbara's sister.

A year later, Barbara moved first to Houston, where she opened for Lightning Hopkins and The American Blues, and then New Orleans. Around this time she started playing guitar and composing songs, but it wasn't long before the attractive "new sounds" coming out from California led her to settle in San Francisco.

There she formed **Lamb** with Bob Swanson and after being spotted by producer David Rubinson, got to open for CSN & Y at the Winterland for four nights. Suitably impressed, Bill Graham took **Lamb** under his wing. In 1969 their first album for the Fillmore label, *A Sign Of Change* was released. Still today it has a unique and very distinctive sound, enhanced by the unusual instrumentation: classical guitars, upright bass, cello, flute, oboe and Barbara's beautiful voice. *Traveler's Observation*, *In My Dreams* and *The Odyssey of Ehram Spickor* are real gems of acoustic psych-rock.

After recording *Hello Friends* for the famous *Last Days Of The Fillmore* set, **Lamb** switched to Warner Bros., and produced two further albums. Both *A Cross Between* and *Bring Out The Sun* offered more haunting songs composed by both Barbara and Swanson, but with a fuller and sometimes elaborated sound due to the participation of many more talented musicians. These included Jerry Garcia, Ed Bogas, Bill Attwood, Mark Springer, John McFee and Tom Salisbury, to name a few. The best tracks probably remain the more acoustic numbers like *Sleepwalkers*, *While Waiting*, *The Vine*; or the lively *Ku*, *Milo And The Travelers* and *Live To Your Heart*.

In 1973 Barbara Mauritz became a solo artist and completed *Music Box*, a good - even if a little more mainstream - offering. Particularly noteworthy are two beautiful ballads, *Winter In The Valley* and the title track. The same year The Pointer Sisters went platinum with a cover of Barbara's *River Boulevard* (originally on *Bring Out The Sun*). In 1974 she wrote a music score for "Where The Lilies Bloom" movie, sharing the musical space with Earl Scruggs. The soundtrack was issued by Columbia (KC 32806).

In 1976 a bad road accident interrupted her live performances, major label recording deals and an eight year management contract with Bill Graham's Fillmore Management. Still in 1977 and '78 Barbara collaborated with artists like Tom Salisbury and Chris Michie, but only in 1983 resumed writing again. More recently she has composed more than 150 commercials, including a Levi-Strauss one and you can hear her sing on albums by Link Wray (1973), Steve Douglas (1983) and Vince Wellnick (1998). Today she has plenty of new songs, runs an independent label called Citylife Records and publishing company.

A new CD *Give Me Half A Chance* and a compilation of **Lamb** material is expected to be out soon.

David Hayes went on to work with Jesse Colin Young and Terry and The Pirates.

(Stephane Rebeschini / Gianpaolo Banelli)

Lamp Of Childhood

TOP

Personnel:

JAMES HENDRICKS	gtr, vcls	A B
BILLY MUNDI	drms	A
FRED OLSEN	gtr	A B
MIKE TANI	bs	A B
GABRIEL MEKLER	perc, vcls	B

45s:

1	Season of The Witch/You Can't Blame Me	(Dunhill ?)	1967
2	First Time, Last Time/Two O'Clock In The Morning	(Dunhill ?)	1967
3	Two O'Clock In The Morning /No More Running Around	(Dunhill 4089)	1967

From L.A., this folk/rock group formed in the autumn of 1966 and lasted through to June 1967. Their first single was a cover of the famous Donovan song. James Hendricks was married to Mama Cass from the Mamas and Papas and had been with her in the Big Three and the Mugwumps. Billy Mundi (ex-Mastin and Brewer) helped record the singles, but left in October 1966 to join the Mothers Of Invention. He later played with Rhinoceros and on numerous sessions (Stone Poneys, Fred Neil etc.). A good guitarist, Fred Olsen would later play with Mike Bloomfield and Brewer and Shipley.

No More Running Around (co-written by Hendricks and Gabriel Mekler, the future Steppenwolf producer) has been compiled on *Penny Arcade, Dunhill Folk Rock, Vol. 2*. It's not certain if Gabriel Mekler was actually a band member, but he certainly helped out with the recordings and used the group's equipment to help start up Steppenwolf.

An unreleased **Lamp Of Childhood** track, *You're Gonna Get It In The End* was later covered by The Nitty Gritty Dirt Band.

(Stephane Rebeschini/Nick Warburton)

J.J. Lancaster

TOP

45:

1. Parade Has Passed Me By/So Unkind (Date 1564) 1967

From Tulsa, Oklahoma, his *So Unkind* can also be heard on *Open Up Your Door*, whilst *Parade* is on the double cassette *Psychedelic Archives, Vol. 7: USA Garage*.

Lancers

TOP

45s:

1. The Witch/? (Take 3 101) 196?

2. See You In Seatle/? (Lancelot) 196?
3. Can't Help Falling In Love With You/Head Of A Clown (Lancelot 122) 196?
4. True Blue/Your Summer Dream (Lancelot) 196?

The Witch can also be heard on *Garage Punk Unknowns, Vol. 2*. A Pacific Northwest outfit, possibly from Seattle, covering The Sonics' classic.

The Landlords

TOP

45:

1. I'll Return/I'm Through With You (Reed 1069) 1967

From Boston. You'll find *I'll Return* on *New England Teen Scene, Vol. 2* and *New England Teen Scene* CD. The flip, a diffident (despite the title) but affecting teen ballad, can be found on Arf Arf's *No No No* compilation.

(Max Waller / Lloyd Peasley)

Landslide

TOP

Personnel:

- TOMMY GAGLIOTTI drms A
- ED CESS vcls, perc A
- BOBBY SALLUSTIO bs A
- BILLY SAVOCA ld gtr A

ALBUM:

1. (A) TWO SIDED FANTASY (Capitol ST 11006) 1972

Thought to have been a New York bunch, they don't appear to have released any 45s for Capitol, but their album is an undiscovered gem. Kicking off with *Do What I Want* which featured slick rhythms and fine guitar a high standard is set and equalled by *Creepy Feeling* and the Johnny Winter-influenced *Everybody Knowns (Slippin)*, with its gruff vocals and fine guitar interplay. *Dream Novel* rounds off side one with some simply exquisite guitar work. Perhaps the album's finest moment is *Happy*, the closing track, which builds into an amazing climax. Recommended.

Tony Lane and The Fabulous Spades

TOP

ALBUM:

1 TONY LANE AND THE FABULOUS SPADES (Justice 133) c1967

Another Justice album. It probably contains beat/pop/frat rock or soul/lounge/club, or both.

(Stephane Rebeschini)

David Lannan

TOP

ALBUM:

1	STREETSINGER	(San Francisco Sound SD 202)	1970

A hippie folksinger recorded in the streets, with cuts like *Hare Khrisna*. A kind of David Peel clone, but much weaker and best avoided.

Wait For The Light/Hare Khrisna and *Patterson's Song* also appear on a San Francisco Sound sampler LP, *San Francisco Sampler - Fall 1970*.

(Stephane Rebeschini)

Larry and The Blue Notes

TOP

Personnel:

- LARRY SLATER gtr A B
- LARRY ROQUEMORE vcls A B
- RANDY CATES bs B
- MIKE GRIFFIN drms A B
- BUDDYBATES gtr A
- DAN FLETCHER bs A
- JACK HAMMONDS keyb'ds B

ALBUM:

1. (A/B) THE MAJOR BILLTAPES, VOL 1 - LARRY AND THE BLUE NOTES (Big Beat WIKM 33) 1985 UK

45s:

1. All My Own/Night Of The Phantom (Tiris 101) 1965
2. All My Own/Night Of The Phantom (20th Century Fox 573) 1965
3. The Phantom/She'll Love Me (Charay 20) 1965
4. Everybody Needs Somebody/She'll Love Me (Charay 20) 1966
5. Everybody Needs Somebody To Love/She'll Love Me (Epic 9871) 1966
6. Love Is A Beautiful Thing/In And Out (Charay 44) 1966
7. I'll Be True To You/In And Out (Charay 44) 1966

NB: (3) issued as by The Mark Five. (5) Issued as by The Bad.

The first and one of the best garage bands to come out of Fort Worth in the sixties. Slater and Roquemore put the band together to play at a Halloween gig. Line-up 'A' dates from 1963, but line-up 'B' was the one that played on their 45s. Hammond had earlier played for Jack And The Rippers, a sixties Texan outfit that did not make it on to vinyl. Their first song was *Night Of The Sadist*, a spine-chilling recital of an attack by the Lake Worth Goat Monster whose legend the band fuelled. They took it to local entrepreneur Major Bill Smith, who feeling he had a hit on his hands, removed the word 'sadist' from the title and renamed the record *Night Of The Phantom*. It was soon leased to 20th Century Fox and gave the band a local hit. The group developed a penchant for recording under pseudonyms and later that year recorded an inferior rehash of the song for a 45 released as by The Mark Five. For a latter 45 they used the pseudonym The Bad, and also toured as a bogus Sir Douglas Quintet.

In 1968 the band split when Slater and Roquemore went on to form a new outfit, Soul Purpose and Randy Cates joined Gypsy. Roquemore also had a solo 45, *Mrs Brown You've Got A Lovely Daughter/Just Stay* (Guyden 2124). The 'A' side was a U.S. No. 1 back in 1965 tor Herman's Hermits.

Understandably, the band have been heavily compiled including: *In And Out* on *Gathering Of The Tribe, Highs In The Mid-Sixties, Vol. 11* and *Flashback, Vol. 5*; *Night Of The Phantom* on *Back From The Grave, Vol. 1* and *The Major Bill Tapes, Vol. 2 - The Fort Worth Teen Scene*; and *Night Of The Sadist* on *Back From The Grave, Vol. 4, Acid Dreams Epitaph* (CD) and *Acid Dreams Complete Collection* (3LP).

Larry and The Loafers

TOP

Some 45s:

1. Panama City Blues / Til The End (Reed 1061) 1961
2. Panama City Blues / ?? (Heart # unkn) 196?
3. Let's Go To The Beach / Who (Shurfine 017) 1966
4. Panama City Blues / ?? (Rock'n'roll Reunion 31041) 1980s

NB: (4) reissue 45.

From either Atlanta, Georgia or Pensacola, Florida. Their punk/surf number *Let's Go To The Beach* can be heard on *What A Way To Die* and *Victims Of Circumstances Vol. 2*. Larry, their leader, was later involved in The Thingies.

Earlier sounds *Panama City Blues '61* can be heard on *The Big Itch* and the retake *Panama City Blues '62* on *The Big Itch, Vol. 2*.

Larry and The Paper Prophets

TOP

45:

1. Can't Sit Around/Only One Thing (Epic 10186) 1967

This was a one-off venture on Epic. The 'A' side has resurfaced on *Glimpses, Vol. 3*.

Last Call Of Shiloh

ALBUM:

1. LAST CALL OF SHILOH (Last Call Records SRC 5136) 19?? R2

A super rare local Idaho religious guitar rock album with male and female vocals. A number of copies turned up with no covers. It may have been released in 1969. (Clark Faville)

The Last Draft

45:

1. It's Been A Long, Long Time/Lovely To See You (PS) (Trans-Action 711) 1969

Late sixties 'soft-rock' from LaCrosse, Wisconsin area, with a faithful cover of the Moody Blues on the 'B' side that could do with just a bit more oomph. (Max Waller)

The Last Five

45:

1. Kicking You/Weatherman (Wand WND 1122) 1966

Cool garage-beat from a Pacific Northwest outfit with a snappy and swingin' rhythm section. (Max Waller)

Last Knight

45:

1. Shadow Of Fear/? (Orlyn no #) 1968

A Chicago garage band. *Shadow Of Fear*, which features a fine fuzztone break, and great drumming has also resurfaced on the *Psychedelic Disaster Whirl* and *Pebbles, Vol. 6* (CD). Although the 45 had no Orlyn cat number, its RCA matrix dates it as 1968.

(Max Waller)

Last Nikle

Personnel:

- ROGER BERTRAND gtr A
- WALLY McDANIEL keyb'ds A
- LENNY McDANIEL bs, vcls A
- CLAY MUSACCHIA trombone A
- JERRY ROUSELLE drms A
- GORDON SCHUMERT trpmpet A
- MIKE SCORSONE sax A

ALBUM:

1. (A) THE LAST NIKLE (Mainstream S/6122) 1969

45s:

1. She's The One/? (Mainstream 706) 1969
2. Save Your Love For Me/? (Mainstream 708) 1969
3. * Got To Be Somebody/I've Been Trying To Love You (Mainstream 712) 1969
4. * Confusion Road/Groove On What You're Doin' (Mainstream 715) 1969

* Credited To Lenny McDaniel And The Last Nikle.

Beware! **The Nikle** were responsible for this horrid brass-rock album, which is just about the worst album on this interesting label. Collectors of psych and garage music steer clear. You have been warned!



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The Last Ritual *to* Leather-Coated Minds

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Last Ritual
- Last Times
- The Last Word
- Last Words
- James Late
- The Laughing Kind
- Andy Lauren
- The Lavender Hill Express
- The Lavender Hour
- Arnie Lawrence and The Children of All Ages
- K. Lawson and Four More
- The Laymen
- The Lazy Eggs
- Lazy Nickels
- Lazy Smoke
- LCS and The Bishops Four
- Timothy Leary
- The Leather Boy (aka Milan)
- Leather-Coated Minds

The Last Ritual

Personnel:

MICKEY DAVIS	piano, organ, harpsichord	A
CHRIS EFTHIMIAN	drms	A
GABRIEL	gtr	A
KENNETH LEHMAN	alto sax, clarinet	A
ROBERT LIGHTIG	bs	A
SHARON MOE	french horn	A
TONY SALVATORE	trombone	A
JOHN SCARZELLO	trumpet, fluegel horn	A
ALLAN SPRINGFIELD	vcls	A

ALBUM:

1(A)	THE LAST RITUAL	(Capitol SKAO 206)	1969

45s:

1	Delighted, Strung Out And 25/Talk About Time We're Wasting	(Capitol 2495)	1969

NB: (1) both 45 cuts also appear on the album.

I've seen this minor collectable described as 'psychedelic' but it's really an experimental horn-rock album, with psychedelic influenced lyrics from Alan Springfield. It has a rather messy production, by Tom Wilson and unless you're a jazz or horn-rock connoisseur steer clear.

Sprinfield, Efthimian, Lehman and Scarzello ended up in a group called Chelsea Beige, who recorded a remake of **Last Ritual**'s *Heritage*.

(Vernon Joynson/Leonard J. Los/Stephane Rebeschini)

Last Times

TOP

45:

1. Don't Tell Me / I Need Your Love (Togy 52866) 1966

From Marion, Ohio. Their garage ballad *Don't Tell Me* is on *Love Is A Sad Song Vol. 1*.

(Max Waller/George Gell)

The Last Word

TOP

45:

1. Sleepy Hollow/Jump, Point, Shout (Downey 137) 1966

From the Downey/Orange County area of California. *Sleepy Hollow* is a spine-chilling punker, with snarling vocals telling of the singers encounter with the headless horseman, and a slow pulverising organ riff. You can also find it on *Pebbles, Vol. 8* (CD) and *Highs In The Mid-Sixties, Vol. 20*.

(Vernon Joynson / Roberto Sicre)

Last Words

TOP

Personnel:

MIKE BYRNES	ld gtr	A
RICKY COOK	drms	A
JOHNNY LOMBARDO	ld vcls, tambourine	A
STEVE (SHROEDER) SECHAK	organ	A

ALBUM:

1(A)	LAST WORDS	(Atco SD 33-235)	1968

45s:

1	Hot Summer Days/Bidin' My Time	(Boom BM 60014)	1966
2	Can't Stop Loving You/Don't Fight It	(Atco 6498)	1967
3	One More Time/I Wish I Had Time	(Atco 6542)	1967
4	Mo'reen/Runnin' And Hidin'	(Atco 6579)	1968

NB : (1) and the flips of (2) and (4) are non LP tracks.

A frustrating band that embraced many styles. Their debut 45 is moody beat-punk. Subsequently they'd vary from strident garage beat with some wicked guitar outbursts, to straight pop and brassy soul-tinged bombast. Their slightly fuzzy cover of Paul Revere and The Raiders' *Mo'reen* is O.K. but lacks conviction, whereas the flip is a much livelier affair with some excellent scorching guitar runs - the pick of the crop. Produced by Brad Shapiro and Steve Alaimo, the album is similarly patchy despite occasional fuzz outbursts. It features four originals and six covers: - Phil Spectors' *Be My Baby* (Ronnettes) and *You've Lost That Lovin' Feelin'* (Righteous Bros) - the latter in overblown Vanilla Fudge style; the Beatles' *No Reply* is also ala Fudge; *The Kids Are Alright* (The Who); *Mor'een* (Raiders); and an awkwardly beefed-up version of *A Basket Of Flowers* (by Florida folk-rockers The Nightcrawlers). They come across as a club/cabaret covers-band with an interesting choice of material but some clumsy re-arrangements. Two members were from Jersey City and other two from New York, where the band was based before relocating to Florida.

Bidin' My Time has also resurfaced on the *Acid & Flowers* CD.

(Max Waller/Stephane Rebeschini)

James Late

TOP

Personnel:

JAMES LATE	vcls	A
WOODY LEWIS		A
ALLAN NICHOLS		A
BILLY SCHWARTZ	gtr	A
JOHN SIOMOS	drms	A
EDDIE WILLIAMS		A

ALBUM:

1(A)	FULTON FISH MARKET	(Metromedia)	1971

Produced by Allan Nichols (who also worked with Morganmasondowns), this album features a mix of rock and folk. John Siomos had previously been with Chicago Loop and Buzzy Linhart; whilst Bill Schwartz played with Chelsea Beige and later worked with Tom Fogerty.

(Stephane Rebeschini)

The Laughing Kind

Personnel:

- SOL CASSEB drms
- BOB GEISSLER bs, vcls
- KENT LIMING gtr, vcls
- ABEL ORNELAS keyb'ds, vcls
- JOHNNY SCHWERTNER keyb'ds, vcls
- TOMMY SMITH drms

45s:

1. Empty Heart/I Could Have Showed You The Way (Heat Wave 102) 1967
2. Empty Heart/I Could Have Showed You The Way (Orbit 1128) 1967
3. I Who Have Nothing/Show Me (Jox 066) 1967
4. Shotgun/Sad Memories (Jox 072) 1968

NB: (2) issued as by Tommy Smith.

This Texan outfit is most significant for including Tommy Smith later of Red Crayola and Johnny Schwertner of Lavender Hill Express. *Empty Heart* can be found on *Cicadelic Sixties, Vol. 2* and *The Laughing Kind* also made a 45 with Al Davis *Jeannie/Edge Of Love* (Dynamic 117).

Schwertner also played with The Reasons Why whilst both Bob Geissler and Kent Liming played with The Speidels and The Swiss Movement.

Andy Lauren

45:

1. I'm Too Big To Cry / I Never Knew Such Happiness (Kasper 105) 196?

A loungey singer from Cleveland, Ohio who released several 45s. The above 45 recorded with the Persuaders has been described by dealers as 'garage' but is included here more as a warning - musically it's very borderline to our territory, being MOR-pop with a combo backing.

(George Gell/Max Waller)

The Lavender Hill Express

Personnel:

- JESS YARYAN bs

- RUSTY WIER drms
- LAYTON DE PENNING gtr
- JERRY NYE ?
- JOHN SCHWERTNER keyb'ds
- JOHN INMAN gtr
- LEONARD ARNOLD gtr
- GARY P. NUNN keyb'ds

45s:

1. VisionsfTrying To Live A Life (Sonobeat 102)1967
2. Watch Out/Country Music's Here To Stay (Sonobeat 105) 1968
3. Outside My Window/Silly Rhymes (Sonobeat 110) 1968
4. Mr. Peabody/Goin Back To Mexico (MVL 101) 196?

One of Austin's most durable sixties outfits, they were assembled by local D.J. Mike Lewis who picked De Penning and Arnold from Baby Cakes and Schwertner and Inman from The Reasons Why. Their line-up changed over the years - Nunn and Nye had previously played with The Sparkles and Yaryan and Wier with The Wig. The Sonobeat 45s, which were issued in picture sleeves, were actually recorded in a 'studio' set up at the famous Vulcan Gas Company club. Musically after an initial pop 45, they experimented in a country direction. Indeed when they split, Rusty Wier became an important figure in the local C & W scene and enjoyed a solo career. Schwertner was involved with Plymouth Rock who issued a 45 on Sonobeat and the remaining members apart from Nye went on to play in Genesee, a later Austin band. Most of them later achieved commercial success in other bands.

The Lavender Hour

TOP

Personnel:

- MIKE TEAQUE vcls A B
- TOM PENA bs A B
- SID TEMPLETON gtr, keyb'ds A B
- STEVE HEADLEY ld gtr A
- JERRY COPE drms A B
- RONNIE SWONKE ld gtr B

45s:

1. I'm Sorry/Hang Loose (Steffek 619) 1967
2. I'm Sorry/Hang Loose (Tribe 8323) 1967
3. So Sophisticated/I've Gotta Way With Girls (Steffek 1929) 1967
4. Ain't Too Proud To Beg/Harry's Drive-In Church (Steffek 1969) 1969

This outfit, which dates from December 1966, features among Houston's finest punk bands. Their first 45 was picked up by Huey P. Meaux's Tribe label and made No 65 on Billboard, but their finest moment *So Sophisticated* is captured on *Flashback, Vol. 5*. The flip to this 45 was later covered by The Chesterfield Kings, but you can check

out the original on *Sixties Rebellion Vol. 6* (CD). Their third and final effort was the work of line-up B. Swonke who had previously played with Pena in The Coachmen, an earlier Houston act that did not record.

They disintegrated in 1969 and all except Swonke were invited to join The Clique although Teaque and Headley remained with them only briefly. They went on to record material for Intemational Artists which remains unreleased and Teaque also played with an outfit called Just Us who made a 45 on Mod International. In 1982 Tom, Mike and Steve built their own recording stuido. They record progressive rock under the name Tiger's Claws and run Adonis Records.

Arnie Lawrence and The Children of All Ages

ALBUM:

1	INSIDE AN HOUR GLASS	(Embryo SD ???)	1970

An extremely strange album by a four piece group plus a couple of small children, improvising on two side-long tracks for a mix of rock, jazz and pure weirdness. **Arnie Lawrence** would later become a session man, playing with Ian Hunter and Blood, Sweat and Tears.

(Stephane Rebeschini)

Lawson and Four More

Personnel:

KEN LAWSON		A
TERRY MANNING	organ, gtr	A

45s:

1	If You Want Me You Can Find Me / Back For More (PS)	(Ardent 105)	1966
2	Half Way Down The Stairs / Relax Your Mind	(Ardent 107)	1967

A cool quintet from Memphis, Tennessee. *If You Want Me...* is a fine Stones - cum - Pretty Things style shuffle-punker featured on *The Lost Generation*. The superb droning pop-punker *Half Way Down The Stairs* is part-featured (is cut off abruptly) on the *Straight From The Garage* (aka *Punk Classics*) *Vol. 3* but you can hear the full version on *The Psychedelic Experience Vol. 3* (CD).

Terry Manning had previously been briefly in the Bobby Fuller Four and stayed in Memphis where he became a respected sound engineer and producer for the Staples Singers, Isaac Hayes and ZZ Top.

Both tracks of the first single were written and produced by Jim Dickinson (it's the first record he ever produced), who was then working with several Memphis groups including: The Jesters, Flash and The Memphis Casuals and The Avengers (also with Terry Manning) to name some.

Ardent was a short-lived local label managed by John Fry, the owner of the Ardent Studios, one of the more active Memphis studios. Fry later relaunched the label in the early '70s and signed a distribution deal with Stax. The best

group of this second Ardent would be Big Star.

(Max Waller/Stephane Rebeschini)

The Laymen



45:

1. Practice What You Preach/Hey Joe (Rise 101) 196?

An obscure band. The 'A' side has resurfaced on *Moxie Punk EP Box Set*.

The Lazy Eggs



Personnel:

- TOM CARSON ld gtr A B
- SAM MOCERI (drms) keyb'ds A B
- GARY PRAUGE B
- BOB KRAUSE drms A B
- CLEM RICCOBONO bs A B
- TOM POINT ld gtr A

45s:

1. I'm Gonna Love You/As Long As I Have You (Enterprise 5060) 1965
2. I'm A Clown/Poor Boys Always Weep (Enterprise 5085) 1965

This Detroit area act started life as **TC and The Good Guys** in 1960 and were managed by Bob Swartz, who also managed Bob Seger's Last Heard. Indeed both bands knew each other well, although they never actually gigged together and Swartz failed to break either act... Still, **The Lazy Eggs**' superb blend of Beatlesque garage-beat, helped them pack clubs in the Detroit / Michigan area and both 45s were local Top 10 hits. In particular *I'm A Clown*is an instantly likeable affair that bounces effortlessly along and oozes pure class - by rights it should have been a massive hit. The flip, *Poor Boys*... is more of a ballad with some simple effective guitar-work.

Sadly, their 45s were given little promotional support and in 1968, although still popular on the University circuit **The Lazy Eggs** split. A contributory reason, no doubt, was the unusual day job Sam Moceri held, as being a Police Office by day and rock & roll musician by night could not have been an easy task - given the political turmoil of the time. Moceri and Carson later started a music business in 1970, the "Fiddlers Music Company" that lasted until 1980 and was well known in the Detroit area.

(Max Waller / Brian Moceri)

Lazy Nickels

45s:

1	35 Design / Struggle For Freedom	(Slug WR-5016)	1970

35 Design, which Erik Lindgren describes as "hard psych thumper with thick flanging and tape regeneration effects", can be heard on his *A Lethal Dose Of Hard Psych* compilation.

The flip is also described - "a lame swing ditty with blaring trumpet lines". The band is thought to have been based in Michigan.

(Max Waller/Erik Lindgren)

Lazy Smoke



Personnel:

RAY CHARRON	drms	A
BOB DOOR	bs	A
RALPH MAZZOTTA	ld gtr, vcls	A
JOHN POLLANO	ld vcls, gtr	A

ALBUM:

1(A)	CORRIDOR OF FACES	(Onyx ES 6903)	March 1969

NB. (1) reissued on CD by Afterglow (003) in 1993, and by Arf! Arf! with twelve extra tracks (AA-065) 1997 and on vinyl by Heyoka (HEY 206) 1986.

This outfit came out of Northern Massachusetts with what some would argue is the ultimate psychedelic album, full of superb Beatles - like vocals and songs with great guitar work.

All the band's members had previously been in an outfit called The Road Runners, who released an acetate single, *You Don't Understand*/*One Light* and Charron, Mazzotta, Door and Pollano were helped out on the album by Joe Villanucci, who played electric piano on *Sarah Saturday*. Original copies of *Corridor Of Faces* now change hands for hundreds of dollars and were virtually impossible to find in the U.S. let alone elsewhere.

The album was recorded between 22nd June and 13th July 1968 on a budget of $1000 and emphasised the softer, more reflective side of the band, which was apparently a lot heavier live. Although lacking the range of the Beatles, the album perfectly establishes a mood - musing and introspective but not melancholy - with guileless vocals expressing a rapt, unhurried contentment. While not overtly psychedelic, the atmosphere strongly suggests the drug experience in its basking-in-the moment serenity. At times the band sound almost dead-ringers for Kaleidoscope (UK version) on tracks like *Salty People*, *How Was Your Day Last Night* and *Come With The Day*. *Under Skies* has all the evanescence and permanence of a hazy summer's day, while *Sarah Saturday* and *How Did You Die* sound like parodies of Paul McCartney and John Lennon respectively. A beautiful album that keeps on improving with further acquaintance.

By the time that the album was released, the band had split up (Door had left so soon after the album's recording that he wasn't included on the album cover), but Pollano cut one post-album 45 in a trio called The Owl, which is in similar style to the album. The twelve bonus tracks on the excellent Arf-Arf CD, which contains a full history of the band including many photos, are acoustic (mainly) demos recorded in the autumn of 1967, seven of which are early versions of songs from the album.

Pollano also recorded twelve further songs in Boston in the Winter of 1969 for an intended second album, but only two of them surfaced on a single, *You Always Seem To Know/It Happened Again*. Mazzotta later played with Euclid and was playing in a country band in Massachusetts in the early-'90s.

Very recently a reunion album was recorded, *Pictures In The Smoke*.

You can also find *There Was A Time* on *Love Peace & Poetry Vol. 1*.

(Vernon Joynson / Lloyd Peasley)

LCS and The Bishops Four

Personnel incl:

R. ENGLAND	A
L. STRIPLING	A

45:

1	I'm Gonna Show You Mary / It Doesn't Seem Fair	(Sevens International SI-1006)	c1966

From New Boston in the northeastern corner of Texas, near Texarkana. *It Doesn't Seem Fair* is a cool minor-mood Searchers-style folk-rocker. The group won through to the nationwide finals of the 1967 Battle Of The Bands competition held in Braintree, Massachusetts. They didn't make the top 3 but their rendition of *Midnight Hour* was captured for posterity on Normandy's double (or 3-LP) compilation *Battle Of The Bands - Ridge Arena*.

(Max Waller/Andrew Brown)

Timothy Leary



ALBUMS:

1. L.S.D. (Pixie CA-1069) 1966
2. TURN ON, TUNE IN, DROP OUT (ESP 1027) 1966
3. TURN ON,TUNE IN, DROP OUT(soundtrack) (Mercury SR-61131) 1967
4. YOU CAN BE ANYONE THIS TIME AROUND (Douglas) 196?
5. BEYOND LIFE WITH... () 1998

NB. (2) has been reissued both on vinyl and CD, (3) reissued on CD and vinyl (PERF 389) by Performance. (4) has also been reissued on CD and vinyl by UFO in the U.K., and on CD by Rykodisc in the U.S.A.

Leary was the 'high priest' of the psychedelic cult. Whilst Proffessor of Psychology at the University of Havard he

had promoted the potential of psychedelic drugs as a vehicle for expanding the individual consciousness and for favourably modifying social attitudes. He was an extremely energetic writer and in his book, 'The Politics Of Ecstacy' through a series of articles, reported speeches and interviews, he explained why he believed people should turn to psychedelic drugs to achieve a more humane and satisfying relationship with the universe and everyone and everything in it. Leary used every channel of communication open to him to expound the aims of the psychedelic movement and like his many other books, the above four albums, which are all now minor collectables, did just that. Needless to say that all this not only cost him his job but he was also imprisoned for ten years on the charge of possessing a very small quantity of 'pot'. He later escaped from prison, fled to North Africa and then to Switzerland, where his later publications continued to give him considerable influence as a 'high priest' of the psychedelic culture. He was a very important cult figure, indeed martyr, for very many young people.

Timothy Leary died on 31st May, 1996 at the age of 75.

The Leather Boy (aka Milan)

TOP

45s incl:

1. You Gotta Have Soul/My Prayer (Flower FLO 100) 1966
2. Jersey Thursday/Black Friday (Parkway 125) 1966
3. I'm A Leather Boy/Shadows (MGM 13724) 1967
4. On The Go/Soulin' (MGM 13790) 1967

As Milan and World of Milan his 45s included:-

1. I Am What I Am/Over And Over Again (20th Century Fox 487) 1964
2. Angel's Lullabye/Runnin'Wild (20th Century Fox 552) 1965
3. Cry, Lonely Boy/Luva-Luva (ABC Paramount 10718) 1965
4. Follow The Sun/l'm Cryin' In The Rain (Brunswick 55292) 1966
5. One Track Mind/Shades Of Blue (Brunswick 55298) 1966

This mystery artist (real name Rick Rondell) recorded a handful of singles for Flower records during 1966-67 and two of them were picked up for nationwide release by MGM.

Many of his recordings have been compiled including: *Shadows* and *I'm A Leather Boy* on the vinyl version of *Pebbles, Vol. 11*; *I'm A Leather Boy* and *On The Go* on the CD *Pebbles Vol. 10*; *I'm A Leather Boy* on *Mayhem And Psychosis, Vol. 1*; Both *On The Go* and *Soulin'* on *A Journey To Tyme, Vol. 5* and *Garagelands, Vol. 1*.

(Vernon Joynson / Max Waller)

Leather-Coated Minds

TOP

Personnel:

- J.J. CALE A
- ROGER TILLISON A
- TERRYE TILLISON A

ALBUM:

1. (A) TRIP DOWN THE SUNSET STRIP (Viva V-36003) 1967

NB. (1) issued on Fontana (5412) in the UK.

This was a Los Angeles-based studio project involving J.J. Cale and the Tillisons, a folky couple who had migrated to LA and released one 45 as Gypsy Trips in 1965 which was subsequently covered by The Electric Prunes on their debut 45. The album, which was released on Amos "Snuf" Garrett's Viva label is notable for being Cale's first album appearance. He wrote the self-penned material on and co-produced the album. It consists mainly of covers of the 'in' sounds of the time including *Eight Miles High, Psychotic Reaction, Over Under Sideways Down, Sunshine Superman, Kicks* (by Paul Revere And The Raiders), *Mr. Tambourine Man* and *Along Comes Mary*.

We previously had the Viva label down as being owned by Leon Russell, however this is incorrect as all the Viva 45s we've checked bear a logo and 'Snuff Garrett Productions'. Leon Russell did produce at least one 45 on the label - The Shindogs 45 on Viva 601- so perhaps he was an inhouse-producer for the label?

Roger Tillison later released a good solo LP in 1970 *Roger Tillison's Album* with Jesse Ed Davis.

(Vernon Joynson / Rene Aagaard / Max Waller / Stephane Rebeschini)



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The Leaves *to* The Lemon Drops

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Leaves
- Leaves of Grass
- Barry Lee and The Actions
- Billy Lee and The Rivieras
- Terry Lee
- The Left Banke
- Lefty and The Leadsmen
- Legend
- The Legends
- The Legends
- The Legends
- Lemon Drops

The Leaves



Personnel:

JIMMY KERN	drms	A
ROBERT LEEREINER	gtr	A B C
JIM PONS	bs	A B C D
BILL RHINEHART	gtr	A B
JOHN BECK	sax, hrmnca, vcls	B C D
TOM RAY	drms	B C D
BOBBY ARLIN	gtr	C D

ALBUMS:

1(A)	HEY JOE	(Surrey)	1966 127
2(C)	ALL THE GOOD THAT'S HAPPENING	(Capitol ST2638)	1967

NB. (1) also issued on Mira (3005), also issued in France (Festival FLOX 525) 1966. (1) and (2) reissued on CD by One Way, with the reissue of (1) including five extra bonus tracks. (2) was counterfeited during the '80s. There's also a French CD release *Leaves-1966* which includes some ot their best known songs as well as previously unreleased and live material.

45s:

1	Too Many People/Love Minus Zero	(Mira 202)	1965
2	Hey Joe/Be With You	(Mira 207)	1965
3	You'd Better Move On/A Different Story	(Mira 213)	1966
4	Be With You/Funny Little World	(Mira 220)	1966
5	Hey Joe/Girl From The East	(Mira 222)	1966 -

6	Hey Joe/Funny Little World	(Mira 222)	1966 31
7	Too Many People/Love Minus Zero	(Mira 227)	1966
8	Get Out Of My Life Girl/Girl From The East	(Mira 231)	1966
9	Lemon Princess/Twilight Sanctuary'	(Capitol 5799)	1967

NB: There's also a reissue 45 *Hey Joe / Girl From The East* (Lost Nite LN 314) 197? and a French single with a group picture sleeve: *Too Many People/Girl From The East* (Festival SPX 143) 1966.

Beatlemania influenced Jim Pons to put together a band called The Rockwells, in 1964, whilst at San Fernando State College (California), with the money he was awarded after a $1,000 automobile lawsuit. The original line-up soon set about performing classics like *Louie, Louie* and *Twist And Shout* at frat parties. The band's quest for self-improvement soon led them to add John Beck and replace Jimmy Kern with Tom Ray.

The band's break came when they got a residency at Ciro's in LA. They then chose a new name **The Leaves** and had posters designed with pictures of themselves and a marijuana leaf saying 'The Leaves Are Happening'. Pat Boone heard them playing at the club one night and signed them for his Penthouse Production Company. Through this **The Leaves** were first signed to Mira and released their debut single *Too Many People/Love Minus Zero*. The flip is included on *Mindrocker, Vol. 5*. The 'A' side was a hit in Los Angeles and later resurfaced on *Nuggets, Vol. 2*.

The Leaves were the first band to release *Hey Joe* as a single. David Crosby had first performed the song with The Byrds. They made two previous recordings of *Hey Joe* before the third fuzztone version, which reached No 31 in the U.S. charts and is included on Lenny Kaye's *Nuggets* compilation and on *Mayhem And Psychosis, Vol. 1*, *Nuggets, Vol. 1, Tough Rock* and *Wild Thing*. In England, Jimi Hendrix took it to No 6. By now, Bobby Arlin had replaced Bill Rhinehart on guitar. **The Leaves** had now won a residency at the Whisky A Go Go in LA, where they topped the bill, which on occasions included The Grateful Dead, Big Brother and the Holding Company and Quicksilver Messenger Service. In 1965 when they appeared at the Golden Bear in Huntinton Beach, The Rolling Stones opened for them!

However, their follow-up single *Get Out Of My Life Woman* was less successful. 1966 saw Roben Lee Reiner become an acid casualty and leave the band. But, as a 'four-piece' they lacked the fullness of sound necessary to make them click.

Then they signed for Capitol to produce a second album, augmented by studio musicians and strings. It contained some of their best material including *Lemon Princess* and *Twilight Sanctuary*, (issued on their last single), but it did not sell and Pons left during its recording to sign for The Turtles. Pons later did work with Frank Zappa. Beck and Arlin went on to produce a song called *Dead Time Bummer Blues* which was never released. Arlin later formed the power-trio, The Hook.

(Vernon Joynson/Stephane Rebeschini)

Leaves of Grass

Personnel:

- DON FREID drms A
- DAVEEDEL keyb'ds A B
- BRADY FLOWERS bs A B C
- JERRY KOTEK ld gtr A B

- SHAG SMITH drms B C
- PAUL DURENBERGER gtr B C

45:

1. Summertime/Crabs (MAAD 2668) 1968

The origins of this band lie in the Montgomery, Minnesota-based Uni-Qs who'd formed back in September 1965. The name change to **Leaves Of Grass** came in late 1966 and, given its association with marijuana, was well suited to the times. Their sole vinyl offering consisted of a very fast rendition of Gershwin's *Summertime* with a scorching guitar break in the middle backed by *Crabs*, which was penned by the band. This got a further airing on *Hipsville, Vol. 3*. Don Freid got drafted in May 1968 with Jerry Kotek and Dave Edel departing soon after. Shag Smith and Paul Durenberger were recruited from Cambridge Heresy but by then the band was inescapably in the twilight of its career.

Barry Lee and The Actions

TOP

Personnel incl:

- BARRY LEE

45s:

1. Things Gotta Change / Make It (Redda 13143/4) 1964
2. Things Gotta Change / Make It (Veep 1201) 1964
3. Try Me / For Such A Little Wrong (Wine And Roses 2002) 1966
4. Try Me / For Such A Little Wrong (Ascot 2226) 1966

From Cleveland, Ohio. Their catchy Invasion-pop effort *Try Me* features on *Vol.1* of a new compilation series *Let's Dig 'Em Up*.

(Max Waller)

Billy Lee and The Rivieras

TOP

Personnel:

JOHNNY "BEE" BADANJEK	drms	A
EARL ELLIOTT	bs	A
JOE KUBERT	gtr	A
JIM McCARTY	ld gtr	A
MITCH RYDER (BILLY La VERE)	vcls	A

45:

1	You Know / Won't You Dance With Me	(Hyland)	1964

NB: (1) reissued by Sundazed (S 117) in 1996 on blue wax with a PS.

The first and very rare 45 by a quintet from the Detroit suburbs who'd hit bigtime as Mitch Ryder and The Detroit Wheels. Available again thanks to Sundazed, *You Know* is a hand-clappin' frat raver whilst the flip's a midpace Merseybeat-flavoured mover.

(Max Waller)

Terry Lee

TOP

ALBUM:

1	MAGIC MUSIC	(Stone)	1971

From Pittsburgh, an acid garage psych singer with demented vocals. **Terry Lee** was previously the producer of the Fantastic Dee-Jays.

(Stephane Rebeschini)

The Left Banke



TOP

Personnel:

MICHAEL BROWN (LOOKOFSKY)	piano	A C D E
GEORGE CAMERON	drms, (vcls)	A B C E F G
WARREN DAVID	drms	A
TOM FINN	bs	A B C E F G
STEVE MARTIN	vcls, drms	A B C E F G
JEFF WINFIELD	gtr	B
RICK BRAND	gtr	C E
BERT SOMMER	gtr	D
TOM FEHER	vcls, gtr	G

ALBUMS:

1(A/B/C)	WALK AWAY RENEE/PRETTY BALLERINA	(Smash SRS 67088)	Feb. 1967 67
2(E)	THE LEFT BANKE TOO	(Smash SRS 67113)	Oct. 1968
3(-)	AND SUDDENLY IT'S ... THE LEFT BANKE (UK)	(Bam-Caruso KIRI 021)	1984
4(-)	THE HISTORY OF THE LEFT BANKE	(Rhino RNLP 123)	1985
5(-)	VOICES CALLING (UK)	(Bam-Caruso KIRI 045)	1986
6(-)	WALK AWAY RENEE (mini-LP) (UK)	(Bam-Caruso PABL 036)	1986
7(-)	STRANGERS ON A TRAIN	()	1986
8(-)	THERE'S GONNA BE A STORM - THE COMPLETE RECORDINGS 1966 - 69	(Mercury 848 095-2)	1992

NB. (3) reissued in 1988 with new cover and two additional tracks. (8) issued on CD.

EP:

1	Adverts: Coca Cola/Hertz/Toni Hair Spray	(Winfield Boot)	1990

45s:

1	Walk Away Renee/I Haven't Got The Nerve	(Smash 2041)	July 1966 5
2	Pretty Ballerina/Lazy Day	(Smash 2074)	Dec. 1966 15
3	Ivy Ivy/And Suddenly	(Smash 2089)	Mar. 1967 119
4	She May Call You Up Tonight/Barterers And Their Wives	(Smash 2097)	Jun. 1967 120
5	Desiree/I've Got Something On My Mind (PS)	(Smash 2119)	Oct. 1967 98
6	Dark Is The Bark/My Friend Today	(Smash 2165)	Jun. 1968
7	Goodbye Holly/Sing Little Bird Song	(Smash 2198)	Nov. 1968
8	Bryant Hotel/Give The Man A Hand	(Smash 2209)	Feb. 1969
9	Nice To See You/There's Gonna Be A Storm	(Smash 2226)	Jun. 1969
10	Myrah/Pedestal (PS)	(Smash 2243)	Nov. 1969
11	Walk Away Renee/Pretty Ballerina	(Smash 1416)	1970
12	Queen Of Paradise/And One Day	(Camerica CS 0005)	1978

The brainchild behind this band was Michael Brown, who'd been born in New York as Michael Lookofsky. He'd undergone a classical musical training and his father, Harry, was a respected musician who owned a recording studio and gave his son much encouragement in his career as a producer and pianist. Brown's first disc was a 45 in February 1966, *Its Alright Ma (I'm Only Bleeding)/They Just Don't Care* (Philips 1 530), which was credited to an outfit called Christopher and The Chaps. The 'A' side was a Bob Dylan cover, the flip was writen by M. Lookofsky and B. Jerome (whoever he was) and produced by Harry Lookofsky's World United Productions. However, it soon vanished without trace.

Brown resurfaced soon after with line-up (A) of **The Left Banke**, although on their debut 45 *Walk Away Renee*, which appeared on Smash in July 1966 and eventually made it into the Top Ten in November that year, Harry Lookofsky made use of session musicians. The song was later covered by The Four Tops giving them a massive U.K. hit. It seems that the musical abilities of some group members were rather dubious. After the follow-up, *Pretty Ballerina*, had also made the Top 20, the band began work on their debut album. Around this time Jeff Winfield was replaced by Rick Brand, a talented guitarist and songwriter. The album was a successful vehicle for Michael Brown's songwriting talents, his father's production skills (making use as it did of studio techniques and session musicians) and Steve Martin's haunting vocals. It's a very consistent album and, aside from the first two singles, it featured several other gems notably *Shadows Breaking Over My Head*, *She May Call You Up Tonight* and *I've Got*

Something On My Mind, It's rather sad, therefore that the group subsequently collapsed when Michael Brown announced he wanted to experiment and compose in the studio and wouldn't tour with the band anymore. Hereafter, the band's history becomes rather complex with both the remaining four members and Brown (who'd put together a new line-up (D)) claiming the name. Brown and Tom Feher (from (C)) penned another lovely song, *Ivy Ivy*, which was released as a follow-up 45 and later withdrawn when the other four band members demanded that radio stations boycott the disk. *She May Call You Up Tonight* was released instead, neither 45 made any commercial impression. An attempted reconcilation took place in September 1967 and another Brown/Feher composition *Desiree* was issued in the hope of relaunching the group. However, radio stations tended to steer clear of it and the anticipated commerical comeback just did not happen. At this point Brown quit the group but the remaining members soldiered on producing a brace of good 45s:- *Dark Is The Bark, Goodbye Holly* and *Bryant Hotel* - which came nearer to the 'group' sound as opposed to orchestrated backing that Brand and the other remaining members wanted. They also released a further album, *Too*, which suffered overall from Brown's absence but matched their earlier effort in its finest moments (particularly with *There's A Storm Coming*). It was generally ignored and after just one further 45, *Myrah* (which has become the band's rarest 45), the band (by now a trio (line-up E)) gave up the ghost, shelving plans for a projected third album with just one cut left in the can.

Brown went on to form Montage in 1969, which was really another vehicle for his songwriting and production skills and later he formed Stories (in 1972) and The Beckies (in 1976). More recently, circa 1998, he was responsible or producing / engineering / songwriting and providing keyboards on Yvonne Vitale's *On This Moment* CD. Sadly, the album, on the aptly named "Endangered" record label, was quickly withdrawn and less than 200 copies are thought to have survived. Bert Sommer became an actor in the Broadway production of "Hair", had a minor hit single with *We're All Playing In The Same Band* in 1970, and died of liver failure on July 23 1990.

The Bam-Caruso compilation, issued in 1982, rekindled some interest in the band. It was reissued in 1988 with two additional cuts, *Walk Away Renee* and a mono version of *Foggy Waterfall* (the one track in the can for the third and never completed LP). *Voices Calling* was taken from the master tapes of a 1978 reunion of line-up E. This and all the other retrospective compilations except for *There's Gonna Be A Storm - The Complete Recordings 1966 - 69* (which contains both their original albums, as well as several rare bonus tracks) are now deleted. You can also find *Walk Away Renee* on *Highs Of The Sixties* and *Pretty Ballerina* on *Nuggets, Vol. 11*. However, with their lavish orchestration and complex arrangements, the baroque-rock outfit is still lovingly remembered by many psychedelic rock fans.

Their Coca Cola ad from 1967 can also be heard on *From The New World, Vol. 1* - one of three adverts they did featured on a recent bootleg EP. *From The New World Vol.1* also includes Christopher and The Chaps' *They Don't Care*.

Tom Finn had earlier been in The Magic Plants.

For more information check the following website: http://members.aol.com/bocad/leftbank.htm

(Vernon Joynson / Max Waller / Lloyd Peasley)

Lefty and The Leadsmen

TOP

45:

1. Wildwood Fun/Changing (Co & Ce 103) 1967

An obscure Pittsburgh punk era band. You can check out *Wildwood Fun* on *Scum Of The Earth, Part 2*.

Legend

Personnel:

- E. BROOKS
- B. CORSO
- S. ROMANS

ALBUM:

1. LEGEND (Megaphone M/S 101) 1968

45s:

1. The Kids Are Alright/Baby Blue (Megaphone 701) 1968
2. Portrait Of Youth/Enjoy Yourself (Megaphone 703) Apr. 1968
3. I Love The Little Girls/I Know (Megaphone 705) 1968
4. Shirley Temple Curls/Shirley Temple Curls (instr) (Megaphone 705) 1968

NB: (3) & (4) issued as by **Mike Kelly & Legend**, the *Shirley Temple* variation of the 45 may only have been issued as a promo.

This five-piece LA band were an early version of Dragonfly, who also recorded for the same label.

The material on this album largely predates the psychedelic era and is full of cover versions (eg. Reg Presley's *With A Girl Like You*, Dylan's *Baby Blue* and Pete Townsend's *The Kids Are Alright*. A few cuts, like *Where Oh Where Is Mother* contain some good guitar playing with psychedelic undertones and the album ends with a little sitar solo.

All but the first 45 feature non-LP tracks. *Enjoy Yourself* is on *A Lethal Dose Of Hard Psych*, whilst *Portrait Of Youth* is also on *Boulders, Vol. 11* and was later re-recorded for their album as Dragonfly.

(Vernon Joynson / Max Waller)

The Legends

Personnel:

- DAN HARTMAN electric piano, organ, gtr
- DAVE HARTMAN gtr
- DENNY WOOLRIDGE bs
- LARRY SADLER drms

45s:

1. Why/Baby Get Your Head Screwed On (Bridge Society Up 2202-7-13) 1968
2. Keep On Running/Cheating (Bridge Society Up 2204) 1968
3. High Towers/Fever Games (Railroad House 12003) 1969
4. Sometimes I Just Can't Help It/Jefferson Strongbox (Legends no #) 1969

5. Rock And Roll Woman/Problems (Heart CS 7672) 1973
6. Rock And Roll Woman/Problems (Epic 5-10937) 1973
7. If I Had A Nickel / Remember What I Told You (Frog FR-01) 1992

NB: (7) is a limited edition 45 of two Hartman-penned tracks from 1969.

Hailing from Harrisburg, Pennsylvania, **The Legends** set out as a soul band but soon got into rock. However, this soon led to the departure of their original drummer, Ralph Swartz, who hated rock, and his replacement by Sadler.

Soon after their debut single was released in early 1968 with the above-mentioned line-up. The 'A' side was a mellow, bluesy ballad - an attempt at commercialism and it was a local hit. The flip was an early Cat Stevens' composition, which the band rearranged into a driving rock song. Their follow-up did not stray much from the original versions. It featured Larry Swartzwelder on guitar as Dan Hanman was drafted for the Vietnam war. This also was a local hit, and the 'B' side *Cheating* can now also be heard on *Sixties Rebellion, Vol. 15*.

Their third single was cut in 1969. Dan Hartman played guitar on this as Swartzwelder had gone into service. Joe Caleoiero had joined the band on bass. This was the band's most stable line-up and they sounded much like The Jimi Hendrix Experience, performing many of his songs in their live shows. *High Towers* included wah wah effects, electric piano, double tracked vocals and dreamy Nazz-like harmonies, and was the band's most popular single. It can be heard on *30 Seconds Before The Calico Wall* (CD) and *Psychedelic Patchwork, Vol. 1*. The 'B' side, is equally inspired by Hendrix / Cream, and happily, has been compiled on *Brainshadows Vol. 2* CD.

The band were arguably on the verge of a breakthrough when its leader, Dan Hartman, departed to join The Edgar Winter Group and later embarked on a solo career. However, they soldiered on and were rejoined by Swartzwelder upon his return from service and added Dean Lescalette (rhthm gtr). The 'A' side of their final single, *Rock And Roll Woman* was nonetheless produced and written by Hartman. Initially issued on Heart Records (CS 7672), it was at Hartman's instigation later issued by Epic (5-10937). The band planned a single for Epic, but this did not materialise, although they carried on playing until 1975 before calling it quits: Caleoiero went on to play in a pop R & B band, The Class Act. Sadier became a session musician for Olivia Newton-John and John Miles among others and managed funk band, Positive Force, and co-managed Skyline Records.

For more information on Dan Hartman's career check the following website:
http://www.angelfire.com/ky/jonathancreaser/danhartman.html

The Legends

TOP

45:

1. I'm Just A Guy/I'll Come Again (Fenton 2512) 1967

A different band from Holland, Michigan who formed in 1964 and won the Holland Battle Of The Bands in 1965. Two members later joined The Traffic Jams who used to back Ray Hummel Ill when he couldn't get The Ju Ju's. You'll find *I'll Come Again* on *Back From The Grave, Vol. 1*, *The Chosen Few, Vol. 2* or *Highs In The Mid-Sixties, Vol. 5*. Neither song has stood the test of time that well.

The existence of the 45s on Malibu and Planet is very dubious, although I've seen them listed somewhere, since a band called Malibus had a 45 on Planet 58 and another on Malibu.

The Legends

Some personnel:

- BILLY JOE BURNETTE vcls
- LARRY FOSTER rhythm gtr
- SAM McCUE vcls, ld gtr
- JOHN RONDEL ld gtr
- JERRY SCHILS bs
- JIM SESSODY drms

ALBUMS:

1. LET LOOSE (Ermine 101)1962
2. LET LOOSE (Capitol 1925)1962
3. RUN TO THE MOVIES (Capitol Custom No #)1963

45s:

1. Lariat / Gail (PS) (Key 1002) 1961
2. Say Mama / My Love For You (Ermine 39) 1962
3. Lariat / Late Train (Ermine 41) 1962
4. Bop-A-Lena / I Wish I Knew (PS) (Ermine 43) 1962
5. Temptation / Marionette (PS) (Ermine 45) 1962
6. Run To The Movies / Summertime Blues (Capitol 5014) 1963
7. Here Comes The Pain / Don't Be Ashamed (Warner Bros 5457) 1964
8. Just In Case / If I Only Had Her Back (Parrot PAR 45010) 1965
9. Alright / How Can I Find Her (Parrot PAR 45011) 1965
10. Raining In My Heart / How Can I Find Her (Thames T-104) 1966
11. How Can I Find Her / Raining In My Heart (Date 2-1521) 1966
12. I'm A Believer / Just One Girl (White Cliffs 259) 1967

NB: (11) released as the Legend. (12) released as Canadian Legends.

Sometimes referred to as Sam McCue's Legends, this Milwaukee group were also known as the Canadian Legends - why 'Canadian' I don't know unless, like the Five Canadians from Texas, it was a trick to get more interest as exotic foreigners in the wake of Invasion-mania. They only appear to have released one 45 under that monicker though - the final one on White Cliffs. They spent considerable time in the mid-60s down in Florida and continued to release 45s whilst there, causing them to be regarded as a Florida band too.

I've yet to hear any of their pre-64 material, all their 45s from 1964 onwards are recommended to fans of pure '60s Invasion-flavoured beat-pop. Their use of melody, three-part harmonies and clear ringing guitars is more reminiscent of the Searchers than the Beatles - particularly *How Can I Find Her, If I Only Had Her Back, Here Comes The Pain*, and their rendition of Buddy's *Raining In My Heart*. Yeah, for the most part they're sultry beat ballads but they can belt it out too - especially on their version of Ross-Vanadore's *Alright*, featured on *Off The Wall*. This song was previously done by Houston's Coastliners, and later by Palmyra Wisconsin's Madadors. The final 45

puts amended lyrics to the Monkees' hit but is the least focused of these 45s. Sam McCue would later feature in Crowfoot in the early 70s.

For fuller (and doubtless more accurate) details on this band seek out a book on Wisconsin bands 'Do You Hear That Beat' by Gary Myers.

(Max Waller)

Lemon Drops

Personnel:

- DICK SIDMAN vcls C D
- DANNY SMOLA vcls A B C D
- EDDIE WEISS ld gtr A B C D
- RICKY ERICKSON ld gtr B C
- JEFF BRAND bs A B C D
- BOBBY LUNAIK gtr A B C D
- GARY WEISS drms A B C D
- GEORGE SORENSON ld gtr A

ALBUMS:

1. (-) CRYSTAL PURE (Cicadelic CIC 984) 1985
2. (-) SECOND ALBUM (Cicadelic CIC 982) 1987
3. (-) CRYSTAL PURE (Collectables COL-CD-0517) 199?

NB: (3) is a 24 track CD compilation.45:

1. (B) I Live In The Springtime/Listen Girl (Rembrandt 5009) 1967

This band formed in the Chicago, Illinois suburb of McHenry in 1966. Despite its repetitive lyrics the band's only 45 *I Live In The Springtime*, has a strong enough melody to suggest that better things could have laid ahead.... but as it turned out, none of their other 1967-68 recording sessions were released on record until the mid-eighties.

Ricky Erickson (ex-The Nuchez) was brought in to do guitar on the 45 after the band's original guitarist (George Sorenson) had quit prior to the recording and *I Live ln The Springtime* did get some airplay in New York. Consequently the **Lemon Drops** recorded a second 45, the hard rockin' *It Happens Everyday* backed by a Ricky Erickson composition *Alone*, at the RCA Studios in Chicago, but it was never released. They then recruited a new 17 year old singer Dick Sidman and working on an ambitious new project with tablas, flowery harmonies and numerous special effects ran up a studio bill of $1,200 that Reggie Weiss, the owner of Rembrandt Records couldn't pay. Only in 1985 were the master tapes from this session released as *Crystal Pure*.

In their quest for major label interest the band proceeded to record a live album over two evenings at Weiss' home. They took the tapes to several Hollywood labels but none were interested and losing heart the band actually split in 1968. However, the following month the Weiss family moved to Phoenix, Arizona and by chance played their tape to Buena Vista Productions who offered to put up $250,000 to promote the group. Obviously they were thrilled and the **Lemon Drops** reformed with just Ricky Erickson missing from the new line-up. They recorded lots of new songs in Chicago's Sound Studios during November and December 1968, but ironically these efforts too proved to

be in vain, for the owner of Buena Vista died in his sleep and the deal was cancelled! Devastated the band split up for good.

Gary and Eddie Weiss later formed Watermelon and then Buzzsaw. In 1972 Reggie Weiss, frustrated by the lack of success issued a stereo mix of *I Live In The Springtime* as Buzzsaw. This can also be heard on *Highs In The Mid-Sixties, Vol. 4* and *Pebbles, Vol. 6* (CD).

Pebbles, Vol. 8, *Psychedelic Patchwork, Vol. 1* and *Chicago Garage Band Greats* all include *I Live In The Springtime*, the latter an unreleased version culminating in a guitar solo, alongside two other unissued tracks, *Alone* and *Jennifer Ann*, a mellow ballad, both from 1967. Another unreleased cut, *I Talk To The Animals* with loads of fuzz guitar can also be found on *Psychedelic Crown Jewels Vol. 1* (CD), whilst *The Cicadelic '60s Vol. 5* (CD) contains the following demos - *Sometime Ago, My Friend (Theatre Of Your Eyes), Jennifer Ann, Crystal Pure, Maria* and an eight-track demo of *(Flower) Dream*.



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The Lemon Fog *to* Mark LeVine

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Lemon Fog
- The Lemon Pipers
- Lemon Sandwich
- Leo and The Prophets
- Perry Leopold
- Drake Levin
- Mark LeVine

Lemon Fog

TOP

Personnel:

- TED EUBANKS keyb'ds
- TERRY HORDE ld gtr
- BILL SIMMONS vcls
- DANNY OGG bs
- CHRIS LYONS drms

45s:

1. Lemon Fog/Echoes In Time (Orbit 1117) 1967
2. Summer/Girl From The Wrong Side-Of Town (Orbit 1123) 1968
3. Day By Day/The Prisoner (Orbit 1127) 1968

In the spring of 1963, The Bar Eights were formed, with Fillmore High School classmates Danny Ogg and Terry Horde on lead guitar and drums, respectively, Timmy Thorpe on bass, and Dale VanDeloo on saxophone and vocals. Essentially, The Bar Eights were a Rip Chords cover band, with a few Lou Christie covers mixed in for variety. Aside from a few coffee bar gigs and a sock hop, The Bar Eights failed to establish themselves even semi-professionally over the next two years. When VanDeloo reportedly attacked Ogg with a mic stand during an argument over who would get the taller riser, The Bar Eights were no more.

Then, one sweltering afternoon in the summer of 1965 at Clem's Music in downtown Houston, it happened. Chris Lyons was hanging around the store recruiting talent for a new band he was forming. He had already earmarked drummer Eddie Sura and keyboardist Jimmy Spicher, and was looking for a guitarist and bassist. Danny Ogg entered the store with hopes of trying out the new Danelectro that Clem had in. When Chris asked him to join, he agreed, but only under the condition that his friend Timmy Thorpe, who had just gotten laid off from his job at the glass factory and was bored out of his mind, play bass for them. Lyons agreed, taking on Thorpe sight-unseen. After a few rehearsals, it became painfully obvious that Sura was not working out. According to Ogg, "Eddie kept yelling at everybody, particularly Timmy, 'cause he couldn't keep good time." When Ogg ran into formed Bar Eight bandmate Terry Horde at Clem's the following week, Ogg offered him the drummer spot in the band. Horde

agreed. By that weekend, The Pla-Boys were playing their first gig, at St. Regis College for the Arts. In the audience that night was a man who would change their lives...

Ted Eubanks, an avant garde composer and fixture of Houston's mod scene, caught The Pla-Boys' act. Their set consisted mostly of covers of such garage greats as Sam the Sham and the Pharaohs and ? and the Mysterians. As Eubanks puts it, "They were playing this garage crap! It was horrible. But something about them struck me... I think it was their chemistry". Eubanks immediately approached the band after the show and offered to take them over. They agreed. But Eubanks decided that before anything was to become of them, a few changes would need to be made. First, the music. Eubanks immediately began injecting original numbers into the group's repertoire, and dissuaded them from the typical garage fare they had been playing. Second, the image. The Pla-boys basically looked like something right out of a Frankie and Annette movie, with matching grey sport suits. But Eubanks got them good and "psychedelicised", dressing them in beads, mod suits, and the like. Finally, the name. From this moment forth,The Pla-Boys would be known as **The Lemon Fog**.

In short time, **The Lemon Fog** established themselves as one of the area's two premier bands, along with the well-established Nomads. The "all thumbs" Jimmy Spicher was substituted for fellow Fillmore High classmate Bill Simmons. At this point, Eubanks decided to also drop Timmy Thorpe, whom Ted felt was "an incompetent", and switch Danny Ogg to bass, while Chris Lyons assumed guitar duties. This line-up gained local celebrity status, and in short time, **The Lemon Fog** were invited into the studio to cut a single.

Under Eubanks' guidance, **The Lemon Fog** entered the studio to create some of the most experimental recordings of the 1960's. Eubanks' ongoing experimentation with new electronic sounds became a hallmark of **The Lemon Fog** recorded legacy. From July of 1966 to February 1968, they recorded several albums worth of material. Little of this material was ever released, however, most of it having been stolen when Liquid Stereo Studios' vaults were raided in 1968. But two singles were released, *Echoes Of Time/The Prisoner*, and the compelling *Living Eye Theme/Summer*, and a self-titled EP containing these and three other songs, *Girl From The Wrong Side Of Town*, *Day By Day* and *So Sophisticated*, was released. *The Living Eye Theme*, also known as *The Lemon Fog*, was their biggest success, reaching the Top 8 regionally. The song's composer, Ted Eubanks explains, "The Living Eye was a huge club in Houston where we were the house band. I vaguely remember one night staring at the huge pulsating eye which sits in front of the door. As I sat there, suddenly the words and images of the song just started dancing around in my head. It's not the kind of thing one forgets". Aside from their studio work, **The Lemon Fog** enjoyed being one of the top club draws in the area. Besides the music, the Fog benefited from a spectacular stage presence. This was attributed largely to Chris Lyons' charisma and good looks. Also adding to the spectacle was Ted Eubanks, dancing on stage wearing a long, flowing, sequined cape, and occasionally chiming in a harmony or two, described by Ogg as "Chinese sounding." Off-kilter harmonies aside, Ted assumed the role of group leader, despite the fact that he himself played no instruments. Ted felt his presence was enough. In addition to live performances, **The Lemon Fog** also made television appearances on Sump 'n' Else and The Larry Kane Show, where they performed *Echoes Of Time* and *The Living Eye Theme*.

At the height of the Fog's heyday, problems began to arise. Eubanks was becoming increasingly demanding of the others, insisting that they practice every day they are not performing. In particular, the slothenly Horde took exception to this. Furthermore, Eubanks' compositions began to become more and more self-indulgent and less accessible. The others tried to turn down his latest inclusions, and attempted to inject some covers back into their repertoire to give their show more appeal. But Ted would have none of it. He insisted that his new material be considered. A power clash began to develop. At one point, Eubanks threatened to walk out on the group and leave them holding the bag for four gigs they had lined up that month. When the group proceeded with those engagements without him, Eubanks reluctantly grovelled back. Adding to this, acid casualty Bill Simmons began making himself scarce, sometimes for as long as a month, causing further tension in the group. Eubanks refused to substitute for Simmons, insisting that his on-stage role was too important to compromise. As a result, Chris Lyons was left to take up a "lyon's" share (pun intended) of the keyboard duties, in addition to guitar and vocals.

By 1970, the group was in disarray. A break-up seemed inevitable at this point. When Eubanks met with the others for rehearsal, planning to propose his latest composition, *Internal Combustion* (later titled *Bedroom War* and released by Eubanks as a solo single), he found the equipment packed away, and grim faces on his bandmates. They told him it was over. The four left the practice space that day, and each went their separate ways.

Cicadelic's first collectors' LP in 1982 *Three O'Clock Merrian Webster Time* has one side devoted to them, which compiles all seven of their surviving tracks - this has also been reissued on CD by Collectables, who have also included their magnificant seven trax on: *Acid Visions - The Complete Collection Vol. 3* (3CD), and *The History Of Texas Garage Bands In The '60s Vol. 2*- the latter featuring two additional takes of *Summer*; Other comp coverage includes: *Lemon Fog* and *Summer* on *Green Crystal Ties, Vol. 9* (CD), *Summer* and *Yes I Cry*on *Gathering Of The Tribe* (CD); and *Summer* on *Acid Dreams Epitaph* (CD) and *Acid Dreams - The Complete Collection* (3LP).

The Lemon Pipers

Personnel:

- BILL ALBOUGHT drms A
- IVAN BROWNE vcls, gtr A
- BILL BARTLETT gtr A
- REG NAVE keyb'ds A
- STEVE WALMSLEY bs A

ALBUMS:

1. (A) GREEN TAMBOURINE (Buddah 2349 006) 1968
2. (A) JELLY JUNGLE (Buddah BDS 5016) 1969
3. () CHECKMATE (Buddah BDS-5015) 1968

NB. (3) is a split album with 1910 Fruitgum Co.. Three CDs which may interest collectors are *Lemon Pipers*, a 20 track 'Best Of' CD (Sequel NEX CD 131) 1990, Collectables *Golden Classics* (COL-CD-0533) and *Green Tambourine*, an 11 cut European release.

45s:

1. Turn Around And Take A Look/Danger (Buddah 11) 1967 132
2. Green Tambourine/No Help From Me (Buddah 23) 1967 1
3. Rice Is Nice/Blueberry Blue (Buddah 31) 1968 46
4. Jelly Jungle (Of Orange Marmalade)/Shoe Shine Boy (Buddah 41) 1968 51
5. Lovely Atmosphere/Wine And Violet (Buddah 63) 1968 -
6. I Was Not Born To Follow/Rainbow Tree (Buddah 136) 1969 -
7. Quite Please/Monaural 78 (Carol 107) 196?

This psychedelic bubblegum group from Oxford, Ohio will be best remembered for their single *Green Tambourine*, which topped the U.S. charts and reached No 7 in the U.K. in early 1968. It was later included on the recent *Best Of '60s Psychedelic Rock* (CD). Ironically, this was one of the earliest drug songs to achieve chart success. Although follow-up *Rice Is Nice* also made the U.S. Top 50 and No 41 in the UK, like most other bubblegum bands they were not equipped to live up to their original promise and split after further single failures.

Their singles were released by Pye Int. in the UK.

Thru' With You on their first album contrasts starkly with their bubblegum repertoire - being an awesome psychedelic guitar, extended freak-out. This album was later reissued by Buddah. The band also have an excellent track, *Quiet Please* on *Echoes In Time, Vol. 1*, and *We Can Be Together* was included on *Pop Explosion* (Buddah 643 312) 1968. Bill Bartlelt later became the leader of Ram Jam.

Lemon Sandwich

TOP

45:

1. I Must Be Dreaming/Give Me Love (La Salle 371) 196?

A late sixties act from Chicago.

Leo and The Prophets

TOP

45:

1. Tilt-A-WhirI/The Parking Meter (Totem 105) 196?

A great Ronnie Weiss-inspired punk outfit from Austin, Texas. Their 45 is well covered on compilations. Check out the 'A' side, whose wacky lyrics deal with banana peelings and living in technicolour cineramic style, on *Flashback, Vol. 4* or *Pebbles, Vol. 10* and the flip, which is equally bizarre and nonsensical, on *Highs In The Mid-Sixties, Vol. 12: Texas, Part Two*.

Perry Leopold



TOP

ALBUM:

1	EXPERIMENT IN METAPHYSICS	(No label)	1970 R5

NB: (1) was bootlegged in the U.K. in 1996 (R1), and has been reissued officially on CD by Gear Fab (GF-122) 1998 with three bonus tracks, *Jets They Roar*, *The Prophesy* and *The Dawning Of Creation* recorded in the same era. A second (unreleased) album, *Christian Lucifer* has also been released on Gear Fab (GF-141) 1999.

From Philadelphia, *Experiment In Metaphysics* is probably the most sought-after solo acoustic folk record in the world, with only 300 copies were pressed originally. **Leopold** handles the vocals and guitar and a dark atmosphere is both attempted and obtained by this mysterious troubadour. The album sides are labelled 'Smoke' and 'Drop' with Side Two being bannered "ACID FOLK". This one delivers!

Perry Leopold later recorded material for two further albums. An eponymous 7" EP was released in 1978, but is of interest only as a postscript to the *Metaphysics* album - not recommended.

Anyone interested in checking out **Leopold**'s work, without obtaining a second mortgage first, should try http://www.christianlucifer.com, which includes an exclusive 1970 track, *Serpentine Lane* from his unreleased

1973 album *Christian Lucifer*. The album, which has been issued on CD by Gear Fab contains an enchanting selection of dreamy acid folk.

(Clark Faville / Max Waller)

Drake Levin

45:

1	On the Road to Mexico"/ ?	(Parrot)	1966

A rare single by the guitarist of Paul Revere and The Raiders, who also played with Lee Michaels and formed Friendsound and Brotherhood.

(Stephane Rebeschini)

Mark LeVine

Personnel:

BEN BENAY	gtr	A
RY COODER	mandolin	A
MIKE DEASY	gtr	A
TOXEY FRENCH	drms	A
PAUL HUMPHREY	drms	A
LARRY KNECHTEL	piano	A
MARK LeVINE	gtr, vcls	A
JOE OSBORN	bs	A
JERRY SCHEFF	bs	A

ALBUM:

1(A)	PILGRIMS PROGRESS	(HogFat HLP-1)	1968

This album is an an interesting example of West Coast rock with nice guitars. It is also an extremely rare private pressing, with Hogfat being "a Division of the Society for the Naturalization of Animals". Scheff, French and Benay were previously in Goldenrod, Cooder in the Rising Sons and Captain Beefheart's Magic Band.

One of the first examples of artists "going (back) to the country". The liner notes are explicit: "So I'm off to the mountains, the sea, the earth of nature. I leave you my songs and my wealth of insights of THE SCENE. They are of some use to the narrow minded youth of tomorrow and some use to the narrow minded aged of yesterday. To me they are of no use any longer... The meaning to my life is to be found other than drugs/words/sex/money. Where? the glimpse I've had tells me to move: physically. So my move: where words are few, where money is not important, where drugs are surpassed by environment, where sex is children and love".

(Stephane Rebeschini)



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The Levis *to* The Lidos

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Levis
- Levitt and McClure
- The Lewallen Brothers
- Lewis and Clarke Expedition
- Jeff Liberman
- Liberty Bell
- Liberty Lads
- The Liberty Party
- The Liberty Street Ferry
- The Lidos

The Levis

45s:

1. Hear What I Say/That's Not The Way (Fleetwood 4563) 1966

From Lynn, Mass. **The Levis**' 45 is on the sought-after Fleetwood label. *Hear What I Say* has resurfaced on *Garage Punk Unknowns, Vol. 5* and you can also find the flip *That's Not The Way*, on *The New England Teen Scene, Vol. 3*, although it is a pretty average effort.

(Max Waller/George Gell)

Levitt and McClure

Personnel:

DAN LEVITT	gtr, banjo	A
MARC McCLURE	gtr	A

ALBUM:

1(A) LIVING IN THE COUNTRY (Warner WS 1807) 1969

Definitely not for garage fans, but it should interest Beau Brummels fans due to the involvement of Ron Elliott, who produced the album and provided three songs:- *Empty Boxes*, *Farewell To Sally Brown* and *Paradise* (co-written by Butch Engle, from Butch Engle and the Styx). Recorded at Sunwest Studios in Hollywood in August 1969, the album is a good mix of folk, country and west coast sound with duet vocals, the liner notes indicating Flatts and Scruggs and Buffalo Springfield as their main influences.

Marc McClure (ex-Wildflower) co-wrote *Mercedes Blues* with Janis Joplin and went on to form Joyous Noise.

Both worked again with Ron Elliott for his *Candlestickmaker* solo album, Levitt also working on the Beau Brummels 1975 album.

(Stephane Rebeschini)

The Lewallen Brothers

Personnel:

- DENNIS GAMBLE drms A
- BOBBY LEWALLEN organ, vcls A
- CARL LEWALLEN bs, vcls A
- KEITH LEWALLEN ld gtr, vcls A
- TIM LEWALLEN gtr A

CD:

1. (A) HITCH-HIKE! (1964-1968) (Collectables COL-CD-0661) 1995

45s:

1. Tough He Was/That's All (Mustang 3009) 1965
2. It Must Be Love/I Think I'm Glad (Split Sound 1) 1967
3. Only A Dream/Somethin' On My Mind (??) 1968
4. It Must Be Love/I Think I'm Glad (RPR R-109) 1969

NB: (2) recorded Dec. '66. (3) most probably released on Split Sound.

Originally called the Cokats, from Mt. Lemon, Arizona, their story is told on *Hitch-Hike!* a fourteen track CD retrospective. Comfortable and competent in adopting the Invasion sounds, with some fine Beatlesque poppy numbers and Zombie-inspired minor-moodies, the CD features generally cool pop-beat fodder with excellent harmonies. The stand-out track is *It Must Be Love*, a reedy upbeat number with an unexpected edge due to an outburst of mean 'n' moody guitar. This is used similarly on an alternate version of *If I Was You* to end the collection with a buzz.

Other compilation coverage has included: *It Must Be Love* on *The Tucson Sound 1960-68: Think Of The Good Times*. *Cause You Want Me To, Don't Say Why, Dream, I'm Normal, Wine, Wine, Wine* and *You're Gonna Leave Me* (four unreleased and two live tracks) on *Cicadelic '60s Vol. 5* CD; *Only A Dream* and *Tough He Was* on *Green Crystal Ties Vol. 3* CD; and *Wine, Wine, Wine* on *Green Crystal Ties, Vol. 7*.

(Max Waller)

Lewis and Clarke Expedition

Personnel:

KEN BLOOM	ld gtr, autoharp, clarinet, sax, flute, organ	A
BOOMER CLARKE (OWEN CASTLEMAN)	gtr, perc	A
TRAVIS LEWIS (MICHAEL MARTIN MURPHY)	gtr, hrmnca	A
JOHN LONDON	gtr, bs, perc	A
JOHNNY RAINES	drums, perc	A

NB: Line-up 'A' 1966 - 1968.

ALBUM:

1(A)	EARTH, AIR, FIRE AND WATER	(Colgems COM 105)	1967

NB: (1) issued in mono and stereo.

45s:

1	Daddy's Plastic Baby/?	(Colgems)	1967
2	Blue Revelations/? (PS)	(Colgems 1006)	1967
3	Destination Unknown /? (PS)	(Colgems 1011)	1967

Having enjoyed mammoth profits with their pre-packaged Beatles-clones The Monkees, it only made sense that Colgems (co-owned by RCA and Columbia) would attempt to manufacture a second corporate super group. That said, how many of you remember **The Lewis and Clarke Expedition**? Probably few of you. That's unfortunate since the band's sole album, 1967's *Earth, Air, Fire And Water* is nothing short of wonderful.

1966 found Travis Lewis (aka Michael Martin Murphey) and Boomer Clarke (aka Owen Castleman) paying their bills as songwriters for Screen Gems. Originally from Dallas, Texas, Lewis/Murphey was a passing acquaintance of Mike Nesmith. The connection helped the pair place one of their compositions *Hangin' Round* with **The Monkees**, in the process bringing them to the attention of Colgems which quickly recognized their potential and signed them to a recording contract. Produced by Jack Keller and built around the talent of Lewis and Clarke (the line up rounded out by multi-instrumentalist Ken Bloom, guitarist John London and drummer Johnny Raines) actually debuted with an instantly obscure 1966 single for the small Chartmaster label. While parallels to The Monkees were apparent, there were also some major difference; notably the fact the band were all capable musicians and namesakes Lewis and Clarke were responsible for the majority of material. That said, their debut was easily as good as anything in The Monkees catalogue. Musically varied, the set included stabs at shimmering top-40 pop (*I Feel Good (I Feel Bad)*), folk-rock (*This Town Ain't The Same Anymore*), vaudeville (*Everybody Loves a Fire*), psych (*House Of My Sorrow*), an ecological message (*Chain Of Flowers*) and Byrds-styled jangle-rock (*Blue Revelation*). Rounded out by strong melodies and tight harmonies, mid-'60s pop simply didn't get much better. Highlights included the goofy *Spirit Of Argyle High* and the extended suite *Memorial To The American Indian* which included one of the first covers of J.D. Loudermilk's *(The Lament Of) The Cherokee Reservation Indian* we've ever heard (coming a full three years before Paul Revere and The Raiders' hit). Unfortunately, with Colgems devoting most of it's energy to marketing The Monkees, neither the band nor the LP or much in the way of promotional support. Needless to say, it failed to chart.

(Scott Blackerby/Stephane Rebeschini)

Jeff Liberman



Personnel:

- JEFFERY LIBERMAN vcls, gtr, keyb'ds A B C D
- PHIL UPTEMPLE bs A B C
- TOM RADLOCK drms A B C
- DAN LOMAS moog, bs, gtr B C
- BYRON K BOWIE horns, flute D
- SOLOMON (KING) JOHNSON vcl D
- BYRON GREGORY rhythm gtr D
- PAUL RICHMOND bs D
- KOCO keyb'ds D
- MORRIS JENNINGS perc D

NB. Line-up C also includes Uncle Tom Cobbly 'n' all!

ALBUMS:

1. (A) JEFF LIBERMAN (Librah No 1545) 1975
2. (B) SOLITUDE WITHIN (Librah JL 6969) 1975
3. (C) SYNERGY (Librah 12157) 1978
4. (D) INTO THE COMFORT ZONE (Tasty Music?) 1989

NB. (1), (2) and (3) have had limited reissues. All four albums have also been released as a double CD *Then And Now* (Second Battle SB 034) 1996.

Liberman is Flossmoor, Illinois' favourite son. All four albums are brimmed full of guitar-based heavy psychedelia. All of his albums are now important minor collectors' items and all have seen limited reissues.

Compilation coverage has included: *Woman* on *Valley Of The Son Of Gathering Of The Tribe*; *I Can't Change, Rock Or Roll Me, Life Is Just A Show, Woman's Need* and *Boogie Blues* on *Compositions (Gathering Of The Tribe, 4*) and *Woman's Needs* on *Reverberation IV* (CD).

Liberty Bell



Personnel:

- AL HUNT ld gtr A B
- RICHARD PAINTER gtr A B
- CHRIS GERNOITTIS vcls B
- RONNIE TANNER vcls A
- CARL AEBY drms A B

- WAYNE HARRISON bs A B

ALBUM:

1. (A/B) THE J-BECK STORY, VOL 3 - THE LIBERTY BELL (LP) (Eva 12036) 1984
2. (A/B) REALITY IS THE ONLY ANSWER (CD) (Collectables COL-CD-0651) 1995

45s:

1. The Nazz Are Blue/Big Boss Man (Cee-Bee 1001) 1967
2. For What You Lack/That's How It Will Be (Cee-Bee 1002) 1967
3. Al's Blues/Something For Me (Cee-Bee 1003) 1967
4. Thoughts And Visions/Look For Tommorow (Back Beat 595) 1969
5. Naw, Naw, Naw/Recognition (Back Beat 600) 1969

This Corpus Christi outfit was originally called The Zulus but when Carl Becker, who ran the J-Beck/Cee-Bee record labels, became their manager circa 1966/67 he persuaded vocalist Ronnie Tanner to join the band and changed their name to **Liberty Bell**. They quickly recorded a Yardbirds cover as their first 45 and with this line-up released two other 45s. They also recorded two versions of an Al Hunt composition entitled *I Can See* which was never released but was to have been Cee-Bee 1004. Chris Gerniottis came in from Zakary Thaks to replace Ronnie Tanner on vocals on their last two 45s. The band disintegraged whilst recording these, but the owner of the Back Beat label which concentrated on black artistes considered Chris one of the best vocalists he'd heard. Eva's retrospective album and the equivalent Collectables CD includes all the band's 45s (including the unissued one), *Eveline Kaye* an Al Hunt number and *Reality Is The Only Answer*, a superb psychedelic-punk song written by Chris. It also includes both sides of Gerniottis' next band's 45. They were called Kubla Khan. A briefer selection of their material - *Reality Is The Only Answer, Eveline Kaye, I Can See* and *For What You Lack* can be found on *Texas Reverberations* (Texas Archive Recordings TAR-1) 1982. The Lime Spiders later covered *That's How It Will Be* on *Slave Girl*.

That's How It Will Be has also resurfaced on *Psychedelic Crown Jewels, Vol. 1* (CD).

Liberty Lads

TOP

45:

1	Too Much Lovin'/l Need Believin'	(Dixon 111/112)	196?

A late sixties band from Liberty Island, California. Dixon was an Esar subsidiary and *Too Much Lovin'* later resurfaced on *Hipsvllle, Vol. 2*.

(Max Waller/Alec Palao)

The Liberty Party

TOP

Personnel incl:

- JERRY HAWKES gtr, vcls A
- GORDY "FLASH" KJELLBERG gtr, vcls A
- AL MALOSKY drms A
- BILL RIEBEN bs A
- MIKE ROBBINS keyb'ds, vcls A

45s:

1. (A) Weep On/Get Yourself Home (Jerden 787) 1966
2. (A) Send For Me/? (Jerden 787) 1966

A Seattle five-piece, **The Liberty Party** were originally known as The Enchanters, with Vern Kjellberg (aka Joey Newman), Gordon Kjellberg, Ed Leckenby, Mike Robbins, Jerry Hawkes, Bill Rieben, and Al Malosky all playing in the final version of The Enchanters. When Ed Leckenby left to play drums for Merrilee Rush and the Turnabouts, and Vern Kjellberg left to play with The Kingsmen, the remaining members became **The Liberty Party**.

Their two 45s were recorded at Audio Recording studio in Seattle and Mike Robbins recalls that the band recorded *Get Yourself Home* and *Send For Me* under pressure from the label owner Jerry Dennon, as he liked those particular tunes although the band felt that they had much "rockier" material available...

Gordon was drafted to the National Guard and when he returned from the army, although the group were sounding great with Mike Robbins standing in on vocals in his abscence, something had been lost and the magic was never quite there again. Mike left to attend college, as did Bill Rieben and Jerry Hawkes whilst Al Malosky moved to LA and was in and out of the music scene for awhile. Gordon Kjellberg later played with The Feelies and Vern Kjellberg went on to Don & The Goodtimes and Touch. Sadly Jerry Hawkes had a very serious car accident many years ago and has never been able to play the guitar or sing again. Bill Rieben meanwhile has had a very successful career in finance and accounting, Al Malosky played with several successful bands after the **Liberty Party** including the Emergency Exit and Easy Chair, and today spends his time working in construction and helping troubled kids. Mike Robbins went on to become a Dr. of Clinical Psychology and a B&B owner in the Kitsap/Hood Canal area.

Mike Robbins also played in Jimmy Hanna and the Dynamics, The Kingsmen, Merrilee Rush and the Turnabouts, and had one brief West Coast tour with Sonny and Cher).

You can check out **The Liberty Party**'s version of *Send For Me* on *Battle Of The Bands,Vol. 1* or *History Of Northwest Rock, Vol. 4. Weep On* can also be heard on *The History of Northwest Rock, Vol. 6.*

(Darryl F. Riffero/Max Waller)

The Liberty Street Ferry

TOP

Personnel incl:

KEN FREY	vcls	A

45:

1	Gloria/Baris Blues	(IGL Records 184)	1967

Good garage cover of the all-time classic - complete with gritty vocals and grungy guitar. The "B" side is a cool, bluesy vocal tune also with good guitar.

(Stephane Rebeschini)

The Lidos

45:

1. Since I Last Saw You/Trudi (Bandbox 359) 1964?

This Colorado band's *Since I Last Saw You* really pre-dates this book. It's a primitive dance hall thrash that even predated the British Invasion sound. It's eminently forgettable but should you want to hear it you'll find it on *Highs In The Mid-Sixties, Vol. 18* and on *Open Up Yer Door Vol. 2* and the *Mondo Frat Dance Bash A Go Go* CD.

(Max Waller)



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Lift *to* Liquid Smoke

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Lift
- Light
- J.J. Light
- The Light Nites
- Lightning
- Lil' Boys Blue (aka Little Boys Blue)
- Lily and Maria
- Lime
- Limey and The Yanks
- Lincoln Park Zoo
- The Lincolns
- Lincoln St. Exit
- Bob Lind
- Lines End
- Buzzy Linhart
- Linn County
- Lion and The Leprechauns
- Liquid Smoke

Lift

ALBUM:

1	CAVERNS OF YOUR BRAIN	(Guinness)	c1976 R1

From New Orleans, four long tracks with mellotron and acid guitar, for fans of progressive rock.

(Stephane Rebeschini)

Light

Personnel incl:

- GREG ECKLER drms

45:

1. Back Up/Music Box (A&M 873) 1967

From the San Bernadino/Riverside area of California. *Back Up* is a hard uptempo pop-rocker with occasional outbreaks of screeching guitar - planets away from the usual fare associated with A&M. *Music Box* is so different you wonder if it's the same outfit - an awful Seekers-type folk-ballad with female vocals, flute and soppy aura.

Drummer, Greg Eckler had earlier played in The Bush, and later was found keeping the beat for eighties surf-instrumental outfit Jon & The Nightriders.

Back Up can also be found on *A Lethal Dose Of Hard Psych*.

(Max Waller)

J.J. Light

TOP

ALBUM:

1. J.J. LIGHT (Liberty C062-91008) 1969

NB: (1) German only release.

45s:

1. Heya/On The Road Now (Liberty 56111) 1969
2. Na-Ru-Ka/Follow Me Girl (Liberty 2C00690888M) 1969
3. Baby Let's Go To Mexico / It's A Sunshine Day (PBR 502) 1976

NB: (1) also issued in the U.K. on Liberty (LBF 15228) 1969, and in France with an art sleeve showing a drawing of the statue of liberty (Liberty 2C00690272M) 1969. (2) French release.

Tribal rock precursor to Redbone, sought-after and included here because of the West Coast Pop Art Experimental Band connection - their Liberty recordings were produced by Bob Markley. Their *Heya* 45 sold well in France, precipitating a further 45 there, *Na-Ru-Ka*, which is excellent "navajo rock" with strong guitar parts. **J.J. Light** was in fact Jim Stallings, the Sir Douglas Quintet bassist.

Heya was covered in 1970 by the German group Jeronimo.

Their third 45, produced by Jim Stallings and P.Boyde is weak pop and best avoided.

(Max Waller / Stephane Rebeschini)

The Light Nites

TOP

Personnel:

- GARY LOIZZO vcls A
- AL CINER ld gtr A

- CHUCK COLBERT bs A
- LEE GRAZIANO drms, trumpet A

45:

1. One, Two Boogaloo/Same Old Thing (Dunwich 149) 1967

This outfit formed in in 1965 and were originally known as **Gary And The Night Lights**, and also worked as **The Knight Lites**. Like The Del-Vetts, they had previously worked with Bill Traut cutting two low-budget jukebox singles for Seeburg. After a brief move to U.S.A. where they released an underrated soulful ballad, *I Don't Need Your Help*, in late 1965, they appeared under dubious arrangement on Dunwich. After recording one single as **The Light Nites** they signed to Acta and changed their name to The American Breed.

All of the band came from Chicago except Al Ciner who was from Brookfield, Illinois.

Same Old Thing has resurfaced on *The Dunwich Records Story* and *If You're Ready! The Best Of Dunwich Records, Vol. 2*. You can also find *Take Me Back*, originally released as **Gary & The Knight Lites** on Kedlen (2002) 1965, on *Pebbles, Vol. 7* (CD).

Lightning



Personnel:

- TOM ZIP' CAPLAN gtr A
- BERNIE PERSHEY perc A
- RONN ROBERTS gtr, vcls A
- MICK STANHOPE vcls, perc A
- WOODY WOODRICH bs A

ALBUM:

1. (A) LIGHTNING (P.I.P. PP 6807) 1970
2. (A) THE LOST STUDIO ALBUM 1969 (American Sound Records AS-1003) 1996

NB: (1) reissued on CD (Anthology ANT 38.11) 1996. (2) is an album of previously unreleased recordings.

45:

1. Freedom/Hideaway (P. I. P. 8923) 1970

NB: (1) contains edited versions of tracks taken from the P.I.P album.

Originally known as White Lightning the group was formed by Tom Caplan in Minneapolis, Minnesota, upon leaving The Litter. Musically their recorded output was decent hard rock, not dissimilar from the Caplan-less Litter's third album.

The *Lost Studio Album* contains two tracks by White Lightning, *Only Love* and *William Tell*, taken from an acetate and digitally cleaned, along with analog recordings made by **Lightning** in 1969, prior to the release of the Pip album. Three of the songs featured are also on the Pip album, but they are in a very different form on this limited edition release, which features some good guitar work and is well worth investigation.

Bernie Pershey had previously played in Triology.

For more information on the band, check out **Lightning**'s official website: http://www.thelitter-lightning.com.

Lil' Boys Blue (aka Little Boys Blue)

Personnel incl:

- DAVE WESTBERRY gtr
- LARRY DIEHL

45:

1. Take You Away/I'm Not There (Batwing 2003) 1966

This outfit operated out of Sunnyvale, California in the mid-sixties. The pounding flip appears on *Back From The Grave, Vol. 3* and *Boulders, Vol. 11*. The song was a hit in Monterey and was also very popular in San Jose. Dave and Larry had originally come together in the early sixties as The Ritones an instrumental and hits covers band. They changed name to The Conquests in 1964 and became **Lil' Boy Blues** in 1965.

Lily and Maria

ALBUM:

1	LILY AND MARIA	(Columbia CS 9707)	1968 SC

An acid folk duo, like Wendy and Bonnie, that went totally unnoticed at the timen and has yet to attract collectors' attention. It includes several long cuts like *There'll Be No Clowns Tonight*, *Subway Thoughts* or *Melt Me*, all done in a very spooky and mellow way.

(Stephane Rebeschini)

Lime

45s:

1	Soul Kitchen / Love A Go-Go	(Westwood 12367)	1967
2	Hey Girl / Love A Go-Go	(Chess 2045)	1967
3	Beautiful Day / Satisfied	(Interpolation RPL 6569)	1969
4	Satisfied / Beautiful Day	(Dot 17298)	1969

Thought to be from the Chicago area. They put out some decent pop 45s, some border on garage. Both *Hey Girl* and *Beautiful Day* were written by a Larry Sanders - nah, couldn't be, could it..... ?

Love A Go-Go turns up on *Every Groovy Day*.

(Max Waller)

Limey and The Yanks

45s:

1. Guaranteed Love/Love Can't Be A One Way Deal (Starburst 127) 1965
2. Out Of Sight, Out Of Mind/Gather My Things And Go (Loma 2059) 1966
3. Out Of Sight, Out Of Mind/Gather My Things And Go (Laurie 3356) 1966

From Los Angeles. The 'A' side of their first 45, *Guaranteed Love*, is a Stones/Bo Diddley styled rocker, with some fine lead guitar. *Out Of Sight, Out Of Mind*, their 2nd 45 was a softer cover version of The Marauders' obscurity, complete with harpsichord.

Compilation coverage has included: *Guaranteed Love* and *Out Of Sight, Out Of Mind* on *Pebbles, Vol. 8* (CD); *Guaranteed Love* on *Highs In The Mid-Sixties, Vol. 1*; *Out Of Sight, Out Of Mind* on *Highs In The Mid-Sixties, Vol. 3* and *Gather My Things And Go* on *Psychedelic Unknowns, Vol. 8* and *Boulders, Vol. 11*.

Lincoln Park Zoo

Personnel incl:

- TOM MURRAY

ALBUM:

1. (A) THE COWSILLS PLUS THE LINCOLN PARK ZOO (Mercury-Wing 16354) 1968

45s:

1. Woman Don't Let Me Down/Who's Zoo (Fona?) 1966 177
2. If You Gofta Go, Go Now/Love Theme Haight Street (Mercury 72708) 1967
3. Greatest Moments/Symphony Of My Soul (USSA 912) 1968
4. Kissy Face / My Baby ... (part-title) (Twinight 127) 1969/70

This Chicago late sixties band is most notable for the inclusion of Murray, who was later in Litter and Straight Up. They also provided one side (four tracks) to the above album, a budget production, which is quite pleasant.

(Max Waller)

The Lincolns

Personnel:

- LONNIE ANDERSON
- ROBERT "BOBBY" BAXTER
- MICHAEL BRUMMEL
- BERNIE GRIFFITHS
- RICHARD S. KNIGHT
- DEAN NYGAARD

45s:

1. I Don't Understand/In The Back Of My Mind (Topaz 1303) 196?
2. We Got Some/Pop Kat (Dot 16958)1966
3. Listen/Girl (Ripchord 0001) 1967
4. Humpty Dumpty/Painted Picture (Ripchord 0003) 196?
5. Smile Baby Smile/Come Along And Dream (Tripp 1000) 1969
6. Summer Winds/In The Back Of My Mind (Tripp 1002) January 1970

This quintet hailed from Bonniville, Washington. You'll find *Come Along And Dream* on *Highs In The Mid-Sixties, Vol. 7*. Very punkish with lots of fuzz, it sounds straight out of 1966 but was actually one ot their last recordings released in early 1969. *We Got Some* can be heard on *Garage Punk Unknowns, Vol. 1* or *Vile Vinyl, Vol. 1* and you'll find *Pop Kat* on *Vile Vinyl, Vol. 1* too, as well as on *Riot City*. It's eminently forgettable though.

(Max Waller/Darryl F. Riffero)

Bob Lind

TOP

ALBUMS:

1	DON'T BE CONCERNED	(World Pacific WPS 21841)	Feb. 1966 148
2	THE ELUSIVE BOB LIND	(Verve Forecast FTS-3005)	May 1966
3	PHOTOGRAPHS OF FEELING	(World Pacific WPS 21851)	Aug. 1966
4	SINCE THERE WERE CIRCLES	(Capitol ST-780)	Apr. 1971

NB : (1) was also released by Fontana in England. (1) also issued in Mono (WP 1841). There's also a CD *The Best Of Bob Lind: You Might Have Heard My Footsteps* (EMI 0777 7 89531 2 8 1993) which includes both (1) and (3) in their entirety plus three extra tracks, two previously unreleased.

45s:

1	Roads of Anger/To My Elders With Respect	(Aura 88123)	Oct. 1965
2	Elusive Butterfly/Cheryl's Going Home	(World Pacific 77808)	Nov. 1965 5

3	Remember The Rain/Truly Julie's Blues(I'll Be There)	(World Pacific 77822)	Mar. 1966 64
4	Wandering/Hey Nellie, Nellie	(Verve Folkways 5018)	May 1966
5	I Just Let It Take Me/We've Never Spoken	(World Pacific 77830)	June 1966
6	San Francisco Woman/Oh Babe Take Me Home	(World Pacific 77839)	Aug. 1966
7	White Snow/Black Night	(Verve Folkways KF 5029)	Sept. 1966
8	It's Just My Love/Goodtime Special	(World Pacific 77865)	March 1967
9	Goodbye Neon Lies/We May Have Touched	(World Pacific 77879)	Jan. 1968
10	She Can Get Along/Theme From The Music Box	(Capitol 3169)	Aug. 1971
11	Elusive Butterfly/Truly Julie's Blues	(United Artist XW032)	Nov. 1972

An introspective folk singer/songwriter, born in Baltimore on Nov. 25, 1942. The success of his song *Elusive Butterfly* in March 1966 opened up a space in the charts for a new kind of song, breathy and wispy, previously thought to be too slow to be commercial. Other folk singers, like Tim Buckley or Tim Hardin, benefited from this breakthrough, but **Lind** only charted again with his follow-up 45 *Remember The Rain*.

After two albums for World Pacific (both produced by Jack Nitzsche and the second engineered by Dave Hassinger), he retired temporarily from the music business, suffering from alcohol and drug abuse and moved to Santa Fe, New Mexico.

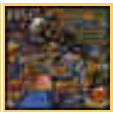
The Verve Forecast album was released to cash-in on **Lind**'s success. They bought an acoustic tape of Lind from his Denver days, overdubbed instruments, and released it as an authentic album.

When **Lind** returned to LA in early 1971, Capitol Records signed him and he recorded a sombre warts and all album, *Since There Were Circles*, but he soon retired permanently, giving up music for a literary career.

Lind was managed by Charles Green and Brian Stone, who later worked with Buffalo Springfield, Iron Butterfly and Dr. John.

His song *Cheryl's Going Home* was covered by the Blues Project on their *Projections* album. The Turtles also recorded his *Down In Suburbia* on their *You Baby* album, whilst The Yardbirds' Keith Relf recorded *Mr Zero*.

(Stephane Rebeschini/Lloyd Peasley)

Lincoln St. Exit  TOP

Personnel:

- MICHAEL MARTIN ld gtr, vcls A

- MAC SUAZO bs A
- LEE HERRES drms A
- R.C. GARISS ld gtr A

ALBUM:

1. (A) DRIVE IT (Mainstream S/6126) 1970

NB: (1) has been repressed, and reissued on CD by TRC (044), with both sides of the Ecco 45 as bonus tracks.

EP:

1. Half A Dream/Sunny Sunday/Whatever Happened To Baby Jesus (Psych-Out 101) 1983

45s:

1. Who's Been Driving My Little Yellow Taxi Cab/Paper Lace (Lance 109/110) 1966
2. The Bummer/Sunny Sunday Dream (Ecco ER 1001) 1967
3. Whatever Happened To Baby Jesus part 1 /part 2 (N/K) 196?
4. Mississippi Riverboat Gamblin' Man/St. Louis Mama (Souled Out 104) 196?
5. Soulful Drifter/Time Has Come, Gonna Die (Mainstream 722) 1969

Acetate:

1. Open Doorway/Orange Benevolent (Audio Recording) 166?

A Sioux Indian band based in Albuquerque, New Mexico. *The Bummer* is a fine upbeat rocker, whilst *Sunny Sunday Dream* is much more trippy with lots of keyboards. Changing their name to Xit the band made several albums in support of the cause of the American Indian during the 1970's. The **Lincoln St. Exit** album is essentially blues-based and does not include their non-Mainstream 45s. It is now a very minor collectors' item, and has been booted. Much of their earlier material was unearthed on the Xit LP *Entrance* (Canyon 7114) 1974.

Compilation coverage has so far included: *The Bummer* and *Sunny Sunday Dream* on *New Mexico Punk From The Sixties* and *Sixties Archive Vol. 4*; *The Bummer*, *Sunny Sunday Dream* and *Whatever Happened To Baby Jesus, Part 1 & 2* on *Filling The Gap*; *Sunny Sunday Dream* and *Whatever Happened To Baby Jesus* on *Gathering Of The Tribe* (CD); *Sunny Sunday Dream* on *Garage Zone, Vol. 1* and *Garage Zone Box Set*; *The Bummer* on *Everywhere Chainsaw Sound, Vol. 1* and *The Midwest vs The Rest, Vol. 1*; and *Who's Been Driving* on *Diana's Rootin' Tootin' Party*.

(Max Waller)

Lines End

TOP

45:

1. Hey Little Girl/Miss-Illusion (Lompri 90599) 1969

Recorded at Natural Sound, Racine, Wisconsin. *Hey Little Girl* is a bouncy but wimpy garage-beat effort that sounds more like 1965 or 1966. *Misillusion* also sounds a little out of its time but is a haunting garage-folk ballad - with

tearful guitars and subdued keyboards. (Max Waller)

Buzzy Linhart

Personnel:

EYES OF BLUE		A
BUZZY LINHART	vcls, gtr, vibes	A B C D
KESHAV SATHE	tabla	A
BIG JIM SULLIVAN	sitar	A
LUTHER RIX	drms, vcls	B C
BILL TAKAS	bs, vcls	B
MARK KLINGMAN	keyb'ds	C
PETER PLANSKY		C
PETER PONZOL		C

ALBUMS:

1(A)	BUZZY	(Philips PHS600 291)	1968
2(B)	THE TIME TO LIVE IS NOW	(Kama Sutra KBS 2037)	1971
3(C)	BUZZY	(Kama Sutra KBS 2053)	1972
4(D)	PUSSYCATS CAN GO FAR	(Atlantic)	1974
(-)	THE BEST OF (dbl)	(Kama Sutra KSBS 2615-2)	1976

NB: (1)(2)(3) and (4) were also issued in England. There's also a later compilation *Tornado* (Accord SN 7130) 1981.

From Cleveland, the singer and songwriter **Buzzy Linhart** was a veteran of the east coast coffee house scene and formed the Seventh Sons in 1967. Between 1968 and 1974, he also released several interesting solo albums as well as forming Music.

His first album *Buzzy* was recorded in England in October 1968. On the first side he is backed by the Welsh group Eyes of Blue and performs his own songs (*Willie Jean*, *Step Into My Wildest Dreams*) and a fast cover of Tim Hardin's *Yellow Cab*. The second side features *Sing Joy*, a long (18'45") raga with only Big Jim Sullivan on sitar and Keshav Sathe on tabla. A really interesting album, it deserves to be heard.

In 1971, after Music, *The Time To Live Is Now* was recorded in New York. Reduced to a trio, the group provide a solid album with a cover of *Get Together* plus several original songs. Rix was previously in Group Image.

The later albums are unfortunately not as interesting.

In addition to his solo career, **Linhart** was very active in the late '60s / early '70s, playing guitar or vibes with Jimi Hendrix (*Cry Of Love*), Cat Mother, Jake and the Family Jewels, Montreal or Zephyr.

(Stephane Rebeschini)

Linn County

Personnel:

- RAY 'SNAKE' MCANDREW drms A
- FRED WALK sitar, gtr A B
- DINO LONG bs A B
- LARRY EASTER wind A B
- STEPHEN MILLER vcls, keyb'ds A B
- CLARK PIERSON drms B

ALBUMS:

1. (A) PROUD FLESH SOOTHSEER (Mercury 61181) 1968
2. (A) FEVER SHOT (Mercury 61218) 1969
3. (B) TILL BREAK OF DAWN (Philips 600326) 1970

45s:

1. Cave Songr/Think (Mercury 72852) 1969
2. Lower Lemons/Fast Days (Mercury 72882) 1969
3. Girl Can't Help It/Fever Shot (Mercury 72907) 1969
4. Let The Music Begin/Wine Take Me way (Philips 40644) 1970
5. Sea Cruise/It's A Fact Of Life (Philips 40669) 1970

NB: (3) Credited to Linn County Blues Band. (5) as by Stephen Miller.

Originally from Cedar Rapids, Iowa they moved to Chicago and then, like many others they migrated to San Francisco during the flower-power era. Musically they played a mixture of blues and jazz. All three albums are now very minor collectables.

They disbanded when Stephen Miller left to do a solo album, although most of them backed him on it. He later joined Elvin Bishop's band and from there went on to Grinderswitch. Clark Pierson joined the Full Tilt Boogie Band and Ray McAndrew was involved with Gainsborough Gallery.

(Vernon Joynson / George Hoering)

Lion and The Leprechauns

TOP

45:

1. MouseTrap/2 Miles Over And 2 Miles Back (Little Fort 8846) 196?

The Madness Invasion, Vol. 3 features *Mouse Trap*. The band spent time in Wisconsin and Illinois.

Liquid Smoke

TOP

Personnel incl:

- SANDY DANTALEO ld vcls A

- MIKE ARCHELETA bs A
- VINCE FERSAK gtr A
- CHAS KIMBRELL drms A
- BENNY NINMANN keyb'ds A

ALBUM:

1. (A) LIQUID SMOKE (Avco Embassy 33005) 1970

45s:

1. I Who Have Nothing/ Warm Touch (Avco Embassy 4522) 1970 82
2. Shelter Of Your Arms/Let Me Down Easy (Avco Embassy 4532) 1970
3. Hard To Handle/? (Avco Embassy 4546) 1970

NB: (1) also issued in France with picture sleeve (Avco Embasy AVE 4522) 1970.

The New York band's album of doom-ladened heavy guitar/organ underground psychedelic rock is now a minor collectable. Consisting of original material written by Vince Fersak and some covers (*Hard To Handle*, *It's A Man's Man's World*), the album was produced by Vinnie Testa, who was then also working with Frijid Pink, to whom they can be compared.

The quintet also made No. 82 in the U.S. with *I Who Have Nothing*.

(Vernon Joynson/Stephane Rebeschini)

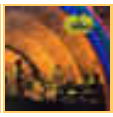
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Listening *to* The Litter

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Listening
- Lite Storm
- The Litter

Listening



TOP

Personnel:

- MICHAEL TSCHUDIN organ, keyb'ds, vcls A
- WALTER POWERS bs A
- ERNIE KAMANIS drms, vcls A
- PETER MALICK gtr A

ALBUM:

1. (A) LISTENING (Vanguard 6504) 1968

45s:

1. I Can Teach You/Cuando (Vanguard 35077) 1968
2. Life Stories/Hello You (Vanguard 35094) 1968

NB: (2) both sides non-LP.

From Boston and rated highly by some, this album includes some fine guitar and organ work on cuts like *Baby: Where Are You?*. Still an undiscovered gem this is worth searching out.

Most of the vocals were performed by drummer Ernie Kamanis, and Peter Malick (who was 16 at the time the album was recorded) is still active, fronting his own **Peter Malick Band** playing blues / R&B influenced music in/around Boston.

Walter Powers had previously been in the famed punk band The Lost. A reworked version of the album's opener, Michael Tschudin's *You're Not There*, appears on the highly-touted album *Setting Forth* by Odyssey. One track from the album, *Stoned Is* has also resurfaced on *Marijuna Unknowns, Vol. 1*.

Michael Tschudin later played with Cynara and worked with Tim Curry. Peter Malick played with the James Montgomery Band and Walter Powers teamed up with his old Lost companion Willie "Loco" Alexander.

(Vernon Joynson / Max Waller / Stephane Rebeschini)

Lite Storm

TOP

Personnel incl:

- JOHNIMA P. BAHLU A

ALBUMS:

1. (A) WARNING (Beverly Hills BHS-1 135) 1973
2. () GOD IS LOVE (Beverley Hills BHS-1136) 197?

The label suggests that this was possibly a Los Angeles band. The five piece (three lads and two lasses) was led by Johnima, who takes all the credits on the first album - the others don't get a jot. An early seventies 'beautiful people' act, *Warning* is soft hippie rock. *Hanana*, probably the only 'psychedelic' track on the album, can also be heard on *Turds On A Bum Ride, Vol. 1* (LP or CD). The unheard second LP sounds even less encouraging.

One of the girls is possibly Kali Bahlu (Johnima's Wife? Sister?) who, in her persona of 'Gypsy Star Child', released an LP entitled *Kali Bahlu Takes The Forest Children On A Journey Of Cosmic Rememberance* (World Pacific WPS-21875) which says it all!

(Max Waller)

The Litter



Personnel:

JIM KANE	bs, moog	A B C D E H
TOM MURRAY	drms	A B C D E F G H I
DAN RINALDI	gtr, vcls	A B C D E F G H I
BILL STRANDLOF	ld gtr	A
DENNY WAITE	vcls, organ	A B H I
TOM 'ZIPPY CAPLAN	ld gtr	B H I
LONNIE KNIGHT	ld gtr, vcls	C
MARK GALLAGHER	vcls	D E F I
RAY MELINA	ld gtr	D
SEAN JONES	ld gtr	E F
JOHN SUTFON	bs	F
CASEY McPHEARSON	vcls	G
JOHN KING	ld gtr	G
?????		G
WOODY WOODRICH	bs	H
MICK STANHOPE	vcls	I
BOB HOOD		I
RICK OTTUM		I

NB: Line-up (A) 1966-67, (B) 1967-68, (C) 1968, (D) 1968-70, (E) 1970, (F) late-1970, (G) 1971-72,(H) 1990, (I) 1992.

ALBUMS:

1(A/B)	DISTORTIONS	(Warick WM-671-A)	1967 -
2(B)	$100 FINE	(Hexagon 681(S))	1968 -

3(D)	EMERGE THE LITTER	(Probe 4504 S)	1969 175
4(H)	LIVE AT MIRAGE 1990	(Arf! Arf! AA-079)	1998 -
5(I)	RE-EMERGE	(Arf!Arf! AA-080)	1998 -

NB: (1) and (2) reissued in the early eighties as limited editions and again on K-Tel. The K-Tel issues have not only been remastered but previously unavailable tracks have been added. *Distortions* (K-Tel 835-1) contains *The Egyptian* and *Blues One*, whilst *$100 Fine* also includes *Confessions (Of A Traveler Through Time)*. (2) was also reissued on Hick-cup in 1976. (1) and (2) reissued in 1999 by Arf! Arf! (AA-077) and (AA-078) respectively with even more bonus tracks. The Arf Arf *Distortions* CD adds the previously reissued *Confessions* and *Blues One*; two unreleased cuts - *Hey Joe* and *Harpsichord Sonata #1*; plus five cuts recorded live at the Elecric Theatre on 18th June 1968. The bonus cuts on the Arf!Arf! *$100 Fine* CD comprise nineteen unreleased tracks - *Angelica* (with J.Frank Wilson) plus eighteen Zippy Caplan / Larry Loofbourrow demos from 1965 through 1968. (3) also issued as an 8-track cartridge (Columbia House 4504) and on cassette (Probe X-54504). (3) reissued on Big Beat (WIK 68) and One Way (CD).

45s:

1	Action Woman/Legal Matter	(Scotty 803G-6710)	Jan. 1967
2	Somebody Help Me/I'm A Man	(Warick 9445-6711)	1967
3	Action Woman/Whatcha Gonna Do About It?	(Warwick 6712)	1968
4	Feeling/Silly People	(Probe 461)	1969
5	On Our Minds/Blue Ice	(Probe 467)	1970

The Litter came from Minneapolis, Minnesota and recorded two of America's finest psychedelic punk albums. *Distortions* and *$100 Fine* are both strongly recommended. *Distortions* contained high energy psychedelic rock versions of many classic songs. Of these *Action Woman* is featured on *Pebbles, Vol. 1* and the *Pebbles Box* set and their amazing (If over the top) psychedelic rework of *I'm A Man* may be found on *Pebbles, Vol. 2*. Play it Loud! Feedback appears to have been one of the main weapons in their repertoire, and it is seldom used more effectively than on the aforementioned track. Also on the album are fine versions of Cream's *I'm So Glad*, The Small Faces' classic *Whatcha Gonna Do 'Bout It*, The Who's *Substitute* and *A Legal Matter*, Spencer Davis' *Somebody Help Me*, The Yardbirds' *Wrack My Mind*, Warren Kendrick's *Soul Searchin'* and Buffy St. Marie's much recorded *Codine*. Strandlof played lead on *Action Woman*, *A Legal Matter*, and *Soul Searchin'* but his attempts to steer the band in a folk-rock direction caused friction with Kane who wanted the band to become heavier. In the spring of 1967, he was replaced by Zippy Caplan, freshly back from a sojourn in California.

By their next effort *$100 Fine* the group were writing much of their own material. For this reason *$100 Fine* is probably the better album. Opening track *Mindbreaker* features fine fuzztone guitar work and culminates in a psychedelic haze. Their driving electric guitar work is well represented in tracks like *Tallyman*, *Here I Go Again* has a catchy guitar riff intro. More vintage psychedelic guitar work is evident on *Morning Sun* and *(Under The Screaming Double) Eagle*. The side culminates with a piece of psychedelic nonsense *Apologies To 2069*, which ends with the intro to *Action Woman* - a track on their first album. However, the stand-out track is the aptly named *Kaleidoscope* on side two, featuring an early use of 'phasing'. The remainder of this side is comprised of an impressive extended version of The Zombies' *She's Not There* and the self-explanatory *Blues One*. If you ever get the chance to hear either of these two albums, take it!

Bad management decisions hampered the band's progress during 1968. Both Elektra and Columbia made offers to the band but were knocked back because of heavy touring commitments. In August 1968 they recorded numbers for the film 'Medium Cool' but only made about 20 seconds of the final cut with the Mothers Of Invention overdubbed over them. Soon after Waite (who was burnt-out) and Caplan (who formed White Lightning and then Lightning) dropped out of the band.

1969 saw the group sign to a major record company (ABC) for a third album - a good hard rock effort that suffers only by comparison to the first two. Denny Waite had also departed and his place was taken by Mark Gallagher who'd previously been with The Troys.

Despite the band's legendary status there has often been confusion and misspeculation surrounding them and the other artistes under Warren Kendrick's guidance. The Electras/Twas Brillig outfit must be fed up by the constant claims that they were a **Litter** offshoot since they'd been around for some years beforehand - see their entry for details. This confusion was due to them also being under Warren Kendrick's wing apart from the fact they also recorded Kendrick's *Action Woman* and *Soul Searchin'* . No wonder the two outfits sounded similar. The confusion was aggravated by Eva's compilation, *Litter. - Rare Tracks*, which would have better been entitled 'The Best Of The Rest Of Warren Kendrick'. It features **Litter**'s *She's Not There* (short version), *On Our Minds*, *Little Red Book*, *Ungrateful Pig* and *Substitute*; Electras/Twas Brillig's *Dirty Old Man*, *You Love*, *This Week's Children* and *Soul Searchin'*; White Lightning's *William* and *Of Paupers And Poets*; Zoser's *Together* and *Dark Of The Morning* and Second Edition's *To Keep You*.

Denny Waite and Jim Kane had been in another Kendrick-produced group, The Victors, prior to **The Litter**. Five unreleased The Victors tracks have recently been aired on the Get Hip album *Electras vs. Scotsmen/Victors*, which was released in 1993, and repeated on *The Scotty Story* CD.

Before they called it a day **Litter** came together with other Minneapolis acts on the *Gathering At The Depot* compilation (Beta 580 47-14145), which features a live *Ungrateful Pig*. After that Tom Murray went on to Straight Up who issued one 45 *Fire/So Blind* (Straight Up I 001).

Fans of the band should look out for no less than four new CD's on Arf! Arf! - the definitive versions of *Distortions* and *$100 Fine*, plus the storming *The Litter - Live At The Mirage 1990*, which captures the band on top form, and a previously unreleased studio album from 1992, entitled, *Re-Emerge*. The Arf!Arf! *Distortions* CD adds much to the original LP cuts: the previously reissued *Confessions* and *Blues One*; two unreleased cuts - *Hey Joe* and *Harpsichord Sonata #1*; and five cuts recorded live at the Elecric Theatre on 18th June 1968. The bonus cuts on the Arf!Arf! *$100 Fine* CD comprise nineteen unreleased tracks - *Angelica* (with J.Frank Wilson) plus eighteen Larry Loofbourrow demos from 1965 through 1968.

The *Live At Mirage* CD is highly recommended to all **Litter** fans. From a 20-year reunion concert in Minneapolis on September 19th 1990, it features the classic 'B' line-up, though Kane guests on just three tracks, plus bassist Woody Woodrich. They run through much of the material from the first two albums plus an excellent cover of the Music Machine's *Talk Talk*. The years just roll back - if it weren't for the modern sound quality this could've been circa 1970.

Zippy Caplan's lost none of his dexterous zip; Denny Waite's vocals may have lost their adolescent timbre but are still in fine form, and Tom Murray's drumming is just awesome. Sounding like a classic car that's been lovingly preserved in a garage just waiting for the right time to be taken out again for a drive - all parts are still tight but well-oiled and as they warm up the throttle pedal goes down... and so the concert builds to a glorious climax - a stunningly powerful *Train Kept A-Rollin'* that can only be topped by the frenzied finale of *I'm A Man*. WOWWWEEE!

The *Re-Emerge* CD is all new recordings including a reworking of *Action Woman* plus sixteen new numbers by the latest line-up, and features guest appearances by Joey Molland (gtr, b.vcls, ex-Badfinger), James "Owl" Walsh (keyb'ds, ex-Gypsy), Larry Wiegand (bass gtr, ex-Crow) and Andy Bailey (keyb'ds).

Bill Strandlof who played the electrifying solo on *Action Woman* died of leukemia on March 4th, 1995.

For more information on the band, check out **The Litter**'s official website: http://www.thelitter-lightning.com.

(Vernon Joynson / Max Waller / Lloyd Peasley - with thanks to Zippy Caplan for corrections!)



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Ken Little *to* The Live Wires

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Ken Little
- (A) Little Bit of Sound
- Little Bits of Sound
- The Little Bits
- Little Boy Blues
- Little Casesar and The Consirators
- Little John and The Monks
- Little John and Tony
- Little Willie and The Adolescents
- The Live Five
- Liverpool Five
- The Liverpools
- The Liverpools
- Live Wires
- The Live Wires

Ken Little

Personnel:

JOHN CAMELOT	keyb'ds	A
SUGARCANE HARRIS	violin, backing vcls	A
KEN LITTLE	vcls	A
RICK MACOSWKI	drms	A
FRANK MUSTARI	gtr	A
NORMA WAGNER	gtr	A

ALBUMS:

1(A)	SOLO	(Dharma D-801)	1972
2(-)	LEANIN' ON THE BAR	(Dharma D-805)	1976

NB: (1) reissued on Breeder (RPR 006-2C-566) 1986.

Ken Little was a Chicago singer and a friend of Harvey Mandel. In 1972, he appeared on Mandel's bluesy project *Get Off In Chicago* with two songs co-written with Norm Wagner, *High Test Fish Line* and *Springfield Station Theme*. The same year, Mandel co-produced **Little**'s *Solo* album. This is basically mainstream heavyish progressive rock with strong blues influences (Hubert Sumlin of Howlin' Wolf's band plays on one track and Sugarcane Harris on five). If that's your bag, it's not bad but don't be misled by dealers with limited descriptive abilities who describe

it as 'psychedelic'.

Ken Little returned in 1976 with *Leanin' On The Bar*, in a totally different style the music is a consistent mix of country and bar rock.

(Vernon Joynson/Stephane Rebeschini)

(A) Little Bit of Sound

45:

1. Incense and Peppermints/I Want You To Know (Carole 1002) 1967

Psychelic Unknowns Vol.5 features this cover of Strawberry Alarm Clock's classic by an unknown Los Angeles area act on GNP Crescendo's sister label.

(Max Waller)

Little Bits of Sound

45:

1. Girls Who Paint Designs/What's Life About (Roulette 4744) June 1967

Often confused with (A) Little Bit Of Sound, the 'A' side of this Illinois group's 45 is on Psychedelic Unkowns Vol. 7.

(Max Waller / Mike Markesich)

The Little Bits

45:

1. Girl Give Me Love/Spoofin' (Tiger-Eye TE-101) 196?

This record was made by 8 or 9 year old kids from Jennings, Louisiana. The lyrics mostly consist of them screaming or singing *Girl Give Me Love*. This makes it an unique novelty and you'll find it on Eva's *Louisiana Punk Groups From The Sixties, Vol. 1* and *Sixties Arrchives, Vol. 3*.

Little Boy Blues

Personnel:

- JAMES BOYCE drms, vcls A B C
- RAY LEVIN bs, piano, organ, flute A B C D
- PAUL OSTROFF ld gtr A B C
- LOWELL SHYETTE gtr, hrmnca, vcls A B
- BILLY McCOLL vcls B
- FRANK BINER vcls, gtr C
- MARK COPLON vcls D
- BILL MOONEY drms D
- PETER POLLACK gtr D

ALBUM:

1. (D) IN THE WOODLAND OF WEIR (Fontana MGF-27578/SRF-67578) 1968

45s:

1. (A) Look At The Sun/Love For A Day (IRC 6929) 1965
2. (B) I'm Ready/Little Boy Blues Blues (IRC 6936) 1966
3. (B) I Can Only Give You Everything/You Don't Love Me (PS) (IRC 6939) 1966
4. (C) Great Train Robbery/Season Of The Witch (Ronko 6996) 1967
5. (D) It's Only You/Is Love (Fontana 1623) 1968

NB: (3) Issued in a limited edition (approx. 500 copies) with picture sleeve.

The 45s this Chicago punk outfit produced will be of more interest than their album. Of particular note were their interpretation of Donovan's *Season Of The Witch* and two fine fuzz punkers *Great Train Robbery* and *I Can Only Give You Everything*, which was recorded by several other bands in this era. The best source of these 45s is the compilation *Chicago '60s Punk vs New Mexico '60s Pop*, which contains both sides of their first four 45s.

The personnel listed above omits to mention Lowell Shyette, an early guitarist in the band and chief songwriter (wrote both sides of the first single) during their earliest phase as a folk-rock band before the *I Can Only Give You Everything* 45.

Vocalist Mark Caplan went on to play for The Wizards From Kansas and Frank Biner later played for a Californian outfit called Kingsnake.

Line-up C also have a rock/soul effort *Ain't Too Proud To Beg*, from April 1967, on which they are assisted by a horn section of studio musicians, on the compilation *Early Chicago* (Happy Tiger HT-10107) in 1972.

Their material is also well represented on several other retrospective compilations, including: *Great Train Robbery* on *Highs In The Mid-Sixties, Vol. 4*, *Mayhem And Psychosis, Vol. 2* and *Off The Wall, Vol. 2*; *I Can Only Give You Everything* on *Pebbles, Vol. 2* and *Pebbles Box Set*; *Its Only You* on *Boulders, Vol. 11*; *I'm Ready* on *Off The Wall, Vol. 2*; *You Don't Love Me* on *Pebbles, Vol. 6* (CD) and *Garage Punk Unknowns, Vol. 5*. *The Great Train Robbery* and *You Dove Deep In My Soul*, a previously unreleased track have resurfaced on *Oh Yeah! The Best Of Dunwich Records, Vol. 1*; and *New Orleans* is on *Grab This And Dance*.

Little Caesar and The Conspirators

TOP

Personnel:

- JIM 'LITTLE CAESAR' BARNHOLDT drms A B
- MARV HUNTINGTON bs A B
- BILL KLINKHAMMER gtr A
- GARY SORENSON ld gtr A B
- JOHN PUTNAM gtr B

45:

1. New Orleans/It Must Be Love (Studio City 1023) 1965

This Owatonna, Minnesota-based group formed out of the ashes of another Owatonna band The Henchmen, who included Marv Huntington and Gary Sorenson, and the Fairmont-based Reconstitued Lemons, whose leader had been Jim Bamholdt. Local dee-jay Bill Diehl took them under his wing and got them appearing on stage in Roman Style dress for what was reputed to have been a wild act. They financed a 45 on the Minneapolis-based Studio City label and their finest moment, *It Must Be Love*, was later captured on *Hipsville, Vol. 3*. It got lots of airplay around Southern Minnesota at the time. In May 1965 a rift developed between Barnholdt and the rest of the band. So he left to join a Minneapolis-based folk rock group called Id, whilst the three remaining members went on to play for the Rochester-based Furys.

Little John and The Monks

TOP

45:

1. Needles And Pins/Black Winds (Jerden 775) 1965

An obscure Northwest band whose cover of The Searchers' classic *Needles And Pins* can be found on *The History Of Northwest Rock, Vol. 5*. More recently *Black Winds*, a gentle folk-rock ballad has resurfaced on *Relics, Vol. 2* and *Tymes Gone By*.

(Max Waller)

Little John and Tony

TOP

45:

1 The Beginning Of The End / All I Ask (Volkano V-5001) 1965

A Detroit-area duo produced by Dennis Coffey. *The Beginning Of The End* is a fine tribute to Barry McGuire's *Eve Of Destruction* - apocalyptic theme, even the gravelly vocals, over the classic Dunhill folk-rock sound (dramatic Spectoresque production wrapped around Beau Brummeles' jangle).

It's been revitalised on the Misty Lane folk-flower-pop comp *Every Groovy Day*.

(Mich, Detroit)

Little Willie and The Adolesents

45s:

1. Get Out Of My Life/Stop It (Tener 1009) Nov. 1966
2. Looking For Love/Push Song (Tener 1013) 1967

A Florida trio although they started out in a basement in Buffalo, New York. None of them was called Willie but they used to set up a fluorescent green little metal man in front of the drums that they told people was Little Willie when they asked. The flip to their first 45 was by an outfit called The Starfires that one of the three band members was connected to. The 'A' side is a really nasty punky song with typically snotty vocals and some catchy but delightfully simple keyboards. You'll find it on *Back From The Grave, Vol. 3*.

Looking For Love also appears on the hellishly rare 1967 *Bee Jay Sampler* comp of local area acts which is also on the Tener label.

(Max Waller)

The Live Five

Personnel:

- CRAIG MARTELL drms A
- JERRY MEIER ld gtr A
- BILL O'BRIEN vcls A
- JOE SMITH bs A
- STAN STEINER keyb'ds A

45s:

1. Shake A Tail Feather/Yes You're Mine (Panorama 31) 1966
2. Shake A Tail Feather/Yes You're Mine (Jerden 797) 1966
3. Hunose/Let's Go, Let's Go, Let's Go (Panorama 46) 1966
4. Move Over And Let Me Fly/Been Nice Knowin'You Baby (Piccadilly 233) 1967
5. I Must Move/I Must Move (Piccadilly 236) 1967
6. Take The Good And The Bad/Hunose (Piccadilly 248) 1967

Came out of Salem, Oregon, forming in 1965. Steiner, O'Brien and Smith had all previously played in an outfit called The Che-vels. Managed by dance promoter and radio station operator Ed Dougherty they got plenty of good live bookings appearing on bills with all the top acts that came to Salem. They also appeared with The Knickerbockers at the Seattle Teen Fair and with The Rolling Stones in Portland, Oregon in July 1966. They appeared in candy-striped trousers and played a blend of Northwest rock and Merseybeat. *Yes You're Mine* and *Hunose* were both big regional hits. *Move Over And Let Me Fly* is an irresistable jerker with 'call and response' style vocals which ought to have been a big hit.

They broke up in late 1967, although Joe Smith carried on with four new members for a further six months.

Compilation coverage has included *Let's Go, Let's Go, Let's Go* on *Battle Of The Bands, Vol. 1* and *History Of Northwest Rock, Vol. 4*; *Move Over And Let Me Fly* on *Battle Of The Bands, Vol. 2, History Of Northwest Rock, Vol. 3* and *Highs In The Mid-Sixties, Vol. 16.*

(Max Waller)

Liverpool Five

TOP

Personnel:

DAVE BURGESS	bs	A
KEN COX	gtr	A B C D
RON HENLEY	keyb'ds	A B
STEVE LAINE	vcls	A B C D
JIMMY MAY	drms, vcls	A B C D
FREDDIE DENNIS	bs, vcls	B C D
MARK GAGE	keyb'ds	C
GARY MILKIE	keyb'ds	D

ALBUMS:

1(A)	THE LIVERPOOL FIVE ARRIVE	(RCA Victor LSP- 3583)	1966
2(A)	OUT OF SIGHT	(RCA Victor LSP-3682)	1967
3(A)	EXCITEMENT IN STEREO SOUND	(RCA PRS 250)	1967
4(A)	STEREO FESTIVAL (also featuring The Astronauts)	(RCA PRS 251)	1967

NB: (3) and (4) were promotional only releases.

EP:

1	OUT OF SIGHT	(TK 151)	1967

NB: There's also a French EP with picture sleeve: *If You Gotta Go, Go Now/Too Far Out/Heart/I Just Can't Believe It* (RCA 86493) 1967.

45s:

1	L'um D'Lum D'Lum High/Good Golly Miss Molly	(Picadilly 1255 (UK))	1964?
2	That's What I Want/Everything's Al' Right	(RCA Victor 47-3578)	1965
3	If You Gotta Go, Go Now/Too Far Out	(RCA Victor 47-8660)	1965
4	Heart/l Just Can't Belive It	(RCA Victor 47-8725)	1966
5	Sister Love/She's Mine	(RCA Victor 47-8816)	1966
6	New Directions/What A Crazy World (We're Living In)	(RCA Victor 47-8906)	1966
7	Anyway That You Want Me/The Snake	(RCA Victor 47-8968)	1966
8	Cloudy/She's Got Plenty Of Love	(RCA Victor 47-9158)	1967 - 98

NB: (1) was a U.K. only 45 as by Liverpool 5. (8) some promo copies with 'A' side on both sides of disc, and same catalogue no.

Originally from the U.K. their German manager arranged for them to tour Europe and Asia before they ended up in Los Angeles. After the tour ended they settled in Spokane, Washington and signed with RCA in 1965. Paul Handler became their new manager. When Dave Burgess left to get married in 1967 he was replaced by Freddie Dennis who

had played in several Spokane groups. They played a mixture of folk-rock, beat, R'n'B and ballads as well as punk. They could imitate the best U.S. bands (Remains, Standells) but also retained their Englishness. *Broken Dreams, Vol. 4* (Line OLLP 5395 AS) 198? includes *She's Mine* and *Piccadilly Line*. *New Directions*, which contains some infectious guitar work, is included on *Mindrocker, Vol. 9*. *Everything's Allright*, meanwhile, has resurfaced on *Hide & Seek Vol. 1*. They even had a very minor hit with *Any Way That You Want Me*.

Later in 1969 they changed keyboard players twice before finally quitting in 1970. Freddie Dennis later joined the reformed Kingsmen. Only Jim May returned to the UK, all the other four original members remained in Northern California.

One track from their privately pressed *Out Of Sight* EP entitled *Gotta Get A Move On* has also resurfaced on *The Technicolour Milkshake* comp.

For more information check out Hitomi Ishikawa's Liverpool Five website.

The Liverpools

TOP

Probably from Dallas, Texas. *Soho* a Radio Spot ad originally aired on KLIF-AM, can be found on *Acid Visions, Box Set 3* (CD) and on *Texas Punk Vol. 9*.

The Liverpools

TOP

Personnel incl:

BADERAK?	A
MANN?	A
RICHARDS?	A
ROY STRAIGIS	A

ALBUMS:

1	BEATLE MANIA! IN THE U.S.A.	(Wyncote W 9001)	1964
2	THE HIT SOUNDS FROM ENGLAND	(Wyncote W 9061)	1964

A Philadelphia studio-only outfit, according to Mike Kuzmin in his Pa. book 'Sounds From The Woods', they also recorded as The Emblems and The Haircuts. No guesses as to influences and style - both albums unashamedly cashed in on the first wave of Beatlemania. The first includes four Beatles covers - *She Loves You, I Want To Hold Your Hand, I Saw Her Standing There* and *Please, Please Me*. The remaining tracks are good beat fodder mainly composed or co-composed by Straigis, including *Whenever I'm Feeling Low* previously aired on the Emblems' 1963 45.

(Max Waller)

Live Wires

TOP

45:

1. Keep It To Yourself/The Mask (Boom 60,015) 1966

The above recording was produced by Feldman, Goftehrer and Goldstein of Strangeloves fame possibly placing this as a New York outfit. There must have been other 45s.

The Live Wires

45s:

1. Bona Vista Twist / Kickoff (R.E.F. 110) 196?
2. One Cycle Venture / A Rovin' (R.E.F. 300) 196?
3. Love / Being Alone (R.E.F. 301) 1966

The first two 45s contains instrumentals and may predate the third by some way. A different outfit to that on Boom and thought to be from Pennsylvania - this has been confirmed by Mike Kuzmin's Pa. '60s book 'Sounds From The Woods' which places them in Dubois. *Love*, on *Pebbles Vol. 7*, illustrates the Anglophile influence on American garage bands.

(Max Waller / Vernon Joynson)

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The Living End *to* Charles Lloyd

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Livin' End
- The Livin' End
- The Livin' End
- The Livin' End
- Liv'in End
- Livin End
- Livin' End
- Livin' End
- Livin' End
- Livin' Ends
- Livin' Ends
- Livin' Ennd
- The Living End
- The Living End
- The Living End
- The Living End
- The Living Ends
- The Living Children
- Adrian Lloyd
- Charles Lloyd

The Livin' End

45s:

1. Society / The World's Goin' Round (Soft 1012) 1968
2. Society / I Got To Have It Girl (Soft 1012) 1968
3. Gotta Get Back To My Baby / I Got To Have It Girl (Soft 1012) 1968
4. Your Kind Of Love / You Make Me Feel (Soft 1031) July 1968
5. Today / You Don't Want Me (Soft 1033) Sep 1968
6. Foolish People / Life Is A Search (Shalimar 303) 1969

Although they formed in Wichita Falls this band moved to Burkburnett, Texas and recorded in Dallas. *Society*, which features some catchy organ and drumming and good fuzz guitar, probably captures them at their best. Hear it on *Flashback, Vol. 6. The Major Bill Tapes: The Fort Worth Teen Scene* includes *Your Kind Of Love*.

(Vernon Joynson / Mike Markesich / Max Waller)

The Livin' End



Personnel:

- WAYLAND HUEY gtr A B
- BILL LEITER ld vcls A
- ROBERT OLIVERA rhythm gtr A B
- BARRY ROBERTSON bs A B
- CAL STANTON drums A
- JOE MARTIN drums B
- LEE PENCE keyb'ds, vcls B
- TOMMY MARLIN ld vcls C

CD:

1. UNRELEASED TEXAS GARAGE SOUNDS (COLLECTABLES COL 0715) 1998

Previously assumed to be the other Texas Livin' End, thanks and kudos goes to Collectables for straightening out the facts and history behind this particular bunch. They were formed by Wayland Huey in Abilene, Texas after his previous outfit The Coachmen split in 1964 after issuing just one 45, also included on the CD. Though **Livin' End** never got to release a 45 during their lifespan, they would last until 1968 and recorded many unreleased nuggets between 1965 (*Get Off My Cloud*, *Friends*, *All Alone*) and 1967 (covers of *Baby Please Don't Go* and The Doors' *Love Me Two Times*).

The CD contains a further twelve **Livin' End** tracks including some live performances from a '70s reunion and the full lowdown on this band's story. Kicking off with an original garage-fuzz-punker *Pine Street Boys*, one of the highlights of this collection, there's a smattering of the usual covers (*Roadrunner*, *Talkin' About You*, *Empty Heart*, *Makin' Time* - this last probably their best cover) - all are competent if uninspiring. It's the originals that are more interesting even though very derivative - *All Alone* borrows the *I'm A Man* riff; *Friends* is Dylan via The Byrds ala *Chimes Of Freedom*; *My Destination* borrows a Beatles riff but transforms it into a tough garage-punker with a *Psychotic Reaction*-style rave-up break - most excellent indeed.

The band have also appeared on a number of other compilations, including: *Makin' Time*, *Captain Soul*, *Talkin' About You*, *Empty Heart* and *Unknown Destination* on *Texas Flashbacks Vol.1: Dallas*; *All Alone*, and *Get Off Of My Cloud* on *Texas Punk Vol. 1*; *Roadrunner* and *Your Enemies* on *Texas Punk Vol. 3*; *All Alone*, *Get Off Of My Cloud*, *Roadrunner* and *Your Enemies* on *Acid Visions - The Complete Collection Vol. 2* (3CD); and *Makin' Time*, *Empty Heart* and *Captain Soul* on *Psychedelic Microdots Vol. 2* CD.

Barry Robertson is still active in the music business, playing with Slim Chance and The Survivors.

(Max Waller)

The Livin' End

45:

1. But I'll Live/Don't Let Me Be Misunderstood (PS) (KB 3008) 1968

From Centralia, Illinois. The 'A' side of their sole slightly-delic guitar driven disc is to be found on *Monsters Of The Midwest Vol. 4*.

(Vernon Joynson / Max Waller / Mike Markesich)

The Livin' End

45:

1	You're My Woman / Our Love Was Strong	(No label 1190, Rite #20211/2)	Sep 1967

A Dayton, Ohio band whose raw punker *You're My Woman* has reappeared on *Boulders Vol. 11* and *Sick And Tired*.

(Max Waller/George Gell/Mike Markesich)

Liv'in End

45:

1. She's A Teaser/The Orange Rooftop Of My Baby's Mind (Rickin 007) 196?

A New York outfit who have two cuts:- *Orange Rooftop Of My Baby's Mind* and *She's A Teaser* on *Boulders, Vol. 11*.

Livin End

45:

1. Move Me/Time To Leave (Murco No. 1054) 1969

The above 45 - on a Shreveport, Louisiana label - is a stately rock-ballad with vibrant bluesy vocals ala John Fogarty (Creedance Clearwater Revival) and some fluid fuzzwork, that sounds circa '67 or '68. The flip is okay pop-rock.

(Max Waller)

Livin' End

45:

1. The Right Girl/You Cheatin' Heart (Spontaneous 1001) Oct. 1967

From Camden, New Jersey, the band responsible for this soul-garage 45 achieved fame when they changed their name to Crazy Elephant. They may have also be responsible for the following 45:

1. Sheep / You Ain't No Friend Of Mine (Di Venus 104)196?

(Max Waller / Mike Markesich)

Livin' End

45:

1. Round, Round / La-La (Eceip 1005/6) c1966

An unheard Rochester, New York outfit on Ron Wray's Eceip label. (Max Waller)

Livin' End

45:

1. What Now My Love / Hey, Come Here (Domino D-101) 196?

MOR harmony-pop ballads from Columbus, Ohio. (Max Waller)

Livin' Ends

45:

1. I Love You More Than You'll Ever Know / Jolyn (Atlantic 2622) 1969

Rumoured to be from Texas, with this sole soul 45. (Max Waller)

Livin' Ends

45:

1. Hey Everybody / Please Don't Me (Anymore) (Patty 1347) 196?

Recorded on a susidiary label of New York's Holton Records, *Please Don't Hurt Me* was written by Vincent Sanpierto and Benjamin Galiani.

(David Jaffe/Max Waller)

Livin' Ennd

TOP

45:

1. Come To Me / Stop And Go (M-6 69-1) 1969

A Michigan obscurity. Another 45 *White Horses* / *Remember When* (Sunday 1005) was released in the early '70s by an identically spelt **Livin' Ennd**.

(Max Waller/Stephane Rebeschini)

The Living End

TOP

45:

1	I Need A Lot Of Lovin'/Turkey Stomp	(Mira 215)	Dec. 1965

A Journey To Tyme, Vol. 5 includes both sides of this frat-beat stomper... From Brooklyn, New York.

(Mike Waller / Mike Markesich)

Living End

TOP

45:

1	A Night Like This / Brigitta	(Court ES 127/8)	1966

From Courtland, California. 'Court' was a personalised label on the Esar imprint.

(Max Waller / Mike Markesich / Alec Palao)

Living End

TOP

45:

1. Skyride / Jumpin' At The Lion's Gate (Bolo 757) 1965

This **Living End** came from the Pacific Northwest. (Max Waller)

Living End

Personnel:

JOHN	A
LES	A
MIKE	A
MIKE	A
STEVE	A

ALBUM:

1 (A) POW (GGM 001) 1999

This album contains fourteen demos recorded in L.A. in November 1966. It opens with a fine raw garage instrumental *The Street*, and a further highlight is the promising folk-punker *Baby I Love You*. However only a handful of tracks feature the rhythm section. The majority are intimate folk ballads - just vocal(s) and acoustic guitar(s), more likely to appeal to followers of Bryan MacLean or Bob Lind. These are originals bar *Hey Joe* and *Wild Mountain Thyme*.

Whether this group is the same Living End who released the 45 on Mira is not known.

(Max Waller)

The Living Ends

45:

1. I Don't Mind / Self Centered Girl (Hudson 707) 1966

A Patterson, New Jersey group who were known as The Flames until late 1965. One of them later formed the Looking Glass who had success on Epic in the early seventies.

(Mike Markesich / Max Waller)

The Living Children

45:

1. Crystalize Your Mind/Now It's Over (MTA 140) 196?

An overlooked band from Fort Bragg, California. *Crystalize Your Mind* has resurfaced on *Sixties Rebellion, Vol. 3*, and is good garage with psychy lyrics, a menacing riff and relentless beat. Both sides also feature on the CD compilation named after the 'A' side, where the flip is found to be a superb slice of mellow Love influenced psych.

Adrian Lloyd

45:

1. Got A Little Woman/Lorna (Charger 112) 1965

An Englishman who moved to L.A. and cut this great menacing punker. **Lloyd** was also the man behind the pre-punk howler *I Don't Need You No More* by the mostly instrumental surf combo The Rumblers and his own surf combo Adrian and The Sunsets who cut the *Break Through* (Sunset (SE)-63-601) album in 1963. *Lorna* has resurfaced on Back *From The Grave, Vol. 8*. Both sides have resurfaced on *Sixties Rebellion, Vol. 3*.

Charles Lloyd



ALBUMS:
(Very Selective)

1	MOONMAN	(Kapp ?)	1969
2	WARM WATERS	(Kapp KS 3647)	1971
3	WAVES	(A&M SP 3044)	1972
4	GEETA	(A&M SP 3046)	1973

NB: (1) also released in France (Decca 510004) 1970.

Primarily a jazzman, **Charles Lloyd** had one of the few jazz groups who won a rock following because of their "long hair and beads" image. He played the Fillmore several times and became friends with some groups, notably the Beach Boys (he plays on *Wild Honey* from 1968), The Band and Canned Heat (he can be found on their *Historical Figures* LP playing flute on his composition *I Don't Care What You Tell Me*). He is also credited on William Truckaway's album, The Doors' *Full Circle* and Harvey Mandel's *The Snake*.

Before 1968, his albums were essentially jazz, although they have titles like *Love-In*, *Nirvana*, *Forest Flower* or *Dream Weaver*. After that, **Lloyd** turned mystic and crossed the border between jazz and psyche with some interesting albums.

Among those more relevant to this book are the four cited above (there may be others, his discography is large).

In 1969, *Moon Man* was recorded with James Zitro, Michael Cohen, Ken Jenkins, Bob Jenkins, Ned Doheny "and friends" and offers a good mix of psyche (especially with the acid guitar parts), jazz and oriental influences, with titles like *Heavy Karma*, *Hejira* or *Moon Man*.

From 1971, with *Warm Waters*, he managed to assemble a formidable line-up: John Cipollina (ex Quicksilver), Dave Mason (Traffic), Woodrow Theus II, Jesse Ed Davis, Bill Wolff (Fusion), Billy Cowsill and the Beach Boys (Brian Wilson, Carl Wilson, Love and Jardine) plus James Zitro, Tom Trujillo and Ken Jenkins. The result is inevitably uneven, but some tracks like *Rusty Toy* or *New Anthem* are effective.

In 1972 *Waves* was recorded with the participation of Roger McGuinn (Byrds). The following year, his *Geeta* album was very mystic, featuring the Indian instruments of Ashish and Pranesh Khan (previously with Mickey Hart and Shanti). **Lloyd** was a disciple of G. Gurdjeff at the time.

Charles Lloyd kept on working with the Beach Boys in the '70s and formed Celebration with Mike Love (their

albums however are best avoided!). He returned to the jazz scene in the '80s and is still playing today.

(Stephane Rebeschini)



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Load *to* Long John and The Silvermen

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Load
- Loading Zone
- Loading Zone
- Loadstone
- Locksley Hall
- Locomotive
- Lode Star
- The Lollipop Shoppe
- Robb London and The Rogues
- London and The Bridges
- London Fog
- The London Knights
- Londons
- London Taxi
- Long Island Sound
- Long John and The Silvermen

Load

ALBUM:

1	PRAISE THE LOAD	(Owl Records)	1976 R1

From Ohio, an heavy prog outfit with some classical influences, driving keyboards and solid guitar work. A local label, Owl also issued the albums by Raven and Tom Wachunas.

(Stephane Rebeschini)

Loading Zone

Personnel:

- LINDA TILLERY vcls A
- TODD ANERSON woodwind, keyb'ds A

- STEVE DOWLER gtr A
- PAUL FAVERSO vcls, keyb'ds A
- PETER SHAPIRO gtr A
- GEORGE NEWCOM drms A
- BOB KRIDLE bs A
- PATRICK O'HARA trombone A B
- PAUL TAORMINA hns B
- STEVE BUSFIELD ld gtr B
- MIKE EGGLESTON bs B
- GEORGE MARSH drms B

ALBUMS:

1. (A) LOADING ZONE (RCA 3959) 1968
2. (B) ONE FOR ALL (Umbrella 101) 1970

45s:

1. Don't Lose Control/Danger Heartbreak Ahead (RCA 9538) 1968
2. No More Tears/Can I Dedicate (RCA 9620) 1968
3. One For All/Time Stops (Umbrella 1001) 1970

Really an R & B outfit, originally modelled around Linda Tillery's harsh vocals, this San Francisco-based band is a marginal case for inclusion in this book. Their two mediocre jazz/blues albums are now of minor interest to collectors. They were billed as Linda Tillery and The Loading Zone for the second RCA 45. Linda Tillery later played for Cesar 830 (a shot-lived San Francisco-based jazz fusion outfit from 1975) and had a solo career. Patrick O'Hara, the band's only ever-present member, later played with Boz Scaggs.

Loading Zone

TOP

45:

1. Times Are Gonna Be Different/I Couldn't Care Less (Columbia 43938) 1967

A different band from Youngstown, Ohio. This **Loading Zone** only used the name for this particular record - they were in fact a popular local band called The Hi-Guys. Both songs, which contain good organ driven pop psyche, were written by P. Pylypiw and arranged/produced by Charlie Calello. (George Gell / Stephane Rebeschini)

Loadstone

TOP

Personnel:

BARRY ABERNATHY	bs	A
SAM CERNUTO	trombone	A
LARRY DEVERS	drms	A

STEVE DOUGLAS (aka HUSCZKA)	trumpet, fluegal horn	A
JOHN PHILLIPS	tenor sax, flutes, oboe, bassoon	A
TERRY RYAN	keyb'ds	A
JOHN STERLING	gtr	A

ALBUM:

1(A) LOADSTONE (Barnaby Records 21235004) 1969

This album is of interest for *Flower Pot*, a long fifteen minute psychedelic suite which takes up the whole of side two. Complete with sound effects, phasing, screams, echo loops and bird noises, the track was recorded in one take, with the voices overdubbed later.

The group formed in Las Vegas, NV. Devers, Abernathy and Phillps were backing Bobby Darin at the time when he went on his hiatus to find himself, leaving them looking for a gig. Ryan, Douglas, Sterling and Cernuto were freelance musicians in Vegas looking for work. Thanks to a guitar player by the name of Mike Richards, who originally was in the group, they got together and formed a cover band to make some cash. The band worked a club in Vegas called 'The Pussycat A Go Go' where Andy Williams use to hang out. He signed the band to his label, Barnaby Records, because of the big following the band attracted to its live performances. Andy also got Dave Grusin to produce the album as well as play piano on one track, *Dayshine*. The album was recorded in a two week period in the Summer of 1969 and other than record promotion concerts and a few club gigs in LA, the band never toured.

The albums lack of sales caused the group to slowly dissolve to working lounge gigs in Vegas. When that was over the band members went on to other groups. Today, all the members are still working as musicians in one capacity ar another except for Douglas, who passed on in 1991.

The groups energy in live performance could never really be captured on record. The horn sound created by the Trumpet, Trombone and Sax with the funky rythm section was truly incredible.

Barnaby Records still owns the masters, with a few tracks never released. Dave Grusin is mostly known as a jazzman and soundtrack composer.

(Vernon Joynson / Stephane Rebeschini w/thanks to Sam Cernuto)

Locksley Hall



TOP

ALBUM:

1. LOCKSLEY HALL (Epic ?) 1969

NB: Limited edition (500) reissue on OR (013) in 1996.

Locksley Hall was one of the better known psychedelic bands in the Pacific Northwest during their existence from 1967 thru' 1970. The album was recorded at the legendary Audio Recorders in Seattle with long time Northwest guitarist Ned Neltner (Mark Five, Gas Company, Junior Cadillac) producing and Sonics engineer Kearny Barton at the console. The album reminds us of every band who ever played the Fillmore West in the late sixties and blends together elements of It's A Beautiful Day, Jefferson Airplane and Big Brother and The Holding Co. Recommended.

Locomotive

Personnel:

- RUSS KAMMERER drms
- SKIP MOREHOUSE keyb'ds
- BILL STROUM bs
- JOHN USSERY ld vcl, ld gtr

ALBUM:

1. LOCOMOTIVE (MGM SE-4653) 1969/70

45s:

1. Roberta/Big City Car (MGM 14102) Dec. 1969

Locomotive came from Seattle/Mercer Island, and recorded an album for MGM in late 1968, but because of management reshuffles at MGM, the guys who'd signed them were no longer there when the album was released. John Ussery later made at least one solo album.

For more information check John Ussery's website: http://www.johnussery.com

(Chris Boardman / Darryl F. Riffero / Max Waller)

Lode Star

Personnel:

- MIKE BALLARD bs A
- PAT BLANKS ld gtr, vcls A
- ANDRE BONAGUIDI drms, vcls A
- FRANK SOTELO ld gtr, vcls A

Hailed from El Paso, Texas. They had four tracks: *Glympses, Raga, Bottom Of The Hill* and *Its Gonna Be There* on the *I Love You Gorgo* (Suemi 1090) 1969 compilation, which had a limited reissue of 300 in 1997.

The Lollipop Shoppe

Personnel:

- FRED COLE vcls A

- RON BUZZELL gtrs A
- ED BOWEN gtrs A
- BOB ATKINS bs A
- TIM ROCKSON drms A
- JOHN THE GREEK keyb'ds A
- CARL FORTINA accordian A

ALBUM:

1. (A) JUST COLOUR (Uni 73019) 1968

NB: (1) was repressed in 1985 and has also been released on CD.

Weeds 45:

1. It's Your Time/Little Girl (Teenbeat Club TB-1006) 1966

45s:

1. You Must Be A Witch/Don't Close The Door On Me (UNI 55050) 1967
2. Someone l Know/Through My Window (Shamley 44005) 1969

Orginally from Las Vegas, where they were known as The Weeds they migrated to Portland, Oregon and changed their name when The Seeds' manager Lord Tim took them on. Band leader, Fred Cole later formed seventies band Zipper. Cole's vocals are very distinctive and your reaction to the album will largely be determined by how you respond to them. The opening cut *You Must Be A Witch* is reminiscent of Love at their most frantic. Other strong tracks on the album are the slower sensitive punk ballad *Underground Railroad*, *Don't Close The Door On Me* and the more commercial *Its Only A Reflection*. The album has been repressed, and pirated on CD. Fred Cole remains active on the music scene with the highly regarded cult act Dead Moon.

They also had two tracks featured on the *Angels From Hell* soundtrack LP (Tower 5128) - *Mr. Madison Avenue* and *Who's It Gonna Be*. The non-LP Shamley 45 is a disappointing 'downer'.

Compilation coverage has so far included: *You Must Be A Witch* on *Garage Monsters, Pebbles, Vol. 8*, *Nuggets, Vol. 12* and *We Have Come For Your Children* and *Baubles, Vol. 1*; *Mr. Madison Avenue* and *Who's It Gonna Be* on *Filling The Gap*; *Mr. Madison Avenue* on *Turds On A Bum Ride Vol. 2*; and *Who's It Gonna Be* on *Turds On A Bum Ride, Vol. 4*.

Robb London (and The Rogues)

TOP

45s:

1. * Bitter Tears/Standing Under Big Ben (Beckingham 1083) 1965
2. * Who'll Be The One/It Should've Been Me (Beckingham 1085) 1965
3. Crazy Baby/Mary Jane (Beckingham 1086) 196?
4. Funny Situation/Gloria (Suzuki 1000) 1967
5. + Good Natured Emma/The Children (AV International 1065) 1971

* Backed by The Rogues. + Credited to The Robb London Company.

London recorded for quite a few San Antonio labels from 1965 onwards with and without The Rogues so the above discography is not complete. His best effort is usually considered to be his cover of Van Morrison's *Gloria* which can be heard on *Highs In The Mid-Sixties, Vol. 13: Texas, Part Three*. In fact his moody, bluesy voice sounds out of piace on this punk 45 which is unrecognisable from the original. London also wrote and produced records for other Texan bands in this era.

London and The Bridges

TOP

Personnel:

MARC FREEMAN	organ	A B
MIKE LEVY	bs	A
JON SHOLLE	ld gtr	A B
JOHN WAXMAN	drms	A B
RICHARD WEINTRAUB	gtr, vcls	A B
JOHNNY MILLER	bs	B

45s:

1	It Just Ain't Right/Leave Her Alone	(Date 1502)	Mar. 1966
2	City I Was Born In/Tell It To The Preachers	(Date 1517)	Jul. 1966
3	I'll Probably Understand It/When I'm Older/Keep Him	(Date 1535)	Oct. 1966

From Great Neck, New York, which is on the northern end of Long Island. All of the guys went to school together and subsequently formed a group. Noted NYC producer Al Harvey got them a deal with Columbia records in early 1966, which resulted in the three 45s on the subsidiary Date label. Many of their gigs were teen parties, and several were performances for rich and famous folks, taking the group from Boston to Washington D.C.

All three 45s were produced by Al Harvey and Steven Scott. Five of the six sides were written by Richard Weintraub and Jon Scholle. The overriding style is slick accomplished upbeat or frantic pop-punk with an attitude and edge that retains some garage cred but is also very commercial - similar to Paul Revere & The Raiders perhaps. The one slower effort is a midtempo baroque-popper with shades of Dylanesque folk-rock. All good stuff!

When Richard Weintraub got married the group split, with Jon Sholle and Johnny Miller merging with The Savages to form Today's Special. They then cut a few songs written by Johnny Miller and Richard Weintraub (who also sang background on some of the recordings but never really joined the band).

Jon Sholle went on to become a blue grass performer of some note with records such as *Catfish For Supper* and *Out Of The Frying Pan*. He later played with acts like Melissa Manchester and Meatloaf, performed with Bette Midler in the movie "The Rose" and is still doing his own thing, a combo of Bluesgrass and Jazz, regularly in NYC.

Richard Weintraub moved to Hong Kong where he played with a band called AWOL that did lots of acid rock and hard rock (Hendrix, Cream, The Who, Deep Purple, Etc).

Compilation coverage has so far included: *It Just Ain't Right* on *'60s Choice, Vol. 1* (LP) and *'60s Choice Vol's 1 & 2* (CD); *City I Was Born In* and *Tell It To The Preachers* on *Psychedelic Archives Vol. 2* (cass); and *Tell It To The Preachers* on *Victims Of Circumstances, Vol. 1*.

(Max Waller / Mike Markesich)

London Fog

45:

1. Mr Baldi/Maudie (Coulee 118) 1966

From Audubon, Iowa. This fine piece of keyboard-led psychedelia builds into a frantic climax. Check it out on *The Midwest vs The Rest, Vol. 1* or *Son Of Gathering Of The Tribe* compilations.

(Max Waller)

The London Knights

45:

1. Dum Diddle Dee/Go To Him (Mike MK 4200) 1966

You'll find *Go To Him* on the *Cicadelic Sixties, Vol. 5*, a dramatic and melodic beat ballad reminiscent of The Cascades. This was the only 45 by this Los Angeles outfit. *Go To Him* was also covered by Oregon's Tymes Children and earlier, in July 1965, by Aussie beatsters Ray Brown and The Whispers.

(Max Waller)

Londons

45:

1. Old Man-A Thing Of Age/? (Pyramid 7211) 196?

A Greensboro, North Carolina band. You'll also find this song on *Garage Punk Unknowns, Vol. 7*and *Tobacco-A-Go-Go, Vol. 2*.

London Taxi

Personnel incl:

- RICHARD CORRIN clarinet, sax

- GARY McLAUGHLIN gtr
- JOEL NYE bs

45:

1. Feelin' Down/Last Step (Piccadilly 239) 1966

From Spokane, Washington, they were earlier known as The Runabouts. You'll also find *Feelin' Down*, their finest moment on *Battle Of The Bands, Vol. 2*and *History Of Northwest Rock, Vol. 3*. (Max Waller/Darryl F. Riffero)

Long Island Sound

TOP

Personnel incl:

- TONY PRAGANO vcls
- ANGELO FRISKETTI ld gtr
- TOM HANION gtr
- FRED'BRIEN bs
- BOB PASTERNACK organ
- JACK RUSSELL bs

45:

1. One, Two, Three and I Feel/Skid Row (Dyno Voice 903) 1968

The name is misleading because New Haven, Connecticut was actually home to this band. They started life as a surf harmony group and had some 45s for Wonder Records which aren't relevant to this book. After going through a folk-rock phase they wound up on the Dyno Voice label and recorded this 'bubblegum' style 45, which was produced by top bubblegum producers Bo Gentry and Richie Cordell. You'll find the 'A' side on *Nuggets, Vol. 4* and it's fairly typical of that genre, although it met with no commercial success. The 'B' side is a sort of blues jam with an incoherent vocal track.

Long John and The Silvermen

TOP

Personnel incl:

- RANDY ECKART

45s:

1. Remember / I'll Come Back (Wanted S-4581) 1965
2. Heart Filled With Love / Wind In The Sky (Wanted 001) 1966
3. Cathy's Clown / One Time Loser (MBS Recording Studios Acetate) 1966
4. Somebody / Remember (MBS Recording Studios Acetate) 1965

NB: (4) as **Randy Eckart**.

A trio from Chicago. *Heart Filled With Love* is a highly-rated garage 45 about searching for love. It was recorded at M.B.S. studios and released on the bands own label. *Heart Filled With Love*, can also be heard on *Back From The Grave, Vol. 6*.

(Max Waller)



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Lonnie and The Legends *to* Lost Tribe

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Lonnie and The Legends
- The Looking Glasses
- The Loose Ends
- The Loose Ends
- Loose Enz
- Lord and The Flies
- Lord August and The Visions of Life
- Lord Beverly and The Mossmen
- Lord Sitar
- Lords
- Lords
- Lords
- The Lorey's

Lonnie and The Legends

Personnel incl:

G. GRAH	A
LONNIE GRAH	A

45:

1	I Cried/Baby Without You	(Impression 109)	Mar. 1966

From Sylmar, Ca.. Snappy garage-beat British invasion sounds, from the label also graced by the Grodes, Dirty Shames, Tangents and Mark Five (pre-Peppermint Trolley Co.).

Both sides have been compiled - *I Cried* is on *Fuzz, Flaykes and Shakes Vol. 3* and *Baby, Without You* is on *Basementsville! U.S.A.*. According to the latter their lead guitarist (Steve Rabe perhaps?) went on to form Thee Sixpence.

(Max Waller)

The Looking Glasses

Personnel incl:

JERRY BERKE	A
L. NAKTIN	A

45s:

1	Kathy's Dream / ?Migada Bus? (promo only)	(Media 414)	1967
2	Visions / Migada Bus	(Media 414)	Apr 1967
3	Visions / Migada Bus	(Independence 82)	1967

NB: (1) promo-only release, 'B' side unconfirmed. (3) as by The Clouds.

From the environs of Los Angeles. This band's superb spacey acid punker *Visions* comes in three forms; the original version was entitled *Kathy's Dream*, before *Visions* appeared on the same label, then was picked up by Independence whereupon the band was rebilled as The Clouds. *Fuzz, Flaykes And Shakes Vol. 1* revealed that members from this band and the Just Too Much teamed up to become the Odyssey who put out the excellent *Little Girl, Little Boy* 45 on White Whale in December 1967.

Bliss out to *Visions* on *Psychedelic Unknowns Vol. 6*, *Pebbles Vol. 11* (as by The Clouds) and *30 Seconds Before The Calico Wall* (CD). *Migada Bus*, a swingin' baroque-flavoured instrumental (with an occasional fuzzy flourish) can be sampled on *Buzz Buzz Buzzzzzz Vol. 2* (CD).

(Max Waller/Mike Markesich/Tony Sanchez, The Myndblown Moptop Tyger!)

The Loose Ends

Personnel incl:

- T-BONE BURNETT

45s:

1. He's A Nobody/A Free Soul (Mala 538) 1966
2. Dead End Kid/Verses (Bell 671) 1967

This Fort Worth-based band was most significant for including T-Bone Burnett who wrote both of these Kinks imitation songs on their first 45. They've subsequently been included on *Texas Punk, 1966: Vol. 9*. The 2nd 45 is mellow Beatlesque pop with *Verses* whinning for its harmonies and borrowed riffs.

The Loose Ends

45:

1. Hey Sweet Baby/I Love You, Baby (Meadowbrook 25069) 1969

From Nichols, Connecticut, *Hey Sweet Baby* is a frantic rocker with plenty of fuzz. The 'A' side has also resurfaced on *Sixties Rebellion, Vol. 3*.

Loose Enz

45:

1. A World Outside/Mister You're A Better Man Than I (DB 47667) 1967/8
2. The Black Door/Easy Rider (Virtue 2502) 1968

Hailing from York in Pennsylvania this punk quartet recorded during the mid-sixties. Some of their songs were obviously influenced by British bands like the Yardbirds and the Pretty Things. *Easy Rider*, *Black Door* and *The World Outside* are also on *Pennsylvanian Unknowns* and *Mister You're A Better Man Than I* is on *The Return Of The Young Pennsylvanians*. *You're A Better Man Than I* is a decent cover version with a pretty good guitar solo.

Easy Rider has more recently been compiled on *An Overdose of Heavy Psych* CD, *Black Door* also appears on *30 Seconds Before The Calico Wall* CD and the vinyl vrsion of *The Psychedelic Experience, Vol. 1*. *A World Outside* has also surfaced on *Crude PA Vol. 2*.

Lord and The Flies

45s:

1. You Made A Fool Of Me/Come What May (USA 828) 1966
2. Echoes/Come What May (USA 857) 1967

This outfit spent time in both Chicago and Indiana. Their finest moment, *Echoes* is also captured on *Pebbles, Vol. 7* (CD) and *Mindrocker, Vol. 5*.

Lord August and The Visions of Life

Personnel incl:

1. AUGIE MEYER vcls, keyb'ds

45s:

1. Found Me A New Love/Gigolo (Visions Of Lite 132) 1967
2. Mod Fashions/Everybody's Always Putting Me Down (AOK 1013/14) 196?
3. Let Me Be Me/Get On Home (SSS International 739) 196?
4. * Let Me Be Me (SSS International 739) 196?

* promo only.

This was Texan Augie Meyer's outfit after Rocky and The Border Lords and prior to the Sir Douglas Quintet. *Let Me Be Me* is a fair psychedelic punker.

Lord Beverly Moss and The Mossmen

TOP

Personnel incl:

LORD BEVERLEY MOSS	vcls	A
BOB TIMMERS	gtr?	A

45:

1	The Kids Are Alright/Please Please What's The Matter	(Target 107/8)	Jan. 1967

Whilst the band hailed from Appleton, Wisconsin, **Lord Beverley** was British-born and apparently recruited by placing ads in the U.K. music press - such was the power of Limey connections in that era! Their cover of *The Kids Are Alright* is disappointing, but the flip is a good blues-punker and culminates in quite a memorable solo guitar freak-out. You can hear it on *High In The Mid-Sixties, Vol. 10: Wisconsin*.

(Max Waller / Rev. Norb)

Lord Sitar



TOP

ALBUM:

1. LORD SITAR (Capitol ST 2916) 1968

A minor collectable boosted in value by speculations that **Lord Sitar** was George Harrison whose interest in sitars and gurus was well-known. Competent instrumentals include covers of *Daydream Believer, I Am The Walrus, Eleanor Rigby, I Can See For Miles, Black Is Black* and more and make for pleasant if languid listening. The mystery person behind the album turns out to be U.K. session super-hero Big Jim Sullivan and the album was also issued on Columbia SX/SCX 6256 in the U.K. in 1968.... So this should be in Tapestry Of Delights and not Fuzz!!

(Max Waller)

Lords

Personnel incl:

1. WARREN MILLER
2. DAVE JOHNSON

45:

1. Light Rain/Death Bells At Dawn (Aldrich ALD 1001) 1966?

A fabulous 45 from New Jersey. *Light Rain* is a sublime garage ballad with reedy keyboards and clean guitar - sorta slow folk-rock-beat. The flip which can be found on *Sixties Rebellion Vol. 11* (CD), *Acid & Flowers* (CD), *30 Seconds Before The Calico Wall* (CD) and*Brain Shadows*, is a doomy lament with atmospheric Eastern-influenced keyboard doodlings. No frantic fuzz thrash this - one to float away on. (Max Waller)

Lords

45:

1. She Belongs To Me/On The Road Again (Valiant V-725) 1965

Decent Los Angeles area beat with harmonica. Both Dylan covers - presumably in an attempt to emulate The Byrds' success. (Max Waller)

Lords

Personnel:

- DANNY BORZELLINO vcls A B
- DEWEY WAHL gtr A B
- TERRY PETERS rhythm gtr A B
- JOHN BLUE bs A B
- DENNIS MESSNER drums A
- JIM PATTI drums B

45:

1. Young Sweetheart / Sweet Words (Barclay 19679/10) 1967

Aristocracy from the Shillington area of Reading, Pa. from 1966 thru 1968. Their legacy has been preserved on Arf Arf's *Eastern Pa. Rock Part Two* CD, which contains their story plus their 45 and two unreleased 1967 tracks *What Went Wrong* and *Tell Me*. An unreleased instrumental version of *Young Sweetheart* can also be heard on *30 Seconds Before The Calico Wall.*

(Max Waller, with thanks to Erik Lindgren)

The Lorey's

45:

1. Goin' Downtown / Ready To Go (Cathay 1202) 196?

From Sparta, Ohio, thirty miles North-East of Columbus. They took part in the 3rd Annual Battle of the Bands at the Northland Shopping Center in Columbus in 1967, which was won by the Four O'Clock Balloon. **The Lorey's** didn't come in the Top 5 but their own contribution *Don't You Care* was captured on the resultant LP (see the Four O'Clock Balloon entry for more details).

(George Gell/Max Waller)

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The Lost *to* Lost Tribe

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Lost
- The Lost Agency
- Lost and Found
- Lost Chords
- The Lost Generation
- The Lost Generation
- The Lost Generation
- The Lost Legend
- Lost Nation
- Lost Ones
- Lost Souls
- Lost Souls
- The Lost Souls
- The Lost Souls
- The Lost Souls
- The Lost Souls
- Lost Tribe

The Lost





TOP

Personnel:

- WILLIE 'LOCO' ALEXANDER electric piano, perc, vcls
- KYLE GARRAHAN ld gtr, vcls
- TED MYERS gtr, vcls
- WALTER POWERS bs, organ, vcls
- LEE MASON drms

CDs:

1. EARLY RECORDINGS (Arf Arf AA-059) 1996
2. THE LOST LOST TAPES (ARF ARF AA-081)1999

Related CDs:

3. FLAT EARTH SOCIETY 'Waleeco'/ THE LOST 'Space Kids' (ARF ARF AA-063)1993
4. FAMILY CIRCLE - FAMILY TREE (BIG BEAT CDWIKD 146)1996

NB: (4) contains Lost and offshoot bands.

45s:

1. Maybe More Than You/Back Door Blues (Capitol 5519) 1965
2. Violet Gown/Mean Motorcycle (Capitol 5708) 1966
3. Violet Gown/No Reason Why (Capitol 5725) 1966
4. Who Do You Love/It Is I PS (Stanton Park SRE 004) 1996.

NB: (2) and (3) contain different versions of *Violet Gown*. (4) comprises 2 unreleased tracks circa 1966.

Related 45s:

5. I Shall Be Released/Shame (Janus 109) 1970
6. Kerouac/Mass. Ave (Garage 505) 1975/6

NB: (5) Kyle Garrahan solo 45 (as 'Kyle'), (6) Willie Alexander 1st solo 45.

Formed in 1964 at Goddard College in Vermont, this band became part of a burgeoning Boston scene (well before the "Bosstown sound" hype). Contemporaries of, and often compared to, The Remains who were said to be Boston's answer to the Beatles, the **Lost** assumed the Stones' mantle. Musically however they were much more diverse. Whilst embracing the new Invasion sounds they did not discard their own heritage and influences - elements of rock & roll, folk and jazz were mixed into a dynamic stew by songwriters Ted Myers and Willie Alexander. Their unique strength however was having four vocalists in the band, each capable of taking the lead part. This added a new dimension to set them apart from others with an infusion of Byrds or Beach Boys influences into the melodies and finely structured vocal arrangements (coincidentally they supported the Beach Boys 1966 tour of the region).

The resultant Capitol 45s are great examples of New England's response to Olde England's "Invasion" - classy and timeless '60s beat-pop-rock nuggets. *Maybe More Than You* with Alexander's cutting put-down vocals to the fore, backed by the *Back Door Blues*' snappy rockin' beat. *Mean Motorcycle* continues in uptempo rockin' vein and backs the track that signposted Myers' future direction - the sublime *Violet Gown* with a haunting melody, ringing guitars and romantic lyrical imagery. This 45 was quickly followed by an alternate version of *Violet Gown* backed by the frenetic raver *No Reason Why* with screamin' guitars and screechin' harmonica.

No Reason Why is covered by Californian outfit Mondo Crescendo on the flip of their 1998 45 *A Boy And His Itch* 45 (Train Bridge records).

Back Door Blues has since resurfaced on *The '60s Choice, Vol. 2* and they also have one track, *Changes*, on the Arf Arf *Blitzkrieg* 32-Track Sampler CD.

The Lost CDs are highly recommended those who want to investigate this band's legacy. *The Early Recordings* CD contains twenty-six previously unreleased recordings from 1965-6, and fans should also check out the Stanton Park 45. **The Lost** *Lost Tapes* CD unearths seventeen gems from the original Capitol tapes, remixed by Ted Myers and Erik Lindgren. *The Family Circle-Family Tree* CD is a fascinating collection of **The Lost** and their offshoots:- nine tracks by **The Lost** - *Violet Gown*, *Maybe More Than You*, and seven unreleased/alternate tracks including *Mystic*, *Kaleidoscope* and *Everybody Knows*; eleven cuts by Chamaeleon Church (most of their 1968 MGM LP plus some alternate and unreleased tracks); *Back Door Blues* and *Happiness Child* by the Myers/Scheuren Ultimate Spinach; two more versions of *Everybody Knows* by the post-Lost Alexander/Mason

outfit the Bagatelle and a further 1978 version by Willie Alexander & The Boom-Boom Band. A follow-up double-CD compilation *Bosstown Sound-1968* (Big Beat CDWIK2 167)1996, by Alan Lorber, misleadingly includes four **Lost** tracks (repeating a couple from the *Family Circle* CD) and two 1966 Rockin' Ramrods tracks.

In 1967 **The Lost** were commissioned to provide the soundtrack to a children's sci-fi opera. The resultant albums worth of material can be heard on the Arf Arf CD coupled with the Flat Earth Society LP reissue - three lengthy tracks *Space Kids Part 1, Space Kids Part 2* and *Incidental Music To Space Kids*.

By 1967 the band were being pulled in different musical directions - with Alexanders, Powers and Mason pushing a move to jammin' jazz/funk climes. The split saw Alexander and Powers initially in the unrecorded Grass Menagerie, before Alexander joined Mason in the nine-piece funk-fusion Bagatelle. Powers joined prog-psychers Listening. Myers continued to write prodigiously and became a staff songwriter for Alan "Mr.Bosstown" Lorber. Pursuing the style of , he formed the psychy soft-rock Chamaeleon Church with Garrahan plus Tony Scheuren and drummer Chevy Chase - the latter of course has achieved fame as a comedian and film star personality.

After one under-rated LP and the haunting *Camillia Is Changing* 45, Myers and Scheuren were drafted into the post-Bruce-Douglas Ultimate Spinach for the third album, which also featured pre-Steely Dan and Doobie Brothers Jeff "Skunk" Baxter.

Kyle Garrahan went solo and released one 45 on Janus (note that he is not the Kyle who had releases on Paramount and Family around the same time) and moved to Europe where he spent much of the seventies living in France.

After Listening, Powers teamed up again with Alexander in Doug Yules' post-Lou-Reed Velvet Underground from 1970-1971. This line-up toured and appeared in the U.K. but did not release any new studio recordings. Willie Alexander commented that they've never been forgiven for nor allowed to forget this episode in certain cliques.

Alexander continues to record to this day and is regarded as a living legend in New England. After VU he went solo with the Kerouac 45 in the mid '70s - an updated version of this by his next outfit Willie and The Boom Boom Band is featured on the 1979 *Who Put The Bomp?* compilation. The Boom Boom Band issued two LPs on MCA 1978-'79. In the early 80s Willie Loco Alexander And The Confessions saw him reunited again with bassist Walter Powers. His band in 1999 is Willie Loco Alexander And The Persistence Of Memory Orchestra.

Ted Myers is A&R Manager for Rhino Records in L.A.; Kyle Garrahan is a jazz guitarist living in Astoria, NY ; Walter Powers a librarian at M.I.T. and resides in Wellsley, Ma.; Lee Mason runs an airline business in Florida and was involved in mercy flights to hurricane-torn Central America in early 1999.

For a few days in March 1999, **The Lost** reunited for the ultimate Boston Tea-Party at the Paradise Club, to complete a dream line-up with The Rising Storm and Barry Tashian's Remains. Original drummer Lee Mason was unable to attend due to ill health but his stool was superbly filled by Alexander's current POMO drummer Jim Doherty. Convening at Erik Lindgren's new Sounds Interesting studios in Middleborough, it was soon obvious to priliveged observers that the chemistry still worked and something special was brewing. After their final run-through all were treated to a preview of the *The Lost Lost Tapes*, which Ted Myers and Erik Lindgren had just remixed. Erik's reward would be to augment them on keyboards at the upcoming gig.

On Saturday March 20th, **The Lost** hit the stage after The Rising Storm had set the scene and spirit of the occasion, and MC Peter Wolf (J. Geils Band) had paid eloquent homage to **The Lost**'s influence on him. Their stage presence and rapport with the audience was immediate and generated much warmth and humorous repartee.

Kicking off their eleven-song set with *When I Call*, they strode through their repertoire with a vitality, tightness and confidence which belied the 30+ year gap since they'd played together and the mere day-and-a-half they'd had

to rebuild their act. All the Capitol 45 tracks bar *Mean Motorcycle* were revisited with Myers' beautiful *Violet Gown* saved for last, earning them a rapturous response and an encore of *Who Do You Love* featuring stunning vocals from a vibrant Willie Alexander. The only other cover was *A Certain Chick* (aka *A Certain Girl*), featuring "younger than springtime" Kyle Garrahan on lead vocals. A beaming Walter Powers took his turn on lead vocals for the catchy swingin' *(You Send Me Through) Changes*. Original agent "Uncle Fred" Taylor, called onto the stage after **The Lost**'s tribute to him - *(No) Money In My Pocket* - to accept the band's and fans' plaudits, described it as "a great trip".

Amen to that, it was truly memorable.... For pictures of the event check out http://web.mit.edu/waynej/www/lost.htm

(Max Waller, with thanks to Ted Myers & Erik Lindgren / Joe Foster / Gary Burns)

The Lost Agency

TOP

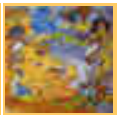
45:

1. One Girl Man/Time To Dream (USA 881) 1967

A Chicago band whose sole stab for stardom was *One Girl Man*, a pounding garage rocker with abrasive vocals and some fine guitar. *Time To Dream*, on the flip, has a raga-esque feel, pulsing bass and relentless drums - damn fine stuff!

Both sides of the 45 have been included on *Pebbles, Vol. 7* (CD) and the 'A' side also appears on *Mindrocker, Vol. 2* and *The Essential Pebbles Collection, Vol. 1*.

Lost and Found



TOP

Personnel:

- JIMMY FROST ld gtr A
- STEVE WEBB drms A
- PETER BLACK gtr,vcls A
- JAMES HARRELL bs A

ALBUM:

1. (A) EVERYBODY'S HERE (International Artists 3) 1967
2. () NUMBER 2 (Tempo 7064) 1973

NB. (1) Reissued on Decal (LIK 21) 1988, and on CD by Collectables (COL-CD-0552). Eva too have reissued (1) as *Forever Lasting Plastic Words* with an acoustic demo of *25 M.P.H.*. (2) remains unreleased.

45s:

1. Forever Lasting Plastic Words/Everybody's Here (Int. Artists 120) 1967

2. When Will You Come Through/Professor Black (Int. Anists 125) 1968

Originally known as The Misfits, this band came together in Houston in 1965. They changed their name to **Lost And Found** just prior to commencing a six month residency at Houston's Living Eye club. They became friendly with Roky Erickson, who introduced them to International Artists, who signed them for an album. The result was further evidence of Roky's influence. They covered *Don't FaIl Down* from The Elevators' first LP and imitated their jug sound on *Let Me Be*. The album also included a couple of instrumentals of note; *Zig Zag Blues* dedicated to the founder of Zig Zag Magazine and *Living Eye* dedicated to Houston's Living Eye Teen Club. Their first 45 was taken from the album but the second, a non-LP release, was much better. Both sides featured good fuzz guitar and the flip was very strange. This second 45 was intended to form part of a second LP which never emerged because the band disintegrated after a 30 day Texas tour with The Music Machine. Two tracks also cut for the intended LP: *Girl With A One Track Mind* and *25 M. P. H.* were subsequently included on a *Texas Archive Flashback* LP. The latter, a bedroom demo, was also included on *Epitaph For A Legend*, along with count-ins where the solo was supposed to go. You'll find both sides of their second 45 on *The International Artists Singles Collection* and the *Austin Landing* compilation. Their album, which was also available in 1979 as part of a boxed set of the first 12 International Artists LPs, is worth getting now it's been reissued. *There Would Be No Doubt*, one of its best tracks, also appeared on Radarscope's 1978 promotional EP.

Lost Chords

TOP

45:

1 I Won't Have To Worry/I Want To Be Her Man (Vaughn-Ltd. VA-725) 1966

Sultry garage from the South - Birmingham, Alabama to be precise. The 'A' side is a clumsy steal of The Byrds' *You Won't Have To Cry*, recredited to a J. Whitworth. The 'B' side sounds more like a J.W. original and is a fine, yearning garage-ballad that's finally been recognised, on Leaving It All Behind.

(Max Waller/Mike Markesich)

The Lost Generation

TOP

45s:

1. Night Time (Makes You Lonely)/Baby! (Tear Drop 3195) 1968

An unknown outfit with an unheard 45 from Freeport, Texas.

The Lost Generation

TOP

45:

1. I'd Gladly Pay/Milk Cow Blues (Paris Tower 109) 1967

From Tampa, Florida. *I'd Gladly Pay* got a further airing on *Garage Punk Unknowns, Vol. 1*.

The Lost Generation

TOP

45:

1. Let Me Out / They Tell Me (Bofuz BF-1114) 1966

A different out from Baton Rouge, Louisiana. This excellent punk ballad two-sider is featured on *Highs In The Mid Sixties Vol. 17* and *Vol. 23* respectively.

(Max Waller)

The Lost Legend

TOP

45:

1. Love Flight/Yes I'm Ready (Onyx ES 6901) 1969

An obscure New England band, from Lowell, Massachusetts. Their *Love Flight*, which got further exposure on *New England Teen Scene, Vol. 3*, is a little gem. Check out the fine upfront drumming and discordant guitar work. Unfortunately the flip is a dire horn-ballad.

Lost Nation

TOP

Personnel incl:

- RON STULTS A
- CRAIG WEBB A
- L. ZELANKA A

ALBUM:

1. (A) PARADISE LOST (Rare Earth RS 518) 1970

Don't let the cover of this obscure Detroit album put you off - it depicts the band behind a balustrade on whose lower wall is graffiti on a predominantly ecological theme, but this is no hippie-rock, or back-to-nature concept album. This is serious progressive rock, soundwise somewhere between Uriah Heep and Rare Bird - busy keyboards, strong vocals, neoclassical movements, and some excellent heavy guitar. Not strictly within the main thrust of this book, this quintet merit an entry for including Ron Stults, formerly of revered heavy garage kings The Unrelated Segments. Craig Webb also had a spell in Frijid Pink.

(Max Waller)

Lost Ones

45:

1. I Don't Believe You/I Wanna Know (Mersey 002) 196?

An awful effort from a Pennsylvania band who were previously known as The Kruisers and would later be known as Lite Rain. If you want to hear how bad *I Don't Believe You* actually is, listen for yourself on *Garage Punk Unknowns, Vol. 3*.

Lost Souls

45:

1. My Girl/? (Lepoard 100) 196?

This outfit may have come from Florida. You'll also find the unexceptional *My Girl* on *Garage Punk Unknowns, Vol. 3*.

Lost Souls

Personnel incl:

1. DENNY CARLETON

Another **Lost Souls** were active in Euclid, Ohio in the 60s. Although no 45s were released at the time, Denny Carleton had enough acetates to compile a retrospective on cassette in the mid-80s. If his name sounds familiar it's because Denny also served time with '60s mod-supremos The Choir.

For more information check his website: http://www.dennycarleton.com

(George Gell/Max Waller)

The Lost Souls

45:

1. Simple To Say/The Girl I Love (Bang 509) 1965

This was a different outfit from New York City or New Jersey who had one 45 in 1965. The 'A' side can also be heard on *Mindrocker, Vol. 6*. They may be the group who marked the start of Billy Joel's career. (Max Waller)

The Lost Souls

45s:

1	It's Not Fair/Enchanted Sea	(Gloria 778)	1966
2	Artificial Rose/Sad Little Girl	(Dawn 808)	1968
3	Artificial Rose/Sad Little Girl	(Liberty 56024)	1968

Yet another **Lost Souls** this time from Dickenson, North Dakota. The Liberty 45 was recorded at Kay Bank Studios in Minneapolis and produced by Dave Hoffman and Bob Eveslage (of The Unbelievable Uglies). *Artificial Rose* has a moody intro with a throbbing bass line that brings to mind the Electric Prunes' *Too Much To Dream...* but soon veers off into harmony-pop territory. *Sad Little Girl*, was originally recorded by Beau Brummels and *Artificial Rose* was written by Ernie Marcesca of *Shout Shout (Knock Yourself Out)* fame.

Compilation appearances have included:- *It's Not Fair* on *The Essential Pebbles Collection Vol. 2* (CD); *Artificial Rose* on *Every Groovy Day*.

(Max Waller)

The Lost Souls

Personnel:

FRANK DILORENZO	ld gtr, ld vcls	A
JOE GAMBA	drms	A
MIKE MacTAVISH	keyb'ds	A
DENNIS PTAK	gtr	A
RANDY ROY	bs	A

45s:

1	Step Inside/Leaving	(Musicor 1436)	1967

Another bunch of **Lost Souls**, this time from the village of Darlington in the city of Pawtucket, Rhode Island. They were one of the best and most popular local bands of the era and their garage 45 is quite highly-rated and commands a price of $100+.

Randy Roy later entered the Navy, being replaced by Gary Graveline. Dennis Ptak and Mike MacTavish also left and Mike was replaced by Steve Lemos.

Frank Dilorenzo and Joe Gamba, who were the driving force behind the band, still live in the same area. Frank is now a CPA, still playing occasionally for his own enjoyment. Joe runs a moving company and was playing in Ladies Choice. Mike died of a drug overdose in '75 in Indiana and Randy was last reported living in New Hampshire.

(Max Waller / Ann McCormick)

The Lost Souls

From Dearborn Michigan, with no known 45s, this **Lost Souls** have four unreleased efforts - *Diamond Head, On Broadway, Come Home* and *Don't Let The Sun Catch You Crying* on *History Of Michigan Garage Bands In The '60s Vol.1*.

(Max Waller)

Lost Tribe

45:

1. Walk One Way/Fools Live Alone (United Artists UA 50465) 1969

This seems to have been a one-off venture on United Artists. The flip can be found on *Garage Music For Psych Heads, Vol. 1*.



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Lothar and The Hand People *to* Love Song

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Lothar and The Hand People
- Louie and The Leprechauns
- Louie and The Lovers
- Love
- Love Corporation
- Lovechain
- The Loved Ones
- The Loved Ones
- Love Exchange
- Love Flowers
- Love Generation
- The Love Ins
- The Love Ins
- Love Sitars
- The Love Society

Lothar and The Hand People



TOP

Personnel:

- JOHN EMELIN vcls A
- TOM FLYE perc A
- RUSTY FORD bs A
- KIM KING moog, synth, gtr A
- PAUL CONLY keyb'ds, moog A

ALBUMS:

1. (A) PRESENTING LOTHAR AND THE HAND PEOPLE (Capitol 2997) 1968
2. (A) SPACE HYMN (Capitol 247) 1969

NB: Both albums have been reissued. (1) has been reissued on CD by One Way (17960) with six bonus tracks. There is also a 15 track U.K. vinyl and CD release *This Is It, Machines* (See For Miles).

45s:

1. L-O-V-E/Rose Colored Glasses (Capitol 5874) 1967
2. Every Single Word/Comic Strip (Capitol 5945) 1967

3. Have Mercy/Let The Boy Pretend (Capitol 2008) 1967
4. Machines/Milkweed Love (Capitol 2376) 1968
5. Midnight RangerNes, I Love You (Capitol 2556) 1969

This was one of the most interesting groups to emerge from America in this era. They moved to New York to record their two albums. **Lothar** was actually the name they gave to the theremin, which, together with two moog synthesisers, Ampex tape decks, keyboards and a linear controller characterised the group's sound.

Their debut album was reissued in the U.K. a few years ago and is consequently not difficult to obtain. On most tracks like *This May Be Goodbye* and *That's Another Story*, the theremin's influence is confined to short intros to fairly conventional two or three minute compositions. However, three exceptions to this are the weird *Machines*, the unusual *Sex And Violence* and final track *It Comes On Anyhow* - which is a foretaste of some of the psychedelic craziness which appeared on their follow-up album.

On *Space Hymn*, the theremin and other electronic gadgetry is generally used to better effect. The album is composed of a mixture of weird material and more commercial numbers, such as *Yes! I Love You*, *Heatwave*, and *Say I Do* (which were issued as singles). The lyrics are often full of the usual hippie cliches. For example, *What Grows On Your Head?* is, as one might expect, romanticising about the freedom and virtues of long hair, while *Midnight Ranger* sounds like the story of a ranger who has had one trip too many! Some of the other material is particularly weird, notably keyboard instrumental *Wedding Night For Those Who Love*, *Sdrawkcab* and *Today Is Only Yesterday's Tomorrow*. The title track, however, reaches new heights of craziness when the vocalist sets about hypnotising his audience! Certainly an interesting album, this is recommended. Apart from *Heatwave*, all the material was written by the band and you won't hear anything more unusual from this era than that title track.

Kim King went on to become a producer and sound engineer, notably working with Holy Moses and Colin Winski.

(Vernon Joynson/Stephane Rebeschini)

Louie and The Leprechauns

TOP

45:

1. Let's Move/Your Foolin' Babe (Music 102) 1965

A highly regarded garage 45 from Central Kansas. *Let's Move* has also resurfaced on the *Midwest Garage Band Series: Kansas* CD.

(Max Waller)

Louie and The Lovers

TOP

Personnel:

LOUIE ORTEGA	vcls, gtr	A
FRANK PARADES		A
ALBERT PARRA		A
STEVE VARGAS A		A

ALBUM:

1(A)	RISE	(Epic E 30026)	1970

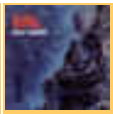
45:

1	I Know You Know/Driver Go Slow	(Epic ?)	1970

Produced by Doug Sahm (Sir Douglas Quintet), Louie Ortega and his group came from the Mexican-American community of Salinas, California. With a good singer and brilliant guitar parts, the best tracks are probably *Sittin By Your River*, *Royal Oakie*, *Driver Go Slow*, *Rock Me Baby* and the only cover, Kaleidoscope's *If The Night* (Ortega wrote the ten other tracks). The rock critic Greil Marcus described them as "clear and sharp, relaxed without being fashionably lethargic, the vocals have feeling without pain".

Ortega would keep on working with Doug Sahm and Merrel Fankhauser.

Love





TOP

Personnel:

ARTHUR LEE	vcls, gtr	A B C D E F G
JOHN ECHOLS	gtr	A B C D
KEN FORSSI	bs	A B C D
BRYAN MACLEAN	gtr	A B C D
ALBAN 'SNOOPY' PFISTERER	keyb'ds, drms	B C
DON CONKA	drms	A
MICHAEL STUART	drms	C D
T JAY CANTRELLI	horns	C
JAY DONNELLAN	ld gtr	E F
FRANK FAYAD	bs	E F G
GEORGE SURANOVICH	drms	E F G
DRACHEN THEAKER	drms	E
GARY ROWLES		F G
NOONEY RICKET	vcls, gtr	G

ALBUMS:

1(B)	LOVE	(Elektra EKS 74001)	1966 57
2(C)	DA CAPO	(Elektra EKS 74005)	1967 80
3(D)	FOREVER CHANGES	(Elektra EKS 74013)	1967 154
4(E)	FOUR SAIL	(Elektra EKS 74049)	1969 102
5(F)	OUT HERE (dbl)	(Blue Thumb BTS 9000)	1969 176
6(-)	REVISITED	(Elektra 74058)	1970 142

7(G)	FALSE START	(Blue Thumb BTS 8822)	1970 184
8(-)	REEL TO REEL	(RSO SO 4804)	1975 -
9(-)	BEST OF ...	(Rhino RNLP 800)	1980
10(-)	LOVE LIVE (pic disc)	(Rhino RNDF 251)	1981
11(-)	STUDIO/LIVE	(MCA 27025)	1982
12(-)	GOLDEN ARCHIVE (BEST OF)	(Rhino RNLP 70175)	1986

NB: (2) and (3) issued in France in 1968 (Vogue/Elektra CLVLXEK 249 and CLVLXEK 218 respectively). The Blue Thumb recordings were released on Harvest in the UK. (10) was also released on Line (625047/5153) in Germany. Two UK-only releases were *Love Masters* (Elektra K 32002) 1973 and *Out There* (Chiswick WIKA 69) 1988. Most of their albums are now available on CD. (1) was reissued on Edsel (ED 218). Arthur Lee also had a couple of solo LP's:- *Vindicator* (A & M SP 4356) 1972 and *Arthur Lee* (Rhino RNLP 020) 1981 released on (Beggars Banquet BEGA 26) in the UK, which aren't particularly relevant to this book. Recent CD issues are: *Love Comes In Colours* (Raven) 1993, a 24-track CD compilation with three non-LP tracks and *Love Story: 1966-1972* (Rhino R2 73500) 1995, a 2-CD set with 44 tracks and many non-album sides. It includes most of their early work, all of *Forever Changes*, a selection of their 'A' and 'B' sides and some of their best post-1967 material. Also of interest is *Once More Again* a live CD recorded in London in 1992 and 1994 and Eva's *Black Beauty & Rarities* CD, which compiles Arthur's pre-**Love** recordings, together with the "Black Beauty" LP and a couple of more recent unreleased cuts.

EPs:

1	My Little Red Book/Message To Pretty/Hey Joe/Emotions	(Vogue INT 18072)	1967
2	7 And 7 Is/No. Fourteen/And More/You'll Be Following	(Vogue INT 18095)	1967
3	Feathered Fish/Gethsemene/It's The Marlin, Baby (PS)	(LSD 1)	1995

NB: (1) and (2) French releases with picture sleeves.

45s:

1	My Little Red Book/Message To Pretty	(Elektra EK 45603)	1966 52
2	7 And 7 Is/No. Fourteen	(Elektra EK 45605)	1967 33
3	Stephanie Knows Who/Orange Skies	(Elektra EK 45608)	1967 -
4	She Comes In Colours/Orange Skies	(Elektra EK 45608)	1967 -
5	Que Vida!/Hey Joe	(Elektra EK 45613)	1967 -
6	Alone Again Or/A House Is Not A Motel	(Elektra EK 45629)	1968 99
7	Your Mind And We Belong Together/Laughing Stock	(Elektra EK 45633)	1968 -
8	Alone Again Or/Good Times	(Elektra EK 45700)	1970 -
9	Alone Again Or/My Little Red Book (Spun Gold Series)	(Elektra EK 45056)	197? -
10	I'll Pray For You/Stand Out	(Blue Thumb 106)	1970 -
11	Keep On Shining/The Everlasting First	(Blue Thumb 7116)	1970 -
12	Time Is Like A River/ Time Is Like A River (promo only)	(RSO SO 502)	1974 -
13	Time Is Like A River/With A Little Energy	(RSO SO 502)	1974 -
14	You Said You Would/You Said You Would (promo only)	(RSO SO 506)	1975 -

15	You Said You Would/Good Old Fashioned Dream	(RSO SO 506)	1975 -
16	Girl On Fire/Midnight Sun (PS)	(Distortions DR-1017)	1994 -

NB: (16) The 'A' side is a newly recorded track, the flip is from the much talked about Arthur Lee and Jimi Hendrix sessions from 1970. There's also a French picture sleeve 45: *Stand Out* / *Listen To My Song* (Blue Thumb 2C006-91524) 1970.

Related 45s:

1	The Ninth Wave/Rumble-Still-Skins	(Capitol 4980)	1963
2	Luci Baines/Soul Food	(Selma 2001)	1964
3	House Of The Rising Sun/House Of The Rising Sun (instr)	(Blue Star 1000)	196?
4	It's The Marlin, Baby/House Of The Rising Sun	(LSD 1001)	1964
5	Everybody's Gotta Get Live/Love Jumped Through My Window	(A & M 1361)	1972
6	Sad Song/You Want Change For Your Re-run (promo only)	(A & M 1381)	1972

NB: (1) An instrumental 45 by Arthur Lee and The Lags. Both were Arthur Lee compositions. (2) by American Four. (4) This is the interesting one. The 'A' side credits the vocals to Arthur Lee and John Echols and this acid folk adventure extols the virtues of 'The Marlin', an obscure sixties dance. This seems to have been a very early American Four release or possibly even earlier, released on a Texas label, maybe a couple of years later when **Love** were famous. It can also be heard on *Texas Psychedelia From The Sixties*. The fIip side was credited to an outfit called The Hurricanes who also released it on another label. There is some speculation that they may also have been **Love** incognito. (5) and (6) Arthur Lee solo releases.

Related EP:

1	I Do Wonder/Just Us/Do You Want To Know A Secret?/Happy You (PS)	(Da Capo CAP 1001)	1977 UK

NB: (1) Arthur Lee solo.

Born in Memphis, Arthur Lee later moved to Los Angeles where he first saw The Byrds. The folk rock act represented a break with the usual rhythm and blues format previously played at the clubs, and had an enormous influence upon him. Lee had formed and disbanded a number of groups since moving to LA, including The VIP's and Arthur Lee and the Lags. After hearing The Byrds he formed The Grassroots which included former Byrds roadie, Maclean; Forssi (earlier with The Sufaris) and Memphis-born Echols. They began to play around the LA clubs, but Lee discovered that another band had got first rights to their name and it was changed to **Love**.

Love made their debut at the Brave New World in Spring 1965 and by the early summer of that year, Jac Holzman (head of Elektra records) discovered them playing at the Hollywood club, Bido Lito's. Elektra were looking for one of the new folk rock acts, and eventually signed them up. They quickly became a cult attraction and by 1966 had a residency at Bido Lito's.

Their debut album **Love** was impressive, containing the drug-orientated *Signed DC, Hey Joe* and *My Little Red Book*. *Signed DC* was dedicated to Don Conka, who would have been in the band but for his drug problem (ironically with most people presuming him dead he did turn up in a late eighties reformation line-up). The list of bands who subsequently recorded *Signed D. C.* included December's Children, Rising Storm, Axis Brotherhood, Jeff Dahl Group, Fallen Angels, Sidewinders and Dead Moon. Another of its finer moments was *Softly To Me*, a fine track with haunting vocals and clashing guitars, released briefly as a single.

Before the release of their follow-up LP *Da Capo*, Lee bought in Michael Stuart (formally with LA band The Sons Of Adam) on drums and Tjay Cantrelli on horns. 'Snoopy' Pfisterer was transferred from drums to keyboards. This

album contained their second hit single *7and 7 Is, The Castle* and *Stephanie Knows Who*. Whilst *Orange Skies* would set the style for their following album, the whole of side two was taken up by the highly ambitious but only partially successful twenty-minutes long *Revelation*. *7 and 7 Is* was perhaps their most influential track. It was later covered by Alice Cooper, Billy Bragg, Marshmallow Overcoat, Sidewinders, Fuzztones, Spiral Jetty, Barracudas and The Blues Inc. among others.

Pfisterer and Cantrelli had both departed before the band released the masteful *Forever Changes* as a five-piece. Both Bob Harris and Penny Valentine chose this as their favourite album of all time in Paul Gambaccini's book "Critics Choice: Top 200 Albums". Almost every track was a classic and *Alone Again Or* and *Andmoreagain* were further U.S. hit singles. *Alone Again Or* was later covered by The Damned and UFO. Many of the other songs flowed gently with muted guitar leads, soothing brass, sweeping string and often nihilistic lyrics. Lee chose haunting surrealistic lyrics, often making play on words. The drug influence which helped inspire this album was also to be the group's undoing. They scarcely left their former horror movie set/house near Hollywood, and when they did record another album it was too awful to release.

Lee broke the band up and formed a new one comprising Frank Fayad (bs), George Suranovitch (drms), and Jay Donnellan (gtr) (all from Nooney Rickett), although additional musicians were used on recordings. *Four Sail* was their last album for Elektra and subsequent albums were comparatively disappointing. They managed a tour of England in 1970, but after the failure of *False Start*, Lee split the group again and worked on his solo album. Later, he would try unsuccessfully to form another version of **Love**. Somehow Arthur Lee got mixed up with Robert Stigwood and the result was *Reel To Reel*, a disco-influenced album with a female backing group, The Blackberries and a horn section on many tracks. Best avoided!

It is unlikely, however, that the mellow blend of their first three albums will ever be repeated and **Love** are best left alone to be remembered as one of the very best of the LA rock bands. Material from their early years is thoughtfully compiled on Rhino's *Best of Love* (RNLP 800), which was repackaged in 1987. *Love Live* (Rhino RNDF 251) (1982) and (Line LLP 5152 AP) 1983 is a recording of a reunion concert at the Whiskey A Go Go in 1978. It includes gorgeous versions of *Orange Skies* and *Old Man* but the rest is pretty inept.

Several former **Love** members went on to play with other groups: Tjay Cantrelli joined Geronimo Black, Jay Donnellan (aka Jay Lewis) formed Morning with Jim Hobson, Gary Rowles formed Cottonwood and joined Richard Torrance's Eureka.

Live/Studio (MCA 27025) 1982 consisted of previously unreleased material live from the Fillmore East in 1970 and eight remastered tracks from the *Out Here* album. The live side is an energetic pedormance by line-up G and notable for its inclusion of the otherwise unavailable *Product Of The Times*. *Out There* (Big Beat WIKA 69) 1988 includes the best of **Love**'s *Out Here* and *False Start* albums.

In 1987 Lee reformed the band as a four piece, backed by Berton Averre (ex-The Knack) (lead gtr), Sherwood Akuna (bs) and Joe Blocker (drms), as part of the 'Psychedelic Summer of Love' package. Their short half hour sets featured mostly material from their Elektra period:- *7 And 7 Is, My Little Red Book* and *Andmoreagain*.

In 1992 and 1994 Lee again played to packed audiences, in one-off London gigs, which were captured for posterity on the *Once More Again* CD. In particular the 1992 set is memorable for the admirable backing by **The High Llamas**, who provided lush orchestral backing on tracks taken from the first three **Love** albums. Arthur Lee subsequently stole the show at Creation records 10th anniversary bash at the Royal Albert Hall.

George Suranovich died of a heart atack during 1990.

Bryan MacLean's profile has been revived of late with Sundazed's 1997 LP and CD collection *Ifyoubelievein* which is recommended to those who are captivated by the wistful romantic side of **Love** - e.g. *Orange Skies, Old Man* and *Alone Again Or*.

1994 saw the release of a tribute CD to Arthur Lee and Love *We're All Normal And We Want Our Freedom* (Alias

A-058) from modern alternative, underground and indie outfits including Hypnolovewheel, H.P.Zinker, Teenage Fanclub and TV Personalities. One interesting **Love** cover of recent years is a dynamic '90s guitar-thrash version of *Alone Again Or* by the Boo Radleys, from a Peel session and featured on their *Learning To Walk* retrospective.

As one would expect **Love** have also featured on several compilations including:- *Alone Again Or*, *Andmoreagain*, *Hey Joe*, *My Little Red Book*, *7 And 7 Is*, *She Comes In Colors*, *Signed D.C.* and *Singing Cowboy* on *Electrock The Sixties*; *My Little Red Book* and *7 And 7 Is* on *The Golden Archive Series Sampler*, *Nuggets, Vol. 2*; *My Little Red Book* on *Wild Thing*; *7 And 7 Is* on *Highs Of The Sixties*, *Nuggets, Vol. 9*; *And Somebody* on *California New Years*; *If You Wanna Be Free*, *Stand Out*, *Andmoreagain* and *Singing Cowboy* from a Fillmore West concert 23/11/70 on *California Easter*; a 1974 version of *Singing Cowboy* is on the RSO 10" sampler *Prime Cuts*; and a pre-**Love** *Lucy Baines by* The American Four on *California Acid Folk*.

Also of interest is the recent compilation, *Sixties Rebellion, Vol. 8*, which collects together various sixties garage covers of **Love** classics including the likes of Soul Benders, Flower Power, Five By Five, Noblemen and Haunted.

(Vernon Joynson / Max Waller / Joe Foster / Stephane Rebeschini)

Love Corporation

TOP

45:

1. Love Corporation/Should I (Pride 673) 1967

An Oklahoma band, who recorded an excellent beat-punk 45. It can be heard on *Monsters Of The Midwest, Vol. 4*.

Lovechain

TOP

45:

1	Step Out Of Your Window You Can Fly / Sadness In My Mind	(Westwood A-1008)	May 1969

A rarely-seen 45 on a Canton, Ohio label. The trippily titled and sounding *Step Out...* features on *A Lethal Dose Of Hard Psych* which informs up that the band was from Dover and New Philadelphia, Ohio.

(Erik Lindgren/Max Waller)

The Loved Ones

TOP

45:

1. Surprise, Surprise (For You)/Another Time Or Place (Ambassador TIF 212) 196?

Newark, New Jersey was home to this particular set of **Loved Ones**. The 'A' side is a typical punk put down song conducted at breakneck speed and featuring some snotty vocals and good guitar. Interested? Well, it has resurfaced on *Pebbles, Vol. 10* (CD), *Attack of The Jersey Teens* and *60's Choice, Vol. 1*.

The Loved Ones

45:

1. Country Club Life/Together Together (Brookmont 556) 196?

From New York. This excellent 45 lashes out at "rich swingers" on *Countly Club Life* in a slowish but powerful number with effective Eric Burdon style rasping vocals and a twee baroquish chorus - neat. The flip is a psych-rocker with sorta Iron Butterfly like guitar, but leans slightly from heavy to pop. *Together Together* got a further airing on *60's Choice, Vol. 2*.

Psychdelic Unknowns Vol. 3 (CD) also includes *More Than Love*, which sounds like it could be by the same **Loved Ones** as above - anyone able to confirm this?

(Max Waller)

Love Exchange

Personnel:

- DAN ALTCHULER 12 string gtr A
- FRED BARNETT gtr A
- JEFF BARNETT drms A
- RONNIE BLUNT vcls A
- WALTER FLANNERY organ A
- MIKE JOYCE bs A

ALBUM:

1. LOVE EXCHANGE (Tower ST-5115) 1968

45:

1. Mellow Memory/Swallow The Sun (Uptown 755) 1967

A flower-power group from Los Angeles who were produced by Larry Goldberg (who'd also worked with Fire Escape, Mesmerizing Eye, Neighb'rhood Childr'n, Maze and The Other Half). *Swallow The Sun* is actually a cover version of The Peanut Butter Conspiracy's *Dark On You Now* with slightly modified lyrics. Typifying the freshness of LA rock in this period it's very listenable. Their album is a very minor collectable.

Walter Flannery was later in Charity.

Swallow The Sun is also on on *Highs In The Mid-Sixties, Vol. 3*, *Nuggets Vol.10:Folk Rock* and the *Crystallize Your Mind* CD.

(Max Waller)

Love Flowers

Probably from Texas hence the inclusion of *Peace And Love*, *Near Vanna* and *Who Are You* on *Acid Visions, Box Set 2* (CD). *Peace...* is a slow organ, Procol Harum influenced melodic tune with flower-power lyrics, and some fiery guitar towards the end, *Near Vanna* ('nirvana' geddit?) is similarly a slow-paced ballad, whilst *Who Are You* is a heavier early-Led Zep rocker...

Love Generation

ALBUM:

1	MONTAGE	(Imperial LP-12408)	1968

A minor pop psyche duet with songs like *Magic Land*, *Candy*, *Consciousness Expansion*, *The Pill*, *Sunrise Highway* and *Love And Sunshine*.

Not to be confused with Montage.

(Stephane Rebeschini)

The Love Ins

45:

1. Everything's There/That's All She Wrote (Curtis Bros 101) 196?

There had to be a band which took its name from this late sixties institution. *That's All She Wrote* (originally issued on the Curtis label) can now be heard on *The '60s Choice, Vol. 2*. It's a pretty good pop/punk effort too. If the titles sound familiar it's because this is The Hysterics from San Bernadino under a pseudonym; the same coupling was issued on Tonenham (500) as by The Hysterics.

The Love Ins

45s:

1. It Was Yesterday/You're Supposed To Be Mine (Laurie 3415) 1968
2. Grove Me/Red Light, Green Light (Laurie 3456) 1968
3. Love / ? (NML 20) 196?

Another **Love-Ins**, this bunch specialised in harmony flower-pop.

Love Sitars

45:

1. Paint It Black/Paint It Black (Soul Galore SG-2603) 1968?

Like Lord Sitar takes someone else's hit, remove the vocals and head east. *Paint It Black* lends itself very well to this treatment - if you didn't already know the song you might think it was a rare example of Calcutta garage-psych!! (Max Waller).

The Love Society

Personnel incl:

KEITH ABLER	ld vcls	A
MIKE DELLGER	vcls	A
DAVE STEFFEN	vcls	A

45s:

1	Do You Wanna Dance?/Without You	(Tee Pee 3878)	1968 -
2	Do You Wanna Dance?/Without You	(Scepter 12223)	1968 108
3	Tobacco Road/Drops Of Rain	(Scepter 12236)	1968
4	Let's Pretend (We're Making Love)/You Know How I Feel (And Why)	(Target T 1006)	1969
5	Don't Worry Baby/You Know How I Feel (And Why)	(RCA Victor 0257)	1969
6	Bang On Your Own Drum/Candle Waxing	(RCA Victor 9821)	1969
7	America/Wanda	(Mercury 73130)	1970

For the most part this Plymouth, Wisconsin band played cover versions in competent harmony pop style. Two exceptions to this were *You Know How I Feel (And Why)*, a Dylan imitation, which got a further airing on *Highs In The Mid-Sixties, Vol. 10* and their cover of *Tobacco Road*, which was a heavier fuzzy effort most likely to be of interest to readers.

Members would go on to form Sunblind Lion, who have a website at: http://www.sunblindlion.com

(Max Waller)

Love Song

ALBUM:

1	LOVE SONG	(Good News)	1972

A Christian rock outfit.

(Stephane Rebeschini)



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The Lovin Spoonful *to* Lyte

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Lovin' Spoonful
- Ted Lucas
- Tom Lucas
- Chris Lucey
- Lucifer
- Lucifer
- Lumbee
- Lunar Madness
- Garrett Lund
- The Luv Bandits
- Luv'd Ones
- Lyd
- The Lykes of Us
- Lyme and Cybelle
- Lynn and The Invaders
- Kathy Lynn and The Playboys
- The Lynx
- Jamie Lyons
- The Lyrics
- Lyte

The Lovin' Spoonful

Personnel:

STEVE BOONE	bs	A B
JOE BUTLER	drms	A B
JOHN SEBASTIAN	gtr, vcls	A B
ZAL YANOVSKY	gtr, vcls	A
JERRY YESTER	gtr, vcls	B

ALBUMS:

1(A)	DO YOU BELIEVE IN MAGIC?	(Kama Sutra 8050)	1965 32
2(A)	DAYDREAM	(Kama Sutra 8051)	1966 10

3(A)	WHAT'S UP TIGER LILY?	(Kama Sutra 8053)	1966 126
4(A)	HUMS OF THE LOVIN' SPOONFUL	(Kama Sutra 8054)	1966 14
5(A)	THE BEST OF THE LOVIN' SPOONFUL	(Kama Sutra 8056)	1967 3
6(A)	YOU'RE A BIG BOY NOW	(Kama Sutra 8058)	1967 160
7(B)	EVERYTHING PLAYING	(Kama Sutra 8061)	1968 118
8(A)	THE BEST OF THE LOVIN' SPOONFUL, VOL 2	(Kama Sutra 8064)	1968 156
9(A)	24 KARAT HITS	(Kama Sutra 750-2)	1968
10(B)	REVELATION: REVOLUTION' 69	(Kama Sutra 8073)	1969
11(A)	THE VERY BEST OF ...	(Kama Sutra 2013)	19?
12(B)	ONCE UPON A TIME	(Kama Sutra 2029)	19?
13(B)	THE BEST ... LOVIN' SPOONFUL	(Kama Sutra 2608(2))	1976 183

NB: Most of their albums have been reissued and many of them are now available in CD format. In addition readers may be interested in a 26 track Euro CD, *Collection* and a 26 track U.S. CD, *Anthology*. See For Miles have also compiled EP tracks on their CD *The EP Collection* (See For Miles SEECD 229). Recent vinyl releases have included, *Jug Band Music: Great Years* (a French release) and *Good Time Music*, a 24 track compilation including some very rare tracks.

EPs:

1(A)	DID YOU EVER?	(Kama Sutra KEP 300)	1966
2(A)	JUG BAND MUSIC	(Kama Sutra KEP 301)	1966
3(A)	DAY BLUES	(Kama Sutra KEP 303)	1967
4(A)	NASHVILLE CATS	(Kama Sutra KEP 304)	1967
5(A)	LOVING YOU	(Kama Sutra KEP 305)	1967
6(A)	SOMETHING IN THE NIGHT	(Kama Sutra KEP 306)	1967

NB: Eight EPs with picture sleeves were also released in France on Kama Sutra.

45s:

1	Do You Believe In Magic?/On The Road Again	(Kama Sutra 201)	1965 9
2	You Didn't Have To Be So Nice/My Gal	(Kama Sutra 205)	1965 10
3	Daydream/Night Owl Blues	(Kama Sutra 208)	1966 2
4	Did You Ever Have To Make Up Your Mind?/Didn't Want To Have To Do It	(Kama Sutra 209)	1966 2
5	Summer In The City/Butchie' Tune/Fishing Blues	(Kama Sutra 211)	1966 1
6	Rain On The Roof/Pow!	(Kama Sutra 216)	1966 10
7	Nashville Cats/Good Measure	(Kama Sutra 219)	1966 8/87
8	Darlin' Be Home Soon/Darlin' Companion	(Kama Sutra 220)	1967 15
9	Six O'Clock/The Finale	(Kama Sutra 225)	1967 18
10	Lonely (Amy's Theme)/You're A Big Boy Now	(Kama Sutra 231)	1967
11	She Is Still A Mystery/Only Pretty, What A Pity	(Kama Sutra 239)	1967 27
12	Money/Close Your Eyes	(Kama Sutra 241)	1967 48
13	Never Goin' Back/Forever	(Kama Sutra 250)	1968 73

14	(Til I) Run With You/Revelation Revolution '69	(Kama Sutra 251)	1968 128
15	Me About You/Amazing Air	(Kama Sutra 255)	1968 91
16	Summer In The City/You And Me And Rain On The Roof	(Kama Sutra 551)	1972 -
17	Daydream/Do You Believe In Magic?	(Kama Sutra 608)	1976

NB: (11) also released in France with a picture sleeve (Kama Sutra 718 110) 1968.

The core of this band were John Sebastian, who was born on 17th March 1944 in New York, and Zalman Yanovsky, who was born on 19th December 1944 in Toronto, Ontario, Canada. They'd first met as a number of guests invited to Cass Elliot's house to watch the Beatles' U.S. TV debut on the Ed Sullivan Show in February 1964. They played guitar together through the night and discussed the possibility of forming a rock group. At the time Sebastian was a Greenwich Village folkie and sometime member of the Even Dozen Jug Band and Yanovsky was guitarist with the Nova Scotia folk group, The Halifax Three. When this disbanded in June 1964 Yanovsky was briefly involved in the Mugwumps (with Denny Doherty, Cass Elliot and James Hendricks). This was a short-lived and unsuccessful venture, which soon disbanded, and, of course Doherty and Elliot went on to form one half of The Mamas and The Papas. With Yanovsky at a loose end again the seeds for a rock group with John Sebastian (along the lines they'd discussed earlier) were sewn in January 1965. The name **Lovin' Spoonful** was taken from a phrase in Mississippi John Hurt's *Coffee Blues* and Joe Butler (from Glen Cove, Long Island) and Steve Boone, who was born on 23rd September 1943 in North Carolina, were drafted in to be the other members.

They won a residency at the Night Owl in Greenwich Village and their producer Erik Jacobsen got them a deal with the newly formed Kama Sutra label. Playing their own brand ot folk-rock/good-time music they enjoyed immediate commercial success. Their first 45 made No. 9 in the U.S. and their debut album of the same name peaked at No. 32. Follow-up *You Didn't Have To Be So Nice* peaked at No. 10 and *Daydream*, their lazy, laid back celebration of love on a summer's day, was even bigger, reaching No. 2 in the U.S. and UK, becoming a million seller. Their second album of the same name made No. 10 in the U.S. and No. 8 in the UK. They also had four cuts included on the Elektra compilation *What's Shakin*, including one called *Good Time Music*, for them this is what music was all about.

Their next 45, *Did You Ever Have To Make Up Your Mind?* peaked at No. 2, but this was soon surpassed by what was arguably their finest moment, *Summer ln The City*. Notable tor its atmospheric streetnoise sound effects this topped the U.S. charts for three weeks and made No. 8 in the UK. It became their second and biggest million seller.

They went on to appear on the soundtrack of the cult movie *What's Up Tiger Lily* (No. 126 in the US) and their third album of the year *Hums Of The Lovin' Spoonful* peaked at No. 14. *Nashville Cats* would be their last U.S. Top Ten hit (peaking at No. 8) - the flip side also made it to No. 87. In the U.K. it climbed to No. 26. They followed this with the heavily orchestrated *Darlin' Be Home Soon*, which peaked at No. 15 in the U.S. and No. 44 in the UK. (It would be their last U.K. Hit.) In March 1967 *The Best Of The Lovin' Spoonful* climbed to No. 3 in the U.S. Album Charts in which it spent a year in all. Their follow-up, *You're A Big Boy Now*, their second soundtrack album, was a minor U.S. Album hit peaking at No. 160.

After just one further U.S. hit, *Six O'Clock*, Zal Yanovsky left the band, following media coverage of a marijuana bust in San Francisco when he was accused of incriminating others to avoid prosecution under threat of deportation (as he was slill technically a Canadian citizen) and the group were ostracised by their rock peers. He was replaced by Jerry Yester, who'd played in the Modern Folk Quartet. Although they enjoyed further minor 45 hits in the States with *She's Still A Mystery*, *Money* and *Never Going Back*, they rather lost their way and their next two albums *Everything Playing* and *The Best Of The Lovin' Spoonful, Vol. 2* could only manage No. 118 and 156 respectively. When John Sebastian left the group in October 1968 it soon crumbled. He went on to enjoy a reasonably successful solo career and made a memorable appearance at The Woodstock Festival, the following year, performing *Younger Generation*, which became a highlight of the movie, and *I Had A Dream*, which opened the *Woodstock* album. The following year

he appeared with Zal Yanovsky at the Isle of Wight Rock Festival in the U.K. (Yanovsky was there as part of Kris Kristofferson's band). He, too, made solo albums but none rose above cult success. In the 1980s he reformed the Modern Folk Quartet but became best known as a producer and string arranger. **The Lovin' Spoonful**'s original line-up did reform in October 1980 to appear in Paul Simon's movie *One Trick Pony*.

The band had two good years and are lovingly remembered by many for their zany image, wild sense of humour and their unique brand of goodtime music, which combined traditional folk and blues influences with the rock and roll of their era.

Zal Yanowsky's solo album, *Alive And Well In Argentina* (Buddah BDS-5019) 1968 and (Kama Sutra KSBS-2030) 1971 is worth checking out as a good example of weird, deranged and wonderful sixties extravaganza.

Compilation coverage has included: *She's Still A Mystery* is on *Nuggets Vol. 5*.

(Vernon Joynson/Stephane Rebeschini)

Ted Lucas



TOP

ALBUM:

1. TED LUCAS (Om 5374) 1975 R2

Ted Lucas handles the vocals and guitar on this solo album. A local Michigan artist he was previously in the Spike Drivers. Musically, we're talking underground folk. The album, which came with an insert, sported some stunning cover art by Stanley Mouse. I've seen a second 1976 album listed.

Tom Lucas

TOP

ALBUM:

1. RED LETTER DAY (New Fate 500) 1976 R2

45:

1. Head In California / My Dog (Zonk 1) 197?

A New York artist whose album, which consists of strong, well played, electric folk and rock, was issued with an insert.

(Clark Faville / Max Waller)

Chris Lucey

TOP

Personnel:

CHRIS LUCEY (BOBBY JAMESON)	hrmnca, vcls	A

ALBUM:

1(A) SONGS OF PROTEST AND ANTI-PROTEST (Surrey SS 1027) c1965/6

NB: Mono and stereo versions exist. There were also two different label colors: first red, then purple, red being the somewhat rarer one. Mint copies can fetch upwards to $250-300. (1) also issued in the UK as by **Bobby Jameson**, but entitled *Too Many Mornings*.

Bob Jameson was a folkie most likely based in California. In the US, this album was released under the pseudonym **Chris Lucey**, but in the U.K. it was released as *Too Many Mornings* as by Bob Jameson. Produced by ex-surfer Marshall Lieb and issued in the U.S. on the same budget label as The Leaves debut, no info is given on the cover other than the picture of a Byrd look-alike with his mouthharp. The album also includes an excellent version of *Girl From The East* similarly featured on the Leaves album.

The music is laidback folk/rock with echoes of Byrds, Tim Buckley, Steve Noonan and Lovin' Spoonful. Many of the songs feature charming guitar parts, dreamy arrangements, jazzy even Lee Underwood-ish backing. Some of the highlights are *I'll Remember Them* and *Girl From Vernon Mountain*, both of which are excellent introspective pieces. Most of the album is filled with a haunting atmosphere and all the tracks are originals.

Collectors may wish to note that the Mono copies differ considerably to the Stereo ones. On the stereo release (matrix 65-1064-SA/B) all the instruments, plus vocal are crammed on the left channel at an equal volume; whilst the same vocal performance is on the right with barely a hint of music. The Mono version (matrix 65-1064-A/B RE-1) has the instruments are at a proper level, along with the vocals on BOTH left and right. It's possible that this mono version is a "remaster/recut", but both "Red" and "Purple" label stereo copies both feature the 'left-sided' mix, so was this also subject to a re-cut?

(Claus Frisenberg Povlsen/John Paul Jones/Michael Johnson)

Lucifer

TOP

ALBUM:

1. LUCIFER (Gallo) 1970

This very rare album was the work of a New York band with schizoid tendencies to dark seedy hard rock with fuzz/organ moves and soulful vocals and deep lounge moods like they'd been runnin' the neon ladies night bar circuit treadmill for a long time.

Lucifer

TOP

ALBUM:

1. BLACK MASS (UNI 731 1 1) 1971

Mort Garson, the mind behind the unusual Cosmic Sounds *Zodiac* album, was also responsible for this rather good atmospheric electronic album.

Another **Lucifer** self-titled album (Invictus 7309) is by a different act.

Lumbee

Personnel incl:
WILLIE LOWERY A

ALBUM:
1(A) OVERDOSE (Radnor R2003) 1970

A strange album which came with a big cardboard insert for the 'Overdose' game, a kind of 'Monopoly' for stoned people! The lyrics are obviously drug-related (*You Gotta Be Stoned*, *Veronica High*) and the music is rather bluesy with some sound effects. Now rare and sought-after but probably more for the game than for the music itself, which is of minor interest.

(Stephane Rebeschini)

Lunar Madness

Probably from Texas hence the inclusion of *The Exorcism* on *Acid Visions, Box Set 1*. (CD).

Garrett Lund



Personnel:

- GLEN CAMPBELL steel gtr A
- DONNIE FERRO bs A
- ANGIE GUDINO keyb'ds A
- JIMMY JERVISS gtr A
- PHIL KELLY bs A
- DAVID LAUSER drms A
- GARRETT LUND vcls A
- MARION McCRARY trumpet A
- JEFF NICHOLSON bs A
- BILL OVERTURF gtr A
- HANK QUINN perc A
- PETE THOMPSON sax A

ALBUMS:

1. (A) ALMOST GROWN (No label) 1975 R4
2. (A) ALMOST GROWN (Terra Fertillis TFS 72549) 1976 R4

NB: (1) issued with lyric insert and "planet" label design. (2) issued with lyric insert, different label design shows

black script titles on white background - this edition also has a large metallic gold title sticker on the front cover giving release date as 1976 and label name "Terra Fertilis".

A local California guitar rock album, extremely well played and produced. Only three or four of each of these two versions have ever surfaced and it's considered one of the lost masterworks of the seventies West Coast scene. I believe **Garrett Lund** and Bob Smith were the same person, whose true identity is still the subject of much speculation. (Clark Faville)

The Luv Bandits

TOP

45:

1. Mizzer-Bahd/Blues No. 2 (Parrot 316) 1967

This is generally considered to have been a studio group (possibly from New York). *Mizzer-Bahd*, a superb amalgam of Middle Eastern sounds, raga rock, psychedelia and garage pop, can be heard on *Psychedelic Unknowns Vol. 3* (CD) and *Pebbles, Vol. 14*.

Luv'd Ones



TOP

CD:

1	TRUTH GOTTA STAND	(Sundazed SC 11050)	1999

45s:

1. Walkin' The Dog/I'm Leaving You (Dunwich 121) 1966
2. Stand Tall/Come Back (Dunwich 130) 1966
3. Dance, Kid Dance/I'm Leaving You (Dunwich 136) 1966
4. Up Down Sue/Yeah I'm Feeling Fine (White Oak 759101) 196?

An all girl band from Chicago. Previously known as The Tremolons who recorded two singles for a tiny local label. The White Oak 45 (*Up Down Sue*) was recorded while they were down in Dania, Florida for the holiday season and has since resurfaced on *Girls In The Garage, Vol. 1*. The 'A' side has good vocals and great fuzzy guitar and is worth a listen. The flip is average girlie-garage with more neat licks. Both sides of this 45 were composed by Charlotte Vinnedge.

Four tracks, *Walkin' The Dog, I'm Leaving You, Stand Tall* and *Dance, Kid Dance* have also resurfaced on *If You're Ready! The Best Of Dunwich Records, Vol. 2*.

Lyd



TOP

ALBUM:

1. LYD (Metal Acetate) 1970

NB. Now available on Fanny (1 00592) 1992, and on CD by Thorns (S 532) 1997.

Just three or four copies of this Hollywood band's acetate were pressed originally, but it had a limited re-pressing of 400 on the Belgium-based Fanny label in 1992, and has also recently been reissued on CD. The album is well worth seeking out for lots of superb psychedelic guitar work.

The Lykes of Us

TOP

45:

1. 7.30 Said/Tell My Why Your Light Shines (Molt 6802) 1968

Both sides of this 45 can be heard on *The Cicadelic Sixties, Vol. 3* and *History Of Michigan Garage Bands In The '60s Vol.1* (3CD). The band hailed from Dearborn Heights, Michigan. (Max Waller)

Lyme and Cybelle

TOP

Personnel:

- TULE LIVINGSTON vcls
- WARREN ZEVON gtr, vcls

45s:

1. Follow Me/Like The Seasons (White Whale 228) 1966 65
2. If You Gotta Go, Go Now/I'll Go On (White Whale 232) 1966
3. Song No. Seven/Write If You Get Work (White Whale 245) 1967

Formed by a young Warren Zevon and his then girlfriend Tule Livingston (also credited as Violet Santangelo), this short-lived Californian male-female duo got a contract with White Whale after the Turtles took notice of their songwriting skills (they would later use their own version of on the 'B' side of *Happy Together*). They are best remembered for *Follow Me*, a nice harmony folk-pop song, which was a minor hit. Their second single was produced by Bones Howe (*If You Gotta Go* is a Dylan cover). The third, produced by Curt Boettcher, featured two Zevon originals, credited as "J.Glenn" for contractual reasons.

Zevon was later in The Brothers (a 1967 San Francisco-based act), played with Smokestack Lightnin and went on to achieve some success as an LA-based singer/songwriter, often working with Jackson Browne.

Follow Me was later covered by U.K. outfit The Californians (!) and can be heard on *Rubble, 11*. You can also find the original on *Nuggets, Vol. 4* and *Mindrocker, Vol. 6*.

(Vernon Joynson / Stephane Rebeschini)

Lynn and The Invaders

TOP

45:

1. Boy Is Gone/Secretly (Fenton 2040) 196?

This all girl band came out of Michigan, *Boy ls Gone* can also be heard on *Best Of Michigan Rock Groups, Vol. 1* and *Girls In The Garage, Vol. 2*.

Kathy Lynn and The Playboys



Personnel incl:

- KATHY LYNN

45s:

1. Rock City/Rockin' Red River (Swan 4175) 1964
2. * My Special Boy/I Got A Guy (Swan 4193) 1964
3. Little Baby/He's Gonna Be My Guy (Swan 4209) 1965

* Credited to Kathy Lynn.

An all girl band whose *Rock City* has resurfaced on *Girls In The Garage, Vol. 2*.

The Lynx



45s:

1. You Lie/She's My Woman (Thunderball 135) 1966
2. Something For You/Show Me (Thunderball 137) 196?

Hailing from Tyler in Texas this band's vinyl zenith was *You Lie*, a catchy punk number which has resurfaced on *(Texas) Flashback, Vol. 1* and *The Cicadelic Sixties, Vol. 4*.

Something For You composed by probable group members Bob Kindel and David Wade is a lighter pop effort backed by a good cover of Joe Tex's classic *Show Me*.

Jamie Lyons



45:

1. Little Black Egg/Stand By My Side (Laurie 3409) 1968
2. Soul Struftin'/Flowers To Sunshine (Laurie 3422) 1968
3. * Gonna Have A Good Time/Heart Full O'Soul 11 (Laurie 3427) 1968
4. Stoney/Rhapsody In F Minor (Laurie 3465) 1969

* Credited to the Jamie Lyons Group.

This was the solo output by the former leader of Ohio's Music Explosion. You'll find *Stand By My Side* on *Mindrocker, Vol. 6.*

The Lyrics

TOP

Personnel:

- MICHEAL ALLEN gtr B C
- CHRIS GAYLORD vcls, harp, keyb'ds C
- CRAIG CARLL vcls B C D E
- DANNY GARCIA bs B C D E
- STEVE KHAILER vcls A B C
- BILLY GARCIA ld gtr A B C D E
- GARY NEVES drms B C
- GREG LEINHART keyb'ds B
- CLAUDE MATHIS drms D
- JACK FLANARY drms E
- DAVE COMPTON keyb'ds E

NB: Line-ups: 'A' orig group 1959-64 prepunk; 'B' 1964-65; 'C' 1965-66; 'D' 1966-67; and 'E' 1967-68.

45s:

1. (C) So What!/They Can't Hurt Me (Era 3153) 1965
2. (D) My Son/So Glad (GNP Crescendo 381) 1966
3. (E) Mr. Man/Wait (GNP Crescendo 393) 1967
4. (E) Wake Up To My Voice/Can't See You Anymore (Feather 1968) 1967
5. () So What / Why'd He Go (Feather 101) 196?

This Californian garage punk band originated from just north of San Diego, around Oceanside/Encinitas. *So What!* was a typical punker with prominent harmonica and raw vocals. You'll find it on *Pebbles, Vol. 2, Son Of Gathering Of The Tribe* and *The Essential Pebbles Collection, Vol. 1*. *They Can't Hurt Me* appears on *Highs In The Mid-Sixties, Vol. 1* and *Back From The Grave, Vol. 2*. *Mr Man* is on *Brainshadows Vol. 2* CD, *Sixties Rebellion Vol's 1 & 2* (CD), *Destination Frantic!* (CD) and *Victims of Circumstances*, whilst *Wait* is on *Mindrocker, Vol. 1*. By the time of their final release they had discarded their rawness for a more harmonious sound. You'll find *Wake Up To My Voice* on *Highs In The Mid-Sixties, Vol. 3*. In 1966 Allen and Gaylord left the band to join Magic Mushroom.

(Max Waller / Phil Drenth)

Lyte

TOP

Personnel incl:

- LEE DARK ld vcls

- CHRIS RAFFLE

45:

1. It's Gonna Work Out Fine/l Don't Believe You (Bolo 761) 1968

A five-piece folk-rock outfit, from Everett, Washington, whose sole 45 is topped by a heavy version of a tune covered earlier by The Starfires. The flip by comparison is sorta Monkees-pop-punk (?!) punctuated by some fine Eastern fuzzy guitar warbles that are slightly at odds - somehow it works. (Max Waller/Darryl F. Riffero)



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Bobby Mabe and The Outcast *to* Madson

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Bobby Mabe and The Outcast
- Macabre
- The Mach V
- Larry Mack
- Bruce MacKay
- Rabbit Mackay and The Somis Rhythm Band
- Mad Andy's Twist Combo
- The Mad Hatters
- Mad Mike and The Maniacs
- Mad River
- The Madadors
- The Madhatters
- The Madison Revue
- Madson

Bobby Mabe and The Outcast

TOP

45s:

1. Tender Lovin'/How Many Times? (Tab 102) 196?
2. Tender Lovin'/How Many Times (Audition Master 109) 196?
3. Take A Step/I'm Lonely (RoTab 101 3) 196?

This outfit came out of Galveston, Texas. *I'm Lonely* a powerful punk cut can also be found on *Flashback, Vol. 5*.

Macabre

TOP

45:

1. Be Forewarned/Lazy Lady (Intermedia 003) 1974

From Arlington, Virginia, this outfit would later become Pentagram. This sole 45 under this incarnation has received good compilation coverage. *Be Forewarned* can also be heard on *Gathering Of The Tribe, Pebbles Box, Trash Box, The Acid Dreams Testament* (CD) and *Acid Dreams - The Complete Collection*. The flip, *Lazy Lady*, is now available on *Turds On A Bum Ride, Vol. 1*.

(Max Waller)

The Mach V

45:

1. It I Could/I Want To Stay (Associated Artists 102) 1967

From Savannah, Georgia. *If I Could* has since resurfaced on *Pebbles, Vol. 10* (CD) and *Scum Of The Earth, Part 1*.

(Max Waller)

Larry Mack

45:

1. Last Day Of The Dragon/Can't You See Me Crying (Ty Tex 126) 1966

This arist came from Tyler, Texas. The 'A' side of his sole 45, a folk-punk number, can be heard on *Highs In The Mid-Sixties, Vol. 23: Texas, Part Five*.

Bruce MacKay



ALBUM:

1. BRUCE MACKAY (ORO 1) 1967

NB: Reissued on CD as *Midnight Minstrel* (ESP 1069-2).

A self-penned singer/songwriter album. **MacKay** is assisted by his wife Tanya and various ESP label artists, Cyril Castor (lead gtr, piano), Lee Crabtree (organ, piano) (of Pearls Before Swine), Chuck Raney (bs), Bob Sanderson (flute, bs, clarinet), Peter Schubert (bs), Warren Smith (drms), and Richard Tyler (electric harpsichord, organ). Tracks like *In The Misty-Eyed Shores Of Morning* and *Geneva Brown* are a bit Tom Rapp-ish, but the strongest composition is *Feet Of Clay*. Pleasant but unexceptional (like most of these types of albums usually are).

Rabbit Mackay and The Somis Rhythm Band

Personnel:

- MIKE FLEMING gtr, vcls A
- WALK KUNNECKE flute A
- REJI PEKAR gtr A

- JOHN RAINES drms A
- DAVID SUEYEREES keyb'ds, vcls A
- RABBIT MACKAY gtr, hmnca, keyb'ds, vcls A
- JOHN PILLA gtr A
- BILL ST PIERRE flute A
- BOB THOMPSON drms A
- HARRY HELLINGS tmpt A

ALBUMS:

1. (A) BUGCLOTH (UNI 73026) 1968
2. (-) PASSING THROUGH (UNI 73064) 1969

NB. (1) also issued on MCA.

45s incl:

1. Candy/Big Sur Country (UNI 55074) 1968
2. Tendency To Be Free/Somebody Beat Me (UNI 55112) 1969

UK

45:

1. Candy/Hard Time Woman (MCA MU 1041) 1968

Issued two albums of soft breathy folk with a psychedelic tinge. They achieve rather a primitive amateurish sound very much in the spirit of dope smoking and the glorification of the Southern Californian hippie lifestyle. The end result is a blend of quite effective laid back tunes alternating with light-hearted acoustic sing-along type celebrations. The best of the former style are reminiscent of the second West album. *Tendency To Be Free* from their second UNI LP can also be heard on *Baubles, Vol. 1* and *Turds On A Bum Ride, Vol. 2*. The sleeve notes to the latter compilation indicate that the flip to *Tendency To Be Free* was *West Grogan Dormitory Blues* and you can find this track on *Turds On A Bum Ride, Vol. 6* (CD).

Mad Andy's Twist Combo

TOP

Personnel incl:

JOHN BRANCA		A
JEFF PASTERNAK		A
BRIAN ROSS		A
NEIL SINCLAIR	drms	A

45:

1	X-Tra, X-Tra, Read All About lt/Painted Smile	(Original Sound OS-85)	1968/9

A rather strange, some might say psychedelic, 45 by a Los Angeles studio group that previously replied to the name of Pasternak Progress with the venerable Brian Ross (of Music Machine and Friendly Torpedos fame) at the

controls. Plenty of sound effects and an odd feedback intrusion but leaning more towards Zappa/Bonzos.

(Max Waller)

The Mad Hatters

Personnel incl:

- TOM CURLEY vcls
- BILLY HANCOCK bs
- RICHARD 'SPIDER' KUMER drms

45s:

1. I Need Love/BIowin' In The Wind (Ascot 2917) 1965
2. I'll Come Running/Hello Girl (Fontana 1582) 1966

Hailing from Anapolis, Maryland, this quartet played their own brand of Bob Dylan - P.F. Sloan-influenced folk-rock. They benefited from a strong management-production team of Tom Traynor and Barry Seidel. Their first 45 is very much in that mould and you'll find the 'A' side on the *Signed D.C.* compilation. By 1966 and their second 45 (the 'A' side can be heard on *Pebbles, Vol. 12*) they'd developed a fuller, more mature sound. One side of *Washington D.C Garage Band Greats* is given over to the band. It includes their two 45s (a previously unreleased alternate take of *Hello Girl* and three previously unreleased tracks:- *Go Fight Alone, A Pebble In My Sand* and *Goodbye Babe*. Their finest moment? I guess that was *I'll Come Running*, a fine uptempo folk-punk number, full of energy, enthusiasm and pulsating organ. Drummer Richard 'Spider' Kumer later teamed up with Jack Bryant (who wrote *Hello Girl* for **The Mad Hatters**) in The Fallen Angels.

There Goes The Neighborhood Vol. 3 CD also contains four live track from 1965 - *Time Is On My Side, Satisfaction, Mickey's Monkey* and *What's Your Hurry* - plus two radio spots.

(Max Waller)

Mad Mike and The Maniacs

45:

1. The Hunch/Quarter To Four (Hunch 345) 1961

The 'A' side of this obscure New York 45 can also be heard on *Scum Of The Earth Part 1* and the flip is on *The Big Itch Vol. 3*.

Mad River

Personnel:

- TOM MANNING vcls A
- DAVID ROBINSON ld gtrs A B
- RICK BOCHNER gtrs A B
- LAWRENCE HAMMOND keyb'ds, bs, vcls A B
- GREG DEWEY hrmnca, drms A B
- (JERRY CORBITT steel gtr B)
- (RON WILSON perc. B)
- (BANANA steel gtr B)

ALBUMS:

1. (A) MAD RIVER (Capitol ST 2985) 1968
2. (B) PARADISE BAR AND GRILL (Capitol ST 185) 1969 192

NB: (1) reissued as Edsel ED 140 (1985) and (2) as Edsel ED 188 (1986). (1) and (2) also available now on CD.

EP:

1. (A) UNTITLED (Wee 10021) 1967

NB: (1) - which is commonly referred to as 'The Wind Chimes' EP, was booted in the late seventies/early eighties. It has since been included on *The Berkeley EPs* CD, (Big Beat CDWIKD 153) 1995, along with the EPs by Country Joe and The Fish (June 1966), Frumious Bandersnatch and Notes From The Underground. It features different recordings of the two cuts which appear on their album.

45s:

1. Amphetamine Gazelle/High All The Time (Capitol 2310) 1968
2. Copper Plates/Harfy Magnum (Capitol 2559) 1969

This unique band were fronted by Lawrence Hammond, who was born in Berkeley, but spent much of his childhood in Nebraska. Bluegrass music was his main musical influence. The band was formed by Hammond (harp, vcls) and a series of fellow medical students (Robinson (gtr), Manning (bs), and Dewey (drms)), who all attended Antioch College in Yellow Springs, Ohio. They were originally known as **The Mad River Blues Band** - Mad River being a small tributary of the Ohio. The band, minus Manning, then moved to Washington D.C. for a while. In this period they began to write their own material and secured gigs at very disreputable dives. They then returned to Yellow Springs where Manning rejoined the band and Rick Bochner was added on guitars. In the Spring of 1967 the band quit college, headed for San Francisco, and soon became based in Berkeley. Soon afterwards Sam Silver, a friend of Ed Denson, manager of Country Joe and the Fish, became their manager. Consequently, they secured a number of gigs with The Fish. The band were befriended by Lonnie Hewitt and in 1967 recorded their legendary *Wind Chimes* (EP) on his Wee label (10021). It's an interesting record, not easy to obtain, which contains an early version of *Amphetamine Gazelle* (simply called *Gazelle* on the EP), *Wind Chimes* and *Orange Fire*. The first two are on the first album. *Orange Fire* is a non-LP track.

By the end of 1967 they had played a number of Fillmore and Avalon gigs and were signed to Capitol along with The Quicksilver Messenger Service and The Steve Miller Band. Their debut album was issued in 1968. Extremely uncommercial it was particularly noteworthy for Lawrence Hammond's distinctive quavering vocals and some superb interweaving acid guitar work (particularly on *The War Goes On* and *Eastern Light*. It has later transpired that during its making the recording and playback speeds were not the same - so everything came out higher and faster than they had played it!

Prior to the recording of their second album, Manning left the band and they got a new manager, Harry Sobol. They also asked Jerry Corbitt (of The Youngbloods), an acquaintance from their Yellow Spring days, to produce it. The album was an amalgam of different styles - short country rock tracks like *Paradise Bar and Grill, Love's Not The Way To Treat A Friend* and *Cherokee Queen* appear alongside a couple of long acid influenced tracks, *Leave Me Stay* and *Academy Cemetery*. This album was greeted with more enthusiasm than their debut by the critics, but Capitol did nothing to promote it and did not release it in Britain.

Inevitably, then, **Mad River** split up in 1968. Bochner went to run a homestead in Canada. Dewey worked on Jerry Corbitt's first album and later had a spell with Country Joe and the Fish, Grootna, Eggs Over Easy and Bodacious D.F.. Robinson became a building contractor and Manning did occasional work for him and some session work.

Lawrence Hammond later formed The Whiplash Band, a bluegrass/country music outfit. Supported by this outfit (Alan Lane (bs), Janet Bryson (vcls), Al McShane (drms), and James Louis Parber (lead gtr)), Hammond recorded a country rock album *Coyote's Dream* (Takoma C 1047) in 1976. Fellow **Mad River** members, Dewey and Robinson also made guest appearances on the album.

As tor **Mad River** - their output is essential for any collector of psychedelia.

Compilation coverage has included: *Orange Fire* can also be found on Glimpses Vol.3; *California Easter* contains a live recording of *War Chimes* and *War Goes On* from Dr.Sunday's Medicine Show at Fairground Family park, San Jose on 10th August 1967.

(Vernon Joynson / Max Waller / Stephane Rebeschini)

The Madadors

TOP

45:

1. Girl Don't Leave me / Allright (Feature RPS-105) 1966

This Palmyra, Wisconsin outfit kicked off in the early '60s as the Mad Madadors. This 45 kicks off with a melodic garagey ballad, that sounds uncannily like the Everly Brothers' *When Will I Be Loved* on occasion. The flip is a brisk version of the Ross-Vanadore song, also done by The Coastliners and The Legends.

By 1968 had evolved into Easy Street who issued two 45s. There was a different Matadors from Sheboygan Falls who also put out a 45 on Feature.

(Max Waller / Mike Markesich)

The Madhatters

TOP

Personnel incl:

- DALE MENTON

45s:

1. The Game Is Done/You're Not A Big Man Any More (Cardinal 0072) 1967

2. You May See Me Cry/Chicks Are For Kids (Cardinal 0077) 1967

Another band from Mankato in Minnesota which involved Dale Menton. He formed them after the break-up of The Gestures and they were also known as The Best Thing.

The first 45 is credited to Tommy Mason and The Madhatters. Mason, an all-American halfback with the Minnesota Vikings, had sung lead vocals on both sides of the disc.

The 2nd 45 was picked up and released on United Artists 500027 as by The Best Things. The 'A' side, *You May See Me Cry* has also resurfaced on *Sixties Rebellion, Vol. 9*, and is a slow melancholy ballad with subdued organ. The flip can also be found on *Root "66", Vol. 1*.

The Madison Revue

TOP

Personnel incl:

- R. ROUNTREE
- D. FISHER

45:

1. Sad And Blue/Another Man (Madison 4130) 1967

This band was based in San Antonio, Texas. The flip to their sole vinyl output, a pleasant garage number, can be found on *Highs In The Mid-Sixties, Vol. 13:- Texas, Part Three* and *Flashback, Vol. 4*.

Madson

TOP

The compiler of the *Gone, Vol. 1: Colour Dreams* compilation included *I Saw What You Did* by a band of this name. Max Waller writing in 'Freakbeat' was first to discover that this was actually The Olivers track of the same name. See The Olivers' entry for details of this superb farfisa'n'fuzz punker which has resurfaced on a number of compilations. So what of **Madson**? Either The Olivers' also released the 45 under this name or, more likely, as Max suggests, the compiler of *Gone* really was totally gone.



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Maelstrom *to* Majic Ship

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Maelstrom
- Maffit and Davis
- Magi
- The Magi
- Magic
- The Magic Circle
- Magic Fern
- Magic Mushroom
- The Magic Mushrooms
- The Magic Plants
- Magic Reign
- The Magic Ring
- Magic Sand
- Magic Sounds
- Magic Swirling Ship
- The Magicians
- Majestics
- Majic Ship

Maelstrom

TOP

45:

1. Organ Player/We Can't Go (Counterpart C-2635/6) 1968

From Fairfield Ohio, **Maelstrom** were actually Us Too under a pseudonym and this particular 45 was released without the bands knowledge!! *Organ Player* is nice slow pop-psych with a somewhat murky production. *We Can't Go* is more uptempo, a pretty good sound - not punk, more pop-rock.

For more information see the Us Too entry.

(George Gell/Max Waller)

Maffit and Davis

Personnel incl:

DAVIS	vcls, gtr	A
MAFFIT	vcls, gtr	A

ALBUM:

1(A)	THE RISE AND FALL OF HONESTY	(Capitol)	1967 SC

A little known folk rock duo, their album contains a mix of originals and covers of Dylan and Hoyt Axton, some with only acoustic guitars, others with tablas, bass and piano.

Magi

Personnel:

- LARRY STUTZMAN gtr, vcls A
- JOHN GAUT vcls A
- TOM STEVENS bs, vcls A
- STEVE VAN LANINGHAM gtr A
- JERRY WIGGINS drms A

ALBUM:

1. (A) WIN OR LOSE (Uncle Dirty's 6102 N13) 1972

NB. Reissued on Breeder (RPR 001-lC-560) 1986.

45:

1. Mama/Win Or Lose (Magi) 197?

Drug-orientated high energy rock, featuring some excellent guitar work but lacking variety of material. The band recorded at Uncle Dirt Sound Machine in Kalamazoo, Michigan, but the label was based in Milford, Indiana, which may well have been their home.

The Magi

45:

1. You Don't Know Me/Rock And Roff Lady (Farr 71271) 1971

This is a great progressive 45 by an outfit from Daytona Beach, Florida. They sound good musicians and you'll also find *You Don't Know Me* on *Pebbles, Vol. 5*.

Magic



Personnel:

CLYDE HAMILTON	organ	A
GARY HARGER	drms	A B
DUANE KING	ld vcls, gtr	A B
NICK KING	bs	A B
MIKE MOTZ	gtr	A
JOEY MURCIA	gtr	B

ALBUM:

1(B)	ENCLOSED	(Armadillo 8031)	1969
2(B)	MAGIC	(Rare Earth 527)	1972

NB. (1) reissued on Hyp (HYP 02) 1986, and on CD (Flash 44) 1997. Better still is the legitimate reissue on Gear Fab - On CD (GF-116) with additional bonus material, and LP (GF-204).

45s:

1(A)	I Think I Love You/That's How Strong My Love Is	(Monster 0001)	196?
2	Keep On Movin'On/One Minus Two	(Armadillo 0022)	1969
3	Sound Of Tears Is Silent/California	(Armadillo 0023)	1970

This band spent time in both Michigan and Florida. Their first album, which was recorded in Florida, has become a collectors' item and is full of excellent dual guitar work with the extended track *Play* the stand out song. The album is worth acquiring. They relocated to East Lansing, Michigan and Detroit to record their second album and whilst in Michigan they gigged with several local bands like The Rationals, The Woolies and Ormandy. Unfortunately their second album is not as good as their first

Joey Murcia was also connected with Florida bands. Ex-Birdwatchers and went on to play in Life. He later became a renowned studio musician, working with Jay Ferguson, Joe Cocker, the Bee Gees and Joe Walsh. Duane King moved to L.A. in 1972 and is still singing and writing songs. His brother Nick sadly died in a automobile accident in 1998.

(Vernon Joynson / Stephane Rebeschini)

The Magic Circle

Personnel:

STEVE BARLEY	gtr	A

STEVE CARTER	drms	A
JIM RAST	gtr, vcls	A
JIM ROOP	bs	A
WINTON NEIL TAYLOR	keyb'ds	A

45:

1	I Put A Spell On You / She Means All The World To Me	(Paris Tower PT-119)	1967

A Florida quartet from the Wildwood/Leesburg area. Their sole 45 features a cover of Screamin' Jay Hawkins, backed by a Jim Roop original. The latter is of more interest - a moody Byrdsy folk-punker with *Bells Of Rhymney* chiming, compiled on Psychedelic States: Florida Vol. 1 (CD).

(Max Waller/Roger Maglio)

Magic Fern

TOP

Personnel:

- BRIAN CONRAD drms
- TIM COOLEY bs A
- TOM SPARKS ld gtr, vcls
- MIKE WATERS gtr, vcls
- MIKE ALLEN bs B

ALBUM:

1. MAGIC FERN (Picc-A-Dilly) 1980 R2

45s:

1. Maggie/I Wonder Why (Jerden 813) 1966
2. Maggie/I Wonder Why (Piccadilly 235) 1967
3. Nellie/Cloudy Day (Piccadilly 240) 1967

From Seattle, Washington, this mob were a bunch of students at the University of Washington and were very popular on campus. Their best known number, which displays some trappings of the psychedelic era, was *Beneath A Tree*. It was also included on *Battle Of The Bands, Vol. 3* and *History Of Northwest Rock, Vol. 3*.

Mike Allen, who replaced Tim Cooley when Tim had an accident and broke his leg, had earlier been in The Time Machine.

(Max Waller/Darryl F. Riffero/Tom Whiting)

Magic Mushroom

Personnel incl:

MICHAEL ALLEN	A
JOHN BUELL	A
CHRIS GAYLORD	A
GARY WILLIAMS	A

45:

1	Cry Baby/I'm Gone	(Warner Bros 5846)	1966

From the 'North Country' area near San Diego this band were joined by Allen and Gaylord from The Lyrics. Just one 45 was released before they moved to New York in late 1967 where they became known as Love Special Delivery.

Cry Baby can be heard on *Psychedelic Unknowns Vol. 6*. *I'm Gone*, a fine example of garage punk with snotty vocals and lots of mouth harp, is on *Pebbles Vol. 9* (CD), *Mayhem And Psychosis Vol. 1* and *What A Way To Die*.

(Vernon Joynson/Max Waller)

The Magic Mushrooms

Personnel incl:

SONNY CASSELLA	gtr, vcls	A
S. FREEMAN		A
DAVID RICE	gtr	A
J. RICE		A

45s:

1	It's A Happening/Never More	(A&M 815)	1966 93
2	Look In My Face/Never Let Go	(Philips 40483)	1967
3	Municipal Water Maintenance Man/Let The Rain Be Me	(East Coast 1001)	1968

A Philadelphia outfit who have been much confused over the years with California's Magic Mushroom. Sonny Cassella was not only their producer and manager but played and sang on some of their tracks. In view of previous errors, the long-runing rumour that they have an unreleased LP in some dusty vault should be regarded as pure speculation, until someone can prove otherwise.

They've been well-compiled: the trippy-hippie-pop of *It's A Happening* is a fitting finale on Lenny Kaye's classic *Nuggets* set, later on Rhino's *Nuggets* 4-CD set; *Never More* on *Psychedelic Unknowns Vol. 7*; *Never Let Go* on *Boulders Vol. 2*; *Let The Rain Be Me*, an enchanting folk-rocker, is on *Filling The Gap* and *Fuzz, Flaykes And Shakes Vol. 1*.

(Vernon Joynson/Max Waller)

The Magic Plants

Personnel incl:

TOM FINN	A

45s:

1	I Know She's Waiting There/I'm A Nothing	(World United 104)	1966
2	I Know She's Waiting There/I'm A Nothing	(Verve 10377)	1966

An obscure outfit whose 45 got a major label outing. The flip, a rather stark folk-punk offering, can be heard on *Mayhem and Psychosis, Vol. 1* and *Off The Wall, Vol. 1*.

The World United label was run by Harry Lookofsky, and his son Michael Brown also worked as engineer's assistant for the WU studio. Tom Finn met Michael Brown whilst recording the 45, and both would of course later play together in The Left Banke.

(Max Waller/Lloyd Peasley)

Magic Reign

Personnel:

DUKE AIRES	gtr	A B
MIKE BURKER	bs, vcls	A B C
MIKE VOLK	vcls	A B C
BOBBY WINKLER	drms, keyb'ds	A B C
PICK KELLY	bs	B
JOHNNY PETERSON	drms	B C
STEVE SUMMERS	ld gtr	B C
STEVE CROSSAN	gtr	C

45s:

1	Pop Goes The Weasel / Mirrors	(Jamie 1364)	Oct 1968
2	Jefferson Street / Charcoal Sketch	(Jamie 1374)	1969

Winkler and Volk had been in The Chocolate Snowflake, based in Manassas, Va., and which had included at various times Charlie Johnson (Fallen Angels) and drummer Rocky Isaac (also from the Fallen Angels, later Cherry People and Joe Walsh's Barnstormers).

In 1968 Winkler and Volk left to form their own band, **Magic Reign**, relocating to Arlington, Va. Their bubblegum debut was followed by a strong late-60s fuzz-popper *Jefferson Street* (their location in Arlington)

which can also be heard on the bonus EP in Moxie's *Garage Zone Box Set* and on *The Magic Cube* (CD).

(Bob Embrey/Max Waller)

The Magic Ring

45s:

1	Like Me Like A Lover/Jane	(Tantara 3102)	1967
2	Do I Love You?/Little Mary Sunshine	(Tantara 3105)	1967
3	Do l Love You?/Little Mary Sunshine	(Music Factory 4O4)	1967

A Houston-based pop outfit. *Do I Love You?* was included on a radio station sampler LP issued in 1967/8 - *21 KILT Goldens Vol. 2* (Take 6 2027). *Little Mary Sunshine* has risen again on Misty Lane's flower-folk-pop compilation *Every Groovy Day*.

(Vernon Joynson/Max Waller)

Magic Sand

Personnel incl:

- A. KLEIN A
- V. GABRIELE A

ALBUM:

1. (A) MAGIC SAND (UNI 73094) 1970

This is quite a varied album which hasn't as yet attracted much interest from collectors. The stand out track is the psychedelic *Get Ready To Fly*. The title cut is a country-influenced instrumental jig and there's quite a lot of country banjo on *Down On My Knees* and *The Good Lord Willing*. The blues is an evident influence on *Thinking Out Loud* and *You'd Better Be Ready*. Worth a spin. You may be interested to know that *Get Ready To Fly* is the same song that was released by The Hooterville Trolley as *No Silver Bird*.

The Hooterville Trolley 45 lists an address in Mississippi on the label, which may be the home state of 'both' groups - especially as a another 45 produced by Tom Bee was by the Mississippi The Trademarks. Tom Bee could also be the same guy that led / produced Xit and Lincoln St. Exit and had earlier played in Fe Fi Four Plus 2, but that would imply that they were from Arizona or New Mexico.

As a further twist in this bands convoluted history, the same A. Klein and V. Gabrielle listed as **Magic Sand** personnel are also the main songwriters (along with a "Tom G") for Mud on Mudd on their self-titled album. Mud on Mudd were a septet (no personnel listed explicitly) and although the music isn't really psych, it is very good rock-soul. The album is split between Traffic, Sam and Dave, and Beatles covers; and a handfull of well-written originals. They also completely transform Porter Waggoner's country classic *Satisfied Mind* into a funky rocker (!).

The most interesting thing is that both albums came out on UNI, and the catalog numbers indicate that they were released very close to each other. Was this in fact the same band? A UNI-manufactured studio group? Perhaps

A.Klein and V.Gabrielle were staff writers?

(Vernon Joynson/Clark Faville/Russell Brown)

Magic Sounds

Personnel:

- DUANE CLANTON A
- LYNN REYNOLDS A
- TOM STRINGFELLOW A
- STEVE WELLS A

45:

1. Love Can Be So Fine/In Love With You (The Magic Sounds 60801) 1966

From Hampton, Arkansas, a great minor-mood 45. Fine mid-tempo beat-garage backed by a slow and haunting Beatles/Zombies style ballad. From the same school showcased by the *Shutdown '66* compilation. A QCA pressing, for you dead-waxers. (Max Waller)

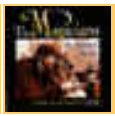
Magic Swirling Ship

45:

1. Love In Your Eyes/He's Comin'Part II (Cadet 5642) 1969

An obscure Illinois outfit produced and written by the Kasenatz-Katz team, whose *He's Comin' Part II* can also be heard on *30 Seconds Before The Calico Wall* (CD), *Turds On A Bum Ride, Vol. 6, Glimpses, Vol. 4, Psychedelic Patchwork* and *Lysergic Soap Vol. 1*.

The Magicians



Personnel:

- ALLAN JACOBS gtr
- JOHN TOWNLEY gtr
- GARY BONNER bs
- ALAN GORDON drms

CD:

1. An Invitation To Cry : The Best Of The Magicians (Sundazed SC 6133) 1999

45s:

1. An Invitation To Cry/Rain Don't Fall On Me No More (Columbia 4-43435) 1965
2. Angel On The Corner/About My Love (Columbia 4-43608) 1966
3. And I'll Tell The World (About You)/I'd Like To Know (Columbia 4-43725) 1966
4. Double Good Feeling/Lady Fingers (Columbia 4-44061) 1967

An East Coast band who are best known for their pop rock rendition *Invitation To Cry* on Lenny Kaye's *Nuggets* compilation. They made three other reasonably good singles and an unreleased album, but although they seemed on the verge of success they never actually achieved much. Upon their demise, Jacobs went solo. Townley founded the Apostolic Studios in New York and was behind projects such as Family of Apostolic and Gospel. Bonner and Gordon were the force behind the group Barracuda, penning most of that group's output and later became a successful songwriting team, penning The Turtles' *She's My Girl, Me About You, You Know What I Mean, She'd Rather Be With Me* and *Happy Together* among others. They also wrote *Celebrate* for 3 Dog Night, *Fancy Dancin' Man* for The Righteous Bros. and *Cat In The Window* for Petula Clark! One of their **Magicians** compositions, *And I'll Tell The World About You* was also covered by Joe Walsh on the *Barnstorm*, whilst *Me About You* was covered by The Mojo Men, Gandalf and Orpheus amongst others. They also composed a classic pop-punker *Put The Clock Back On The Wall* which was done by the E-Types and later the Parrots.

Obviously a talented band, who deserved bigger success, (there was even a TV documentary on the band entitled *Four To Go*) they were also a good live act, and are remembered as one of the best bands to play at the Night Owl Cafe in Greenwich Village..

More recently *Invitation* has been re-aired on *Nuggets, Vol. 11* and *Lady Fingers* on *Psychotic Reactions. Lady Fingers*, one of their best psychedelic folk-rock songs, was originally intended for an album of their material which was sadly never released. More recently a CD retrospective *An Invitation To Cry : The Best Of The Magicians* contains their four 45s plus five unreleased offerings and comes with the a detailed history.

Gary Bonner is currently working with The Plantones, a traditional doo wop group with Kenny Vance.

(Vernon Joynson / Max Waller)

Majestics

TOP

45:

1. Smile Through My Tears/Love Has Forgotten Me (MGM K13488) 1966

Fine dramatic Searchers-style folk-beat ballad with ringing guitars, that would appeal to fans of early Beau Brummels. The flip is more pedestrian and far less impressive. (Max Waller)

Majic Ship




TOP

Personnel:

- JEFF BILOTTA keyb'ds A

- ROB BUCKMAN drms A B
- MIKE GARRIGAN vcls A B
- TOMMY NIKOSEY gtr, vcls A B
- PHIL POLIMENI ld gtr A B
- COSMO (GUS) RIOZZI bs, organ, vcls A B

ALBUM:

1. (B) MAJIC SHIP (Bel-Ami BA-711) 1970

NB. (1) reissued by Heyoka (Hey 203) 1985 and on CD by Afterglow (009) 1993. More recently the album has been reissued on CD officially by Gear Fab, as *The Complete Authorized Recordings* together with many bonus tracks (Gear Fab GF 107).

45s:

1. (A) Night Time Music/To Love Somebody (Crazy Horse 1322) 1968
2. (A) Hummin'/It's Over (Majic L 519) 1969
3. (A) Hummin'/It's Over (Crazy Horse 1311) 1969
4. (A) And When It's Over/On The Edge (Crazy Horse 1317) 1969
5. (A) Green Plant/Nite Time Music (B.T. Puppy 548) 1969
6. (B) Wednesday Morning Dew/We Gotta Live On (PIP 8936) 1970

From Long Island, New York. The above album was very rare and contains a stunning version of Neil Young's *Down By The River*, which merges into *For What Its Worth*. Many other tracks, such as *Free* contain some pulsating guitar work, but there are some mellow ones too. A highly recommended album, now available officially on CD by Gear Fab, together with many bonus tracks.

Majic Ship evolved out of The Primitives, an outfit formed by Ray Rifice and Tommy Nikosey whilst at Saint Anselm's school in New York at the tender age of thirteen! By June 1965, they had learned to play their instruments somewhat, recruiting Mike Garrigan on vocals and the following year recording an acetate of *On The Edge* / *Mustang Sally* at a local studio. When original bass-player John Kharouf quit, Gus Riozzi was introduced, and they became The New Primitives, performing locally and adding keyboardist Jeff Bilotta in the process.

As the summer of '68 approached, the bands high school years were coming to an end, and Ray Rifice moved to Florida. Days before he moved, ex-50s singer turned manager, Johnny Mann saw the band perform at a local gig and offered them a deal. Fortuitously, the day after the gig Philip Polimeni was found as a replacement for the departing Ray and with a new name given to them by their management company **Majic Ship**, they recorded the *Night Time Music* 45.

Shortly after its release, *Night Time Music* was selected as WMCA's "Pick Of The Week" in Dec '68, and the soulful *Hummin'* was picked as it's follow-up, charting regionally, and allowing the band to tour around the East Coast. After a further two singles, including the excellent *Green Plant*, Jeff Bilotta quit... and the band, wishing to return to their rock roots, went back into the studio to record their debut album.

Like many bands of the era, their album was largely overlooked at the time, although it is in retrospect a definite 'classic', with the years spent gigging and recording 45s resulting in a well produced and 'rounded' album that flows with a graceful beauty absent in many chart acts. However also like many of their counterparts, their progress was brought to an untimely end when in 1971 their rented apartment in Staten Island, was burned down together with all their equipment. With no insurance, the band called it quits.

The Gear Fab retrospective, includes The Primitives acetate, all of **Majic Ship**'s 45 cuts, the entire album and one new cut *Blow Me Away*, recorded by the band in 1997. It also comes with detailed liner notes, from which this article has been compiled, and many rare photo's of the band. The package can only really be faulted in that the running order is a little dis-jointed, with the bonus tracks coming before the album cuts, and the band interview sections being too quiet. Still an essential reissue though!

Gear Fab's *Psychedelic Crown Jewels Vol. 1* CD also includes two great cuts - the captivating *Sioux City Blues* and *Life's Lonely Road* from their album, whilst *Green Plant* has also resurfaced on *Psychedelic Unknowns, Vol. 5* and *Life's Lonely Road* also appears on *Reverbaeration IV* (CD).



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Major Arcana *to* Mammoth

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Major Arcana
- Majority of Six
- Malachi
- Malibus
- The Malibus
- The Maltees Four
- The Mama Cats
- Mama Lion
- The Mamas and Papas
- Mammoth

Major Arcana

Personnel incl:

SIGMUND SNOPEK	A
JIM SPENCER	A

ALBUM:

1	MAJOR ARCANA	(A Major Label)	1976 R1

On the same label as Anonymous, an album of west coast psych folk, with Sigmund Snopek of the Bloomsbury People.

(Stephane Rebeschini)

Majority of Six

45:

1. I See The Light / Tears Like Rain (CEI 134) 196?

From Bowling Green, Ohio - some or all of this band atttended Bowling Green State University.

(George Gell/Max Waller)

Malachi

Personnel:

STEVE CUNNINGHAM	jew's harp	A
MALACHI		A

ALBUM:

1(A) HOLY MUSIC (Verve Trident V6/5024) 1966

Subtitled "Evening Vibrations", this album was recorded Wednesday, August 17th, 1966 in San Francisco and its five tracks are named *Wednesday* (*Second, Sixth, Fourth, Fifth* and *Eighth*). Long meditative and instrumental ragas, with minimal instrumentations. The liner notes were written by Allen Ginsberg ("Malachi approach music in spirit of consciousness-meditation: altar, flowers, herb, incense, silence, communion with selves, hush and darkness and improvisation. Poe would have enjoyed his presence") and Michael Harner ("Malachi's music transcends the traditions of East and West and represents the new synthesis which is still being worked out by those participating in the psychedelic revolution").

Steve Cunningham later joined Red Crayola.

(Stephane Rebeschini)

Malibus

45s:

1. I'm Crying/Runaway (Quill 104) 1965
2. Baby, Let Me Take You Home/La Da Da (Orlyn 66312) 1966

Named after a California beach the band actually came from Chicago. *I'm Crying*, is a short but sweet R&B raver, with harmony vocals, and can also be found on *Pebbles, Vol. 7* (CD). Another track: *La Da Da*, is a rather weak rocker and has also been compiled on *Highs In The Mid-Sixties, Vol. 4*. According to the *Pebbles* CD liner notes, the band also recorded a number of acetates.

The Malibus

45s:

1. Cry/I Miss You (Malibu 1) 1966
2. Leave Me Alone/Cry (Planet 58) 1966

This was a different outfit from Litchfield, Connecticut. The 'A' side of their 2nd 45 was based around the Zombies' *Leave Me Be* and had a muffled, surfy feel. You can hear it on *The New England Teen Scene, Vol. 1* and *New England Teen Scene* CD. The flip, a grinding punker, has resurfaced on *Back From The Grave, Vol. 1* and a later more psychedelic version of *Cry* can be found on *Son Of The Gathering Of The Tribe*.

(Max Waller)

The Maltees Four

45:

1. All Of The Time/You (Pacific Challenger 112) 1966

This outfit, who were probably from the Los Angeles area, have a cut called *You* on the *Cicadelic Sixties, Vol. 5* (LP) and *The Cicadelic '60s Vol. 3* CD and the flip appears on *Tymes Gone By*. (Max Waller)

The Mama Cats

45:

1. Miss You/My Boy (Hideout 1225) 196?

An all girl band from the Detroit area. Side 'A' has resurfaced on *Girls From The Garage, Vol. 2*.

Mama Lion

Personnel incl:

LYNN CAREY	vcls	A
COFFI HALL	drms	A
JIM HOWARD	keyb'ds	A
NEIL MERRYWEATHER	gtr, bs, vcls	A

ALBUM:

1()	MAMA LION	(Philips)	1972
2()	GIVE IT EVERYTHING YOU GOT	(Family Productions FPS 27??)	1973

NB: (1) released in the U.K. by Philips.

Produced by Neil Merryweather, **Mama Lion** was a group destined to show off the Joplinesque voice of Lynn Carey, a sculptural blonde beauty previously in Ivar Avenue Reunion. As often with the Merryweather outputs, the music is a rather loose mix of blues and rock. Their records are now mostly remembered for their sleeves, especially the first with Lynn Carey breastfeeding a lion cub.

(Stephane Rebeschini)

The Mamas and Papas

Personnel:

DENNY DOHERTY	vcls	A B C
CASS ELLIOT	vcls	A B C

JOHN PHILLIPS	vcls	A B C
MICHELLE GILLIAN PHILLIPS	vcls	A C
GILLIAN GIBSON	vcls	B

ALBUMS:

1(A)	IF YOU BELIEVE YOUR EYES AND EARS	(Dunhill DS-50001)	1966 1
2(C)	CASS JOHN MICHELLE DENNY	(Dunhill DS-50010)	1966 4
3(C)	DELIVER	(Dunhill DS-50014)	1967 2
4(C)	FAREWELL TO THE FIRST GOLDEN ERA	(Dunhill DS-50025)	1967 5
5(C)	THE PAPAS AND THE MAMAS	(Dunhill DS-50031)	1968 15
6(C)	GOLDEN ERA, VOL 2	(Dunhill DS-50038)	1968 53
7(C)	16 OF THEIR GREATEST HITS	(Dunhill DS-50064)	1969 61
8(C)	A GATHERING OF FLOWERS (dbl)	(DunhilI DS-50073)	1971 -
9(C)	MONTEREY INTERNATIONAL POP FESTIVAL	(Dunhill DS-50100)	1971
10(-)	PEOPLE LIKE US	(Dunhill DS-50106)	1971 84
11(-)	20 GOLDEN HITS (dbl)	(Dunhill DS-50145)	1973 186
12(-)	THE ABC COLLECTION: GREATEST HITS	(ABC 30005)	1976 -

NB. In the UK, (1)-(3) and (5) released on RCA. (1) reissued on CD by MCA). (6) was released on Stateside. (8), (10) and (11) were issued on Probe and (10) and (11) were also released on ABC and Music For Pleasure. There's also a 2-CD compilation *Creeoue Alley: The History Of The Mamas And Papas* (MCA MCADZ-10195) 1991. UK-only compilation releases include:- *Hits Of Gold* (Stateside SL 5007) 1969; *Monday Monday* (Music For Pleasure SPR 90025) 1974; *California Dreamin'* (Music For Pleasure SPR 90050) 1974; *The Best Of The Mamas And Papas* (Arcade ADEP 30) 1977; *Golden Greats* (MCA MCM 5001) 1985 (also issued on CD); *The Collection* (dbl) (Castle CCSLP 173) 1987; *The Very Best Of The Mamas And Papas* (Platinum PLAT 302) 1988; and *Elliot, Phillips, Gilliam, Doherty* (dbl) (Connoisseur Collection VSOPLP 119) 1988, which concentrates on John Phillips' original songs (also issued on CD).

EPs:

1	IF YOU CAN BELIEVE YOUR EYES AND EARS	(Dunhill 50006)	1966
2	PEOPLE LIKE US	(ABC 50106)	1972

NB: There's also *Four Tracks From The Mamas And Papas* (12") (ABC ABE 12006) 1977, which features *Monday Monday, Dedicated To The One I Love, California Dreamin'* and *Creeque Alley*. There are also five French EPs with picture sleeves on RCA

45s:

1	Go Where You Wanna Go (promo only)	(Dunhill 4018)	1965 -
2	California Dreamin'/Somebody Groovy	(Dunhill 4020)	1965 4
3	Monday Monday/Got A Feelin'	(Dunhill 4026)	1966 1
4	I Saw Her Again/Even If I Could	(Dunhill 4031)	1966 5

5	Look Thru My Window/Once There Was A Time I Thought	(Dunhill 4050)	1966 24
6	Words Of Love/Dancing In The Street	(Dunhill 4057)	1966 5/73
7	Dedicated To The One I Love/Free Advice	(Dunhill 4077)	1967 2
8	Creeque Alley/Did You Ever Want To Cry?	(Dunhill 4083)	1967 5
9	12.30/Straight Shooter	(Dunhill 4099)	1967 20/130
10	Glad To Be Unhappy/Hey Girl	(Dunhill 4107)	1967 26/134
11	Dancing Bear/John's Music Box (PS)	(Dunhill 4113)	1967 51
12	Safe In My Garden/Too Late	(Dunhill 4125)	1968 53
13	For The Love Of Ivy/Strange Young Girls	(Dunhill 4150)	1968 81
14	Do You Wanna Dance?/My Girl	(Dunhill 4171)	1968 76
15	Step Out/Shooting Star	(Dunhill 4301)	1972 81

NB: (9) was released in France with a picture sleeve (RCA 49902). Another French single with picture sleeve is: *Creeque Alley*/*String Man* (RCA 49900).

The Mamas and Papas have been described as America's first hippies which is primarily why they're included here. The quartet had originally formed in New York City back in 1963. John Phillips, who was to become their main songwriter was born in Parris Island, South Carolina on 30 August 1941. By the age of 15 he was playing in jazz outfits and he was later a member of the folk outfit, The Journeymen. Holly Michelle Gillian Phillips, born in Long Beach, California on 4th June 1945, had abandoned a promising modelling career to sing alongside him in The Journeymen and married him back in 1962. The Journeymen, incidentally, had also included Scott McKenzie, who would later join the reformed **Mamas and Papas** in 1985. Cass Elliot, born on 19 September 1943 in Alexandria, Virginia, had earlier been in The Mugwumps with the fourth member of the quartet, Dennis Doherty, (who'd been born on 29 November 1941 in Halifax, Nova Scotia, Canada), and future Lovin' Spoonful member Zal Yanovsky. After perfecting their vocal style in the Virgin Isles they settled in Los Angeles in 1964 and signed to Lou Alder's Dunhill label. They preferred the name **The Mamas and The Papas** to The Magic Circle (the other possibility they were considering at the time), 'Mamas' being what Hell's Angels called their girls.

They soon developed a very distinctive vocal style which was well suited to their hippie image - their songs tended to be about peace, love and doing one's own thing.

Their first 45, *Go Where You Wanna Go* only appeared as a promotional release and was quickly replaced by *California Dreamin'* which had been written by John Phillips back in 1963. Capturing the warmth and security of life on the U.S. West Coast with the lyrics, they achieved exquisite vocal harmonies with Michelle's soft, sweet voice contrasting with Cass's harsher, high-pitched voice. Meanwhile the two males provided the background harmonies. The result was a Top Ten hit in the U.S. and a No. 23 in the UK. The song was also recorded by Barry McGuire on his first album. The follow-up *Monday Monday* did even better giving them their only U.S. No. 1 hit and achieving No. 3 in the UK. When they made a short tour in June 1966 to promote the single Gillian Gibson filled in for Michelle Phillips who had temporarily broken up with her husband John. The split did not last for long and once the couple were reconciled Gibson was ousted. Meanwhile *I Saw Here Again* maintained their chart success with another Top Ten hit in the US. It also reached No. 11 in Britain.

1966 ended with the release of their second album, which is generally considered to have been a marked improvement on their first. It provided them with another Top Ten U.S. hit, *Words Of Love*, which was also a minor No. 47 hit in the UK. 1967 was another good year for the band. They were undoubtedly one of the best acts at the Monterey Pop Festival, which John Phillips had actually organised. Their vocal harmonies reached near perfection at times. *Dedicated To The One I Love*, an old Shirelies song had given them a No. 2 hit on both sides of the Atlantic. Again it was characterised by simply delightful vocal harmonies. It was included on their third album, *Deliver*, which was by far their best to date, despite the fact that its recording was disrupted by Mama Cass's pregnancy. *Deliver* also included their autobiographical 45 *Creeque Alley* another Top Ten U.S. hit, it also achieved No. 9 in the UK, where it was their last hit. *Creeque Alley* was a real place, in St. Thomas in the Virgin Islands. The song was their first single in a more rock'n'roll format. It succinctly tells their story, of how from varied folk backgrounds these four unique talents gravitated to sunny California. The second half of the year was less successful for them commercially. Their next 45, *12.30*, could only manage No. 20 in the U.S. and missed out completely in the UK. What was interesting about it was that it was really two songs in one. John Philips had written the first part whilst the band were living in the East Village in New York, which was grim and dirty, and there was a clock across the road from his apartment with its hands stuck on 12.30. He wrote the first part of the song then and abandoned it. He completed it six months later when they were in California, which was so idyllic, springlike, fresh and free in comparison. So he contrasted the two songs by putting them together. For their next 45, they used *Glad To Be Unhappy* from the 1936 Rodgers and Hart musical 'On Your Toes', but both this and follow-up, *Dancing Bear*, marked a downwards trend commercially.

During the summer of 1967 John Phillips wrote *If You're Going To San Francisco* for Scott McKenzie. In the October they visited Britain to play at the Royal Albert Hall on 30 October and 1 November, although they pulled out of the concerts after Cass Elliot was arrested for stealing two blankets and keys from a Kensington hotel. The charges were later dismissed.

By now the band were passed their prime and they actually spit up during the recording of *The Papas and The Mamas* album but came back together to complete it. Overall it wasn't a bad effort but by 1968 their simple vocal harmonies were sounding rather dated- The rate of musical progression in the mid-sixties was very rapid indeed - with arrangements and instrumentation becoming even more elaborate and **The Mamas and Papas** found themselves one of countless bands whom progress had left behind. It spawned three further minor U.S. hits of which *Safe In My Garden* was perhaps the best. This was really John Phillips' anti-Vietnam song. A song about marijuana being safe in your garden and doing the normal things you would do rather than going to far off foreign countries to kill complete strangers. This was one of their more under-rated songs.

When they split in 1968 Michelle Phillips embarked on quite a successful acting career. Her film credits included 'Dillinger' and 'Valentine' and she was part of the TV cast of 'Knots Landing'. She was also married to actor Dennis Hopper for eight days in 1970. Mama Cass Elliot went on to launch a pretty successful solo career. She put out seven albums and several singles, of which *Dream A Little Dream Of Me* was the best known and most successful, until her death in London from heart failure in July 1974. She even teamed up with Dave Mason from Traffic for one album in 1971. John Phillips and Denny Doherty also embarked on solo careers but with less success. John Phillips' *Wolfking of L.A* (Dunhill DX 50077) is extremely mellow and better avoided.

The Mamas and Papas reformed briefly in the early 1970s to fulfil their contract with Dunhill making one final album, *People Like Us*. Step Outgave them another minor hit off the album but the inter-group dynamics weren't at all good and it wasn't a terribly successful reunion. All the other albums listed in the discography are compilations or repackages.

There was another (permanent) reunion in 1981. The initial line-up was John Phillips, Denny Doherty, McKenzie Phillips (John's daughter) and Spanky McFarlane (formally lead singer with the successful sixties group Spanky and Our Gang). Scott McKenzie was added to the line-up in 1985 and Denny Doherty left in 1987. They still tour regularly and recorded an album in 1988, but it wasn't released for legal reasons.

If you're into vocal harmonies **The Mamas and Papas** are a must for you. All their original albums are now available on CD and perhaps the best of the compilations is Connoisseur Collection's double LP, *Elliot, Phillips, Gilliam and Doherty*, which concentrates on John Phillips'songs rather than the many cover versions they also recorded.

Compilation appearances include: *California Dreamin'*, *Monday Monday*, *Look Through My Window* and *Creeque Alley* on *Dunhill Folk Rock Vol. 1*; *Strange Young Girls* and *No Salt On Her Tail* on *Penny Arcade - Dunhill Folk Rock Vol. 2*.

(Vernon Joynson / Max Waller / Stephane Rebeschini)

Mammoth



45:

1. The Mammoth/Sensations Head To Toe (United World 01970-001) 1970

The 'A' side is excellent garage guitar psych similar to Morgen with echoes of *Mr. Soul*. The label had a Californian distribution deal but the group is believed to be from San Antonio, Texas. The 'A' side has been included on *High All The Time, Vol. 1*, *The Psychedelic Experience* and *A Lethal Dose Of Hard Psych*.

(Max Waller)



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Man *to* Marcus

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Man
- The Manchesters
- Harvey Mandel
- The Mandells
- The Mandrake Memorial
- Mankind
- Terry Manning
- Charles Manson
- The Marauders
- The Marauders
- The Marauders
- The Marauders
- The Marauders
- The Marauders
- Marble Cake
- Marble Collection
- Marble Phrogg
- The Marbles
- Marcia and The Lynchmen
- Lydia Marcelle
- Marcus
- Marcus

Man

Personnel:

- DENNIS BELLINE gtr, keyb'ds, vcls A
- RICHIE CARDENAS bs, vcls A
- ANTONY KRASINSKI drms, perc A
- GILBERT SLAVIN keyb'ds A
- RICHARD SUPA gtr A

ALBUM:

1. (A) MAN (Columbia CS 9803) 1969

45s:

1. Sister Salvation/Sleepy Eyes And Butterflies (PS) (Columbia 44806) 1969
2. Girl From The North Country/Riverhead Jail (Columbia 44953) 1969

This outfit developed from the Long Island, New York outfit Denny Belline and The Rich Kids. When Denny went solo, the Rich Kids named themselves **Man**. Their album is one of varied styles ranging from melodic soft rock to more throwaway mainstream rock like *Sister Salvation*, which has a gospel influenced introduction. It's worth a spin.

Richard Supa later became a session man and recorded a solo album *Supa's Jamboree* (Paramount PAS 6009) 197?.

(Vernon Joynson / Stephane Rebeschini)

The Manchesters

TOP

45s:

1	I Don't Come From England/ ?	(VJ)	1967

A totally obscure group.

(Stephane Rebeschini)

Harvey Mandel



TOP

Personnel incl:

HARVEY MANDEL	gtr, vcls	A

ALBUMS:

(up to 1974)			
1	CRISTO REDENTOR	(Philips PHS 600281)	1968
2	RIGHTEOUS	(Philips PHS 600306)	1969
3	GAMES GUITARS PLAY	(Philips PHS 600325)	1970
4	BABY BATTER	(Janus 3017)	1971
5	GET OFF IN CHICAGO	(Ovation 14/15)	1972
6	THE SNAKE	(Janus 3037)	1972
7	SHANGRENADE	(Janus 3047)	1973
8	FEEL THE SOUND OF	(Janus 3067)	1974
9	BEST OF	(Janus 7014)	1975

NB: (1) to (7) were also released in the U.K.: (1) to (3) by Philips, (4) by Dawn. (5) by London, (6) and (7) by Janus. (4) was released as *Electronic Progress* in Holland by Janus and in Germany by Bellaphon.

45s:

1	Wade In The Water, Pt 1/Wade In The Water, Pt 2	(Philips 40579)	1970

2 Midnight Sun/Baby Batter (Janus J-144) 1972

Born in Detroit in 1945, **Harvey "The Snake" Mandel** is an excellent guitar player who began his career in 1964 on the Chicago Blues scene, playing on records and performing with Charlie Musselwhite, Barry Goldberg (he played on his first five albums) and Neil Merryweather. Playing in a very recognizable fluid style and specialized in sustain and controlled feedback, **Mandel** began his solo career in 1968 with *Cristo Redentor*. Housed in a stunning sleeve signed by Alton Kelley (of Mouse & Kelley), this largely instrumental album was produced by Abe "Voco" Kesh and contains a good cover of *Wade In The Water* (also recorded by Clover).

Having relocated in Los Angeles, **Mandel** began to do some session work, notably with Graham Bond on his Pulsar albums produced by Wayne Talbert and with Jimmy Witherspoon.

After *Righteous*, **Mandel** teamed up with Russell DaShiell (Crowfoot) to release *Games Guitars Play*, which is probably his best album with strong guitars on *Dry Your Eyes* or *Leavin Trunk*. **Mandel** then replaced Henry Vestine in Canned Heat and played on *Future Blues* and *Historical Figures And Ancient Heads*. He also performed with them at Woodstock. **Mandel** then joined John Mayall for three albums (from *Back To The Roots* to *The Turning Point*).

He moved to Janus for whom he recorded four further albums, which are not as good as his Philips period but which still contain some interesting guitar parts (notably on *Shangrenade*). In 1972 he also produced and organized the bluesy project *Get Off In Chicago* with Ken Little and Freddy Fox. He then formed Pure Food and Drug Act with Sugarcane Harris, Paul Lagos and Larry Taylor. They released *Choice Cuts* in 1972 on Epic but the same line-up also worked on two Sugarcane Harris albums. **Mandel** was also briefly part of The Ventures and even recorded an album with them!

In 1973, **Harvey Mandel** produced both Ken Little's *Solo* album and a Freddy Roulette LP. He played on the *Music From Free Creek* project and on Dewey Terry's Big Chief. 1974 saw him playing with the Rolling Stones on *Black And Blue* (he was one of the possible substitutes for Mick Taylor). In the mid-70s, he vanished from the music scene but returned in the '90s and is still recording with Howard Wales (ex A.B. Shky and Barry Goldberg).

Harvey Mandel's official website can be found at: http://www.punmaster.com/mandel/home.

The Mandells

TOP

Personnel:

- KIT CRAWLEY drms A
- LARRY GRANT (aka LARRY McSEATON) gtr A
- NORMAN LOMBARDO vcls, bs A
- RICK RANDLE vcls, keyb'ds A

45:

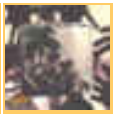
1. Bonnie/Oh No (Dandy 5308) 1964

A pop/rock British invasion influenced quartet from San Diego, California. They were an earlier version of The Other Four and Brain Police.

Bonnie can also be heard on *The Garage Zone Vol. 4*.

(Clark Faville / Max Waller)

The Mandrake Memorial





TOP

Personnel:

- CRAIG ANDERTON gtr, sitar A B
- RANDY MONACO vcls, bs A B
- J KEVIN LALLY drms A B
- MICHAEL KAC keyb'ds, vcls A

ALBUMS:

1. (A) THE MANDRAKE MEMORIAL (Poppy 40002) 1968
2. (A/B) MEDIUM (Poppy 40003) 1969 SC
3. (B) PUZZLE (Poppy 40006) 1970 R1

NB: (1) has been counterfeited on vinyl, and all three albums have also released on CD (1) (Collectables COL-0691) 1996, (2) (Collectables COL-0692) 1996, and (3) (Collectables COL-????) 1996. (3) has also been reissued in Europe on CD (MM 02371).

45:

1. Musical Man/Something In The Air (PS) (Poppy 90103) 1968

The Mandrake Memorial began life with an unknown New York City band called The Novae Police, featuring Kevin Lally and Randy Monaco. They played in the Village for a while, opening for bands like The Flying Police (featuring James Taylor), whilst Randy was also doing a lot of demo work, singing on the first demo of "Happy Together" which The Turtles later recorded.

Meanwhile, guitarist Craig Anderton was playing in a college band from the University of Pennsylvania called The Flowers of Evil, who played shows with Woody's Truck Stop (Todd Rundgren's first band). Keyboardist Michael Kac was also in Philadelphia's Cat's Cradle.

The Mandrake's came together through promoter Larry Schriver, who was working in conjunction with club owner Manny Rubin. Manny was looking for a house band for his club, The Trauma in Philadelphia. The band started playing the Philadelphia, New York, Boston and college circuits, even appearing with Pink Floyd on TV and through Manny obtained a deal with MGM subsidiary Poppy (their first two albums were issued by RCA in the UK).

Their debut album which was released in the fall of '68 sold over 100,000 copes and is composed of short commercial rock compositions, like *Bird Journey*, *Rainy May* and *Dark Lady* with Randy Monaco's pleasing, laid back vocals and Michael Kac's keyboards usually to the fore. The strongest track on the album is possibly the haunting *Strange*, but a consistent standard is maintained throughout.

The simple pop format is dropped on the *Medium* album which is the group's first real excursion into the world of psychedelia. By the time of it's release Michael Kac had left the band due to musical differences. Overall, it is less consistent but possibly more interesting than their earlier effort. Of particular interest is the opening track on side 2, the haunting *After Pascal*, which has an unusual psychedelic intro, and the fuzztone guitar work on *Smokescreen*.

Another track *Barnaby Plum* has an unusual psychedelic intro and a pleasant autoharp piece in the middle. However, some of the other music on the album is frankly tedious.

As a three piece, the band came to England to record an LP with Shel Talmy producing. However the resultant "intimate acoustic guitar" album was deemed too uncommercial and shelved. An acetate of the album still exists, and many of the songs were later re-recorded for *Puzzle*.

Their third and final album, *Puzzle*, was their most ambitious. It had a most interesting cover. The mysterious opening track *Earthfriend Prelude* sets the tenor for the remainder of the album, which is their rarest and something of a collectors' item. But other tracks like *Just A Blur* were more in the style of their first album, while Kyrie finds the group playing material, as does *A Children's Prayer* on side 2. *Volcano Prelude*, the opening track on side 2 commences with a slow orchestrated drum crescendo, while *Whisper Play* is possibly the strangest track on the album, based around the idea of quasi-religious music, superimposed with whispers. Overall, this amounted to an early concept album and, with a total playing time of almost 49 minutes, was excellent value when first released.

After *Puzzle* the group recorded a cover of Thunderclap Newman's *Something In The Air*, which was released as a 45 with picture sleeve, but this didn't "happen" and Kevin Lally left afterwards.

Craig Anderton went on to form Anomaly with musicians Charles Cohen and Jeff Kane. They backed Linda Cohen on her first two Poppy LP's released in 1971-72. Randy Monaco later played with The 1910 Fruitgum Co. but sadly died in the late '70s from cirrhosis.

Thanks to David L. Brown - whose sleeve notes from the Collectables reissues have been used to amend this entry, and to Lee Rand for info!

Mankind

TOP

An obscure Texas band who performed *Little Girl* on the 'Sump 'n' Else' TV show in 1966. This track has been included on *Texas Flashbacks Vol. 1: Dallas*. A Rhodes Recording acetate of a track *Never* by **Mankind** may be this same outfit.

Terry Manning

TOP

ALBUM:

1	HOME SWEET HOME	(Enterprise)	1969 SC

A multi-talented man in the Memphis scene, **Terry Manning** was equally at ease with guitars and keyboards and had previously briefly been in the Bobby Fuller Four, Lawson and Four More and The Avengers. His only solo album contains lots of heavy guitar with various effects and a crazed version of *Savoy Truffle* with psyched vocals. **Manning** later became an engineer and producer for soul and rock acts (notably Isaac Hayes, ZZ Top, George Thorogood and Jason & The Scorchers).

(Stephane Rebeschini)

Charles Manson

ALBUM:

1. LIE-THE LOVE AND TERROR CULT (Awareness 22145) 1970 R3

NB: (1) also released on ESP (Disk 2003). Reissued on Awareness (AWARE 1) 1987. Reissued on CD (Grey Matter GM 05CD), with 14 demo tracks recorded at Van Nuys on the 9th of August, 1968, and 12 tracks of "The Manson Family Sings The Songs Of Charles Manson" recorded in 1970.

Yes, this is the notorious **Charles Manson**. The recordings on this album were made prior to the Tate-Labianca murders. It contains 14 original songs in an acid hippie folk vein. The music mainly consists of **Manson** singing and playing guitar. On some tracks he's accompanied by sitar, tamboura, violin, strange percussion, electric guitar and voices. The sleevenotes to this now rare album, give no indication of who the other musicians were.

(Vernon Joynson/Stephane Rebeschini)

The Marauders

Personnel:

BRIAN BARMBY	bs	A
JACK GIERE	vcls, keyb'ds	A
RICK JAGLA	drms	A
GLENN STRAWN	ld gtr	A
MIKE LILLMAN	gtr	
ED SCHEID	gtr, vcls	

45s:

1	Since I Met You/I Don't Know How	(Skyview 101)	1966
2	Goin' Down / I Want You	(Elektra 45616)	1967

NB: (2) as Waphphle.

From Sacramento, California. *Since I Met You* is on *Pebbles Vol. 10*. An acetate of a fabulous psycho fuzz-punker with virtuoso vocals has been unearthed by Alec Palao and Joey D. *Our Big Chance* is a sparkling rough diamond set in *Psychedelic Crown Jewels Vol. 2*. The band were to rework and retitle this track - it appeared as *Goin' Down* in 1967 on their next 45 under the name Waphphle.

Brian Barmby won an audition to play with the Beach boys, but his parents wouldn't let him join because he was only fifteen. Glenn Strawn's girlfriend, Nancy Ross was in a band called She and Glenn Strawn plays guitar on two home demos that appear on the *She* CD (Big Beat) 1999.

Watch out for a **Marauders** retrospective collection on Ace/Big Beat in 1999.

Brian Barmby died recently.

(Max Waller / Roger Maglio / Joey D.)

The Marauders2

45:

1. Lovin'/Nightmare (Lee 9449) 1965

Hailing from Saginaw, Michigan, *Nightmare* can also be heard on *Glimpses, Vol. 2* and *Lovin'* on *Scum Of The Earth Vol. 2*.

The Marauders

45:

1. I Can Tell/Hi Di Hi Di Hi Di (Coulee 4-44879) 1964

A LaCrosse, Wisconsin band, whose disc came out on blue vinyl. The 'A' side has resurfaced on *Hipsville, Vol. 3* and they later became The Satisfactions.

(Max Waller)

The Marauders

Another Marauders, this time from Iowa, whose *Warning* was originally released on the rare 'Heads' label, and has since resurfaced on *Garage Punk Unknowns, Vol. 8*.

The Marauders

45:

1. Bad Girl/She's So Fine (Rockland 2) 1966

Again, another Marauders, this time from Maine.

The Marauders

45:

1 Jugband Music/Out Of Sight, Out Of Mind (Laurie 3356) 1967

Probably from Chicopee, Massachusetts, *Out Of Sight, Out Of Mind* has resurfaced on the *Glimpses, Vol. 1* and *Mindrocker, Vol. 3*. An excellent pop-punker written by Dave Morris and Steve Duboff (the latter was one half of the Changin' Times of *How Is Air Up There* fame), it was also covered by Limey And The Yanks, Bit' A Sweet and in the eighties by The Outta Place.

(Max Waller)

Marble Cake

An early '70s Kent, Ohio outfit who didn't release any vinyl. They included Joe Vitale after he left The Chylds and before he teamed up with Joe Walsh.

(George Gell/Max Waller)

Marble Collection

45s:

1. (What's So Good About) Love In Spring/Glad You're Mine (Cotique C-143) 1969
2. A Friend Like You/Big Girl (Marble Disc 2995) 1969

Late sixties ballads on the Cotique 45; the top-side in a Young Rascals style, the flip in a cool sultry mood with some atmospheric reeds and restrained lead. Not for the garage clan unless you like a touch of soul. From Ansonia, Connecticut.

(Max Waller)

Marble Phrogg



ALBUM:

1. (-) THE MARBLE PHROGG (Derrick 8868) 1968

NB: (1) repressed in the early ninties, and also issued on CD.

45s:

1. Love Me Again/? (Derrick # unknown) 1968
2. Fire/There's A Girl (Derrick 8568) 1968

This now rare and sought-after album was the work of a band from Tulsa in Northeastern Oklahoma. Although entirely embellished with cover versions collectors will pay hundreds of bucks for an original copy, the attraction being that many of the covers are as good, maybe even better than the originals. First off is *I'm So Glad* with some tasty fuzz guitar; next up is *Love Me Again* with more superb guitar work; this is evident too on Mars Bonfire's *Born To Be Wild* - every bit as good as The Steppenwolf version. There's a fine rendition of The Byrds' *I Feel A Whole Lot Better*, a very psychedelic treatment of Ingle-De Loach's *Fields Of Sun* with some excellent guitarwork and drumming and a fine Hendrix impersonation on *Fire*. Side 2 isn't quite as good but it includes a rehash of Mick Jagger's *Connection*, a very fuzzy cover of *Strange Brew* and impressive reworks of Donovan's *Season Of The Witch* and Eric Burtion's *Sky Pilot*. Certainly any collector of psychedelia should snap up the recent repress. It has an interesting back cover too!

The Marbles

This mid-sixties San Francisco outfit played at the first gig at Longshoreman's Hall on 16 October 1965 along with Jefferson Airplane, The Charlatans and The Great Society but then simply vanished from the scene.

Marcia and The Lynchmen

45:

1. Won't Turn Back/Ain't Gonna Eat My Heart Out (Scotty 94456740) 1967

This rare 45, which was the work of a Minneapolis-based band, was written and produced by Warren Kendrick, who worked with The Litter too. They later became The Plastic Ice Cube.

An unreleased cover of *Very Last Day* from 1966 is also on the double album collection of Dove studio recordings *Free Flight*.

(Max Waller)

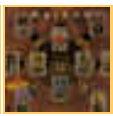
Lydia Marcelle

45s:

1. Everybody Dance/I've Never Been Hurt Like This (Atco 6366) 1965
2. The Girl He Needs/Come On And Get lt (Manhattan 805)1967
3. It's Not Like You/Imitation Love (Manhattan 809) 1967

An obscure solo artist I'd like to know about. Her aggressive garage-pop song *The Girl He Needs*, originally released on Mike Curb's tax loss Manhattan label, can now be heard on *Girls In The Garage, Vol. 1*.

Marcus



Personnel incl:

- MARCUS UZILEVSKY (aka RUSTY EVANS)

ALBUM:

1. (-) MARCUS (Kinetic Z-30207) 1970

NB: (1) reissued on CD (Collectables COL-CD-0571) 1994.

This was a later project in the expanding consciousness of Rusty Evans, the guru behind The Deep and Freak Scene and others. Musically, it's like psychedelic period Donovan.

The Collectables CD includes two demo tracks *Time Of Our Time* and *Children Of Aquarius*. You can also find more **Marcus** demos on the *Psychedelic Moods Part 5* CD (COL-CD-0690), 1996.

Marcus Uzilevsky later released a folk album, *Life's Railway To Heaven* (Folkways FTS 32440) 1979.

Compilation coverage has included:- *A Million Grains Of Sand*, from the **Marcus** album, but miscredited on *Filling The Gap*.

Marcus

ALBUM:

1	FROM THE HOUSE OF TRAX	()	1978?

NB: (1) reissued on CD.

A different **Marcus**, who dealt in heavily phased, cosmic psych along the lines of Terry Brooks and Strange.

One track from their album, *A Trip In Time*, which includes lots of fuzz and swirling sound effects, later resurfaced on *Relics, Vol. 2*.

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Mariani *to* Marshmellow Steamshovel

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Mariani
- Mark and The Escorts
- Mark Five (Mark V)
- Mark V
- The Mark Five
- The Mark Five
- The Mark Four
- Mark IV
- Mark IV
- Mark Markham and The Jesters
- Marke V
- Bob Markley
- Marlboros and The Jokers Six
- The Marquis
- The Marsadees
- The Marshmellow Steamshovel

Mariani

Personnel:

- VINCE MARIANI drms A
- ERIK JOHNSON gtr A
- JAY PODOLNICK bs A

ALBUM:

1. (A) PERPETUUM MOBILE (promo only) (Sonobeat 1004) 197?

NB. (1) reissued on Fanny (300894) 1997 and also on CD with additional material. An earlier vinyl 'reissue' on Hablabel (HBL 11004) in 1988, contains material recorded by a later reformed line-up.

45s:

1. Pulsar/Boots (Sonobeat 116) 1969 '
2. Memories/Re-Birthday (Sonobeat 118) 1970

NB: (1) issued as Vince Mariani.

Sonobeat pressed 100 copies of this Austin-based outfit's album which they tried to sell to United Artists. Musically they were very heavy with plenty of good guitar work but perhaps too much instrumentation. They won a good 'live' reputation but sadly broke up before Sonobeat concluded their negotiations with United Artists. Erik Johnson was a brilliant 16 year old guitarist who still has a considerable reputation as a guitarist in the 1980s with another Texan band Electromagnetics. His guitar work was also much in evidence on their second 45. The first was a pair of drum solos backed by studio electronics. The reissue of their album is obviously welcome because copies of the promotional-only release were very rare indeed.

Memories and *Re-Birthday* have also been compiled on *Filling The Gap*.

Mark and The Escorts



45s:

1. Tuff Stuff/Get Your Baby (GNP Crescendo 350) 1965
2. Dance With Me/Silly Putty (GNP Crescendo 358) 1965

From the 'East Side' of Los Angeles. They also had one track, *Get Your Baby* on the sixties double-LP set *East Side Revue* which has more recently resurfaced on *Mindrocker, Vol. 1*.

(Max Waller)

Mark Five (Mark V)



Personnel:

- LES CLINKING BEARD sax A B
- MIKE CLOTHER keyb'ds A B
- WAYNE FREEMAN drms A
- HAL LOTZENHISER bs A B
- NED NELTNER gtr A B
- ED THOMAS A B
- MIKE BUONO drms B

NB: Line-up 'A' 1961-63, 'B' 1963-65.

45s:

1. Ooh Poo Pah Doo/Get On Back (Bolo 746) 1964
2. It's Your Heart/48 LBs of Bad Luck (Jani 1258) 1964/5
3. Maggie's Farm/Who Made Lonely (Jani 1265) 1965

A Spokane, Washington act. When original drummer, Wayne Freeman was killed in an auto-accident in 1963, he was replaced by Mike Buono. Ned Neltner later played in Gas Company, and produced Locksley Hall's album. Both he and Les Clinking Beard later played in the long-lasting outfit, Junior Cadillac.

(Darryl F. Riffero / Max Waller / George Gell)

Mark V

Personnel incl:
W. HENNINGER

A raw tape demo of a heartfelt garage-ballad *Over You* by this unknown garage combo has been rescued for posterity on *Psychedelic Crown Jewels Vol. 2*. *(Max Waller/Roger Maglio)*

The Mark Five

Personnel incl:

- JIMMIE FARAGHER bs, gtr, sax A
- DANNY FARAGHER keyb'ds A

45:

1. I'm Through With You/I'll Keep On Trying (Impression 102) 1965

Jangley beat-Invasion sounds backed by mid-tempo beat with the odd horn intrusion. From San Bernadino, California, and featuring the Faragher brothers, who went on to form The Peppermint Trolley Co. (Max Waller)

The Mark Five

45:

1. Search Your Mind/Determination (N.W.I. 2700) 1966

From Albany, Oregon. *Determination* can also be heard on *Garage Music For Psych Heads, Vol. 1*. (George Gell / Max Waller)

The Mark Four

45s:

1. Swingin' Hangout / Just My Dream (Pacific Challenger 102) c1965
2. Forget It Baby/Go Away Now (Pacific Challenger 1004/5) 1965

Forget It Baby later resurfaced on *A Journey To Tyme, Vol. 4*.

Mark IV

Personnel incl:

- MIKE REILLY

45s:

1. Better Than That/Hollow Woman (Columbia 43911) 1966

From Connecticut, the Mike Reilly in this band, was a different guy to he of Pure Prairie League fame. Still, *Hollow Woman* on *Mindrocker, Vol. 7*, which was recorded in late '66, contains some tasty fuzztone guitar. This, together with the lead vocalist's intriguing voice, are the main points of interest on the record.

(Max Waller / George Gell)

Mark IV

45s:

1. I Don't Want Your Lovin'/Would You Believe Me (Giant Star GS 405) 1966
2. Hey Girl (Won't You Listen)/? (Giant Star) 1966

A New York state group. The first 45 'A' side is a great primitive garage rave up. The 45 has a photo insert of the group which is autographed by all its members. *I Don't Want Your Lovin'* has resurfaced on *Psychotic Reactions* and *Pebbles, Vol. 2* (CD). This 45 is an incredible garage-punk rarity.

Mark Markham and The Jesters

Personnel incl:

- MARK MARKHAM

45s:

1. Goin' Back To Marlboro Country/I Don't Need You (Power 4225) 1966
2. Goin'Back To Marlboro Country/I Don't Need You (RCA 8992) 1966

This FIorida outfit's 45 got picked up by a major label despite its off key piano and guitars. You can check out both sides on Eva's *Florida Punk Groups From The Sixties* and *Sixties Archives, Vol. 4* compilations. Both sides are country-influenced punkers, the flip has lots of mouth harp and organ. Not bad.

Mark Markhan is still a local legend around the Fort Lauderdale area, getting a namecheck on Charlie Pickett and The Eggs first two albums and providing them with a track *If This Is Love, Can I Have My Money Back?*!

Marke V

45:

1. Pay/The Leader (JCP 102) 196?

From Raleigh, N.Carolina. *Tobacco-A-Go-Go, Vol. 2* includes both sides of their 45.

Bob Markley

Personnel:

- BOB MARKLEY
- MICHAEL LLOYD
- SHAUN HARRIS
- DAN HARRIS

ALBUM:

1. (A) A GROUP (Forward ST-F-1007) 19??

Arguably this is in fact the last WCPAEB album, produced by **Bob Markley** and Michael Lloyd. All the tracks are composed by the above personel. Musically, it's not as good as the WCPAEB but contains some good tracks: *Next Plane To the Sun, Sweet Lady Eleven* and *Magic Cat*. Quite surprisingly, there are also several bubblegum influenced tracks (*Zoom, Zoom, Zoom* being the worst).

(Stephane Rebeschini)

Marlboros and The Jokers Six



ALBUM:

1. REAL LIVE GIRL (Justice 126) 196? R3

NB: Reissued on CD by Collectables (COL-CD-0610), 1995.

Very rare garage soul/rock - not a compilation of two bands, but two bands that play with each other (i.e. **Marlboros** is a black vocal group and **Jokers Six** a white teen garage combo behind them). (Clark Faville)

The Marquis

Personnel:

CHUCK BALBONI	ld gtr, vcls	A

JOHN "MARVIN" COOK	bs	A
BOB "STICK" DICKIE	drms	A
PAT WEST	gtr, vcls	A
MARK WHITWORTH	keyb'ds	A

45:

1	In This State Of Mind/Broken Mirror	(Teen Grove 201,159/60)	Jan. 1967

NB: Vocal on *In This State...* by Pat West, vocal on *Broken Mirror* by Chuck Balboni.

A garage band from Boston. The 'A' side is a garage-style ballad, whilst the flip is a is a cool teenbeat garage shuffler with a guitar and organ riff. Mark Whitworth recalls:- "We were high school students in Canton, Massachusetts when we recorded our 45 at Ace Recording Studios ('Ace is the place ... to make recordings') in Boston. The 45 became a staple at the soda shop, The Family Treat (aka 'The Beat')."

(Aram Heller/Mike Markesich)

The Marsadees



Personnel:

BOBBY AREHART	gtr	A
LARKIN CORLEY	gtr	A
STACK HARMON	bs	A
LARRY INGRAM	drms	A
DENNIS STEELE	ld gtr	A

ALBUM:

1	THE MARSADEES	(Justice 150)	1967

NB: (1) reissued by CD (Collectables Col-0619) 1997.

The members of **The Marsadees** all attended Lexington High School in Lexington, South Carolina. Aside from the group's original instrumental *Palisade*, their lone album contains the band's interpretations of songs that were staples of many of the bands on the the Justice Records roster, including *Louie Louie*, *Walk, Don't Run*, *Little Latin Lupe Lu*, *Pipeline* and *Wipe Out*.

(Mike Dugo)

The Marshmellow Steamshovel



45:

1. Mr. Mold/Steamshovel (Head 1908) 1968

Hailed from Pittsburgh, Pennsylvania and both sides of this 45 can also be found on *Burghers, Vol. 1*. The 'A' side,

rather an appealing garage pop song, has also resurfaced on *Colour Dreams*, and the heavy instrumental flip, complete with squeaky noises, has appeared on *30 Seconds Before The Calico Wall*.



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Martians *to* Masters of Deceit

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Martians
- Bill Martin
- Dewey Martin and Medecine Ball
- Paul Martin
- Pat Martino
- The Martinis
- The Mar-Vels
- Mary Butterworth
- The Masked Marauders
- Mason
- Mason Proffit
- Bonnie Jo Mason
- Mass
- Masters of Deceit

Martians

TOP

This North Carolina band have a version of *Lawdy Miss Clawdy* on *Tobacco-A-Go-Go, Vol. 2*.

Bill Martin

TOP

ALBUM:

1	CONCERTO FOR HEADPHONES AND CONTRA-BUFFOON IN ASIA MINOR	(Warner)	1970

Based in California, **Bill Martin** was a composer and arranger who worked with the Modern Folk Quartet and Fred Neil. His solo album is an extremely weird release (and one of the rarest Warner LPs), mixing spoken word and strange sound effects.

(Stephane Rebeschini)

Dewey Martin and Medecine Ball

TOP

Personnel:

PETE BRADSTREET	piano, organ, gtr, vcls	A B C
BILL DARNELL	gtr	A B
BUDDY EMMONS	steel gtr	A B
HARVEY KAGEN	bs	A
DEWEY MARTIN	drms, vcls	A B C
STEVE LEFEVER	bs	B
RANDY FULLER	gtr, vcls	C
TERRY GREGG	bs, vcls	C

ALBUMS:

1(-)	DEWEY MARTIN AND MEDECINE BALL	(Uni 73088)	1970
2(-)	ONE BUFFALO HEARD	(Piccadilly)	198?

NB: (2) is a retrospective compilation of pre-Buffalo Springfield material featuring **Dewey Martin**.

45s:

1	Jambalaya (On The Bayou)/Ala-Bam	(Uni 55178)	1970
2	Indian Child/I Do Believe	(Uni 55245)	1970
3	Caress Me Pretty Music/There Must Be A Reason	(RCA Victor 0489)	1971

NB: (1) promo-only credited to **Dewey Martin**.

The Canadian born **Dewey Martin** (ex-Buffalo Springfield) formed Medicine Ball in November 1969 upon leaving New Buffalo. Basically a country/soul aggregation, Kagen was ex-Sir Douglas Quintet; Darnell ex-Albert King's backing band and Bradstreet ex Dayton, Ohio band, Rock City Band. Line-up 'A' was probably responsible for their debut single, although it was credited just to **Dewey**. Issued as a promo only, it comprised the country favourite *Jambalaya (On The Bayou)* and **Martin**'s *Ala-Bam*.

As sessions for the album commenced during April-May 1970, ex-Danny Cox bass player Stephen Lefever helped out until Terry Gregg joined full-time. Darnell left towards the end of the sessions and ex-Blue Mountain Eagle member Randy Fuller helped finish it, as did Bruce Palmer, who appeared uncredited on his own compostion *Recital Palmer*.

Their album which was produced by **Dewey Martin** with the help of Dave Hassinger, was released in a superb gatefold sleeve of Native Indian sandpaints. It offered an energetic mix of psych, rock (an unusual version of *Yesterday*), country and raga. There's even a pedal steel fuzz solo on one track, *Race Me On Down*. The album also featured some excellent covers, particularly two Ron Davies' songs *Change* and *Silent Song Through The Land*. One track, *It Ain't Easy*, was also recorded by David Bowie.

The A-side to their second 45, *Indian Child* was used in the film "Angels Die Hard". **Medicine Ball** then moved to RCA, for whom they recorded material for a second album. Only a 45 was issued from these sessions before the group disbanded. Probably recorded by line-up 'C', plus additional musicians and female backing singers, *There Must Be A Reason* was a Joe Cocker and Chris Stainton song and the sound is not dissimilar to that group; ironic considering that former New Buffalo Springfield member Jim Price was a member of Mad Dogs and Englishmen.

Steel guitarist Jay Dee Maness has also been reported at various times as a member of **Medicine Ball**, but he only rehearsed with them on a couple of occasions and never played a gig with them. After Buddy Emmons left for session work, another steel player helped fulfil their live dates.

In early '71, Bradstreet rejoined Darnell (who had played with Doug Kershaw in the interim) and his songwriting partner John Alden (co-author of *I Do Believe*) in Starbuck. Martin produced Truk and later became a mechanic. In

the late '70s he also played sessions on a Hoyt Axton album. Buddy Emmons kept on recording hundreds of country sessions, Harvey Kegan rejoined Doug Sahm and Augie Meyer, and Steve Lefever became a session man, notably with Alexander Harvey. Darnell, Bradstreet and Alden are currently playing in country-rock outfit The Electric Range.

(Vernon Joynson / Jason Odd / Stephane Rebeschini / Nick Warburton)

Paul Martin

TOP

ALBUM:

1. PAUL MARTIN (1966-1967) (Distortions DR 1028) 1996

45s:

1. It Happened / Last Remnants Of Our Love (Impex 7-66) 1966
2. The Last Remains Of Our Love / The Fairy Princess (PS) (Rodin RO 1303) 1967

Paul Martin (real name Myerberg) started off in New York influenced by the vibrant folk scene happening during the early sixties. By the mid-sixties he had diverted his attention to the British groups and emerging folk-rock scene in the U.S. It was around this time that he started to record some demos, some of which were released as 45s in 1966/1967. They are included on this album along with some material recorded later after he became a recording engineer at Bell Sound from 1968 to 1970. Some the of the recordings are heavily influenced by The Left Banke, and have an overall different flavour than the 45 tracks.

Pat Martino

TOP

ALBUM:

(Very Selective)			
1	BAIYANA...A PSYCHEDELIC EXCURSION THROUGH THE MAGICAL MYSTERIES OF CORAN	(Prestige 7589)	1967

Pat Martino was a fine jazz guitarist who specialized in Oriental cultures and various experimentations. This album has a promising title but we haven't heard it yet.

His other albums are pure jazz a la Wes Montgomery.

(Stephane Rebeschini)

The Martinis

TOP

Personnel:

PACKY AXTON	sax	A

LEE BAKER	piano	A
CARL LEE CUNNINGHAM	drms	A
TEENIE HODGES	gtr	A
LEROY HODGES	bs	A
BONGO JOHNNY KEYS	perc	A
HUBBY MITCHELL	keyb'ds	A

45:

1 Hung Over/Late Late Party (Bar Records ?) 1967

An original Mar-Keys, Packy Axton was the son of Estelle Axton, the co-founder of Stax. *Hung Over* is a bluesy instrumental, so named for the "vocal" Packy accidentally put in the song's break. It has been compiled on *It Came From Memphis* (Upstart 022) 1995.

Lee Baker would also play with the Avengers and Moloch; the Hodges Brothers would become part of the Hi rhythm section.

(Stephane Rebeschini)

The Mar-Vels

TOP

45:

1. Someone Else/When You're Gone (Melbourne 1538) 1966

A New Hampshire band recording on a Manchester-based label. *Someone Else* is a good garage number and is featured on Aram Heller's *Relative Distance* comp.

Mary Butterworth



TOP

Personnel:

- MICHAEL AYLING bs, vcls, flte A
- MICHAEL EACHUS organ A
- JIM GIORDANO gtr A
- MICHAEL HUNT drms, vcls A

ALBUM:

1. (A) MARY BUTTERWORTH (Custom Fidelity CFS 2092) 1969

NB. (1) bootlegged by Breeder in the early 1980s, also reissued officially on CD by the band themselves, 1998.

45:

1. Phase II/Week In 8 Days (Custom Fidelity) 1969

From South Gate, California (a suburb of Los Angeles), **Mary Butterworth**'s album contains some fine progressive rock which maintains a good standard throughout. Featuring lashings of good keyboards and drums, *Phase II* and *Its A Hard Road* are perhaps the pick of the bunch, but really every track's a winner and the album is recommended. Originals are very rare but the official CD reissue will be easier to track down. Two of its finer moments, *Phase ll* and *Week In 8 Days* (a bluesy number), can also be heard on *Valley Of The Son Of Gathering Of The Tribe*. They were also released on a 45.

(Vernon Joynson)

The Masked Marauders

TOP

ALBUM:

1	THE MASKED MARAUDERS	(Deity/Reprise 6378)	1968

NB: (1) also released in France, U.K. and Greece.

45:

1	I Can't Get No Nookie/Cow Pie	(Deity 0870)	1969

NB: (1) also released in France with a picture sleeve.

After the appearence of the first rock bootleg, Dylan's *Little White Wonder* rock critic Greil Marcus wrote a tongue-in-cheek review in 'Rolling Stone Magazine' of a non-existant bootleg album featuring a band comprised of Lennon, Jagger and Dylan. The review actually fooled some readers into believing that this mythical LP actually existed and record stores across the U.S. were flooded with requests. On reaction, Reprise quickly had the **Masked Marauders** album recorded and it soon appeared on the "Deity" label (as the review had described).

Musically, it mixes some rock numbers with vocals a la Jagger or Dylan, another cover of Donovan's *Sesaon Of The Witch* and doo wop classics (*Duke Of Earl*, *The Book Of Love*) and it cannot not recommended. The musicians were probably members of The Cleanliness and Godliness Skiffle Band.

Mason



TOP

Personnel:

STEVE ARCESE	organ, ld vcls	A
JIM GALYON	bs, flte, vcls	A
MARGAN HAMPTON	drms, vcls	A

ALBUM:

1(A)	HARBOUR	(Eleventh Hour 1001)	1971 R2

NB: (1) original pressing came with a paste-on cover. There is also a slightly later remixed pressing which came in a black and white printed cover with booklet. (1) reissued officially on CD (Gear Fab GF-137) 1999.

Formed in Virgina in 1969, this power-trio shared the same stomping grounds as Short Cross in the Richmond-Norfolk-Virginia Beach area. This heavy rock album has now become a minor collectable. With strong

vocals and lots of excellent instrumentation it's easy to see why. One track, *Golden Sails*, sounds uncannily like Jethro Tull, but all eight cuts are originals, six of them Jim Galyon compositions, the other two co-written with Steve Arcese. A must for heavy rock fans but worth a twirl for most collectors. They lasted until the mid-70s and their legacy has been secured with the CD on Gear Fab.

Jim Galyon later released a poor privately pressed solo album in the early seventies.

(Vernon Joynson/Max Waller/Roger Maglio)

Mason Proffit



Personnel:

TIM AYERS	bs	A B C
RICK DURETT	piano	A
ART NASH	drms	A B C
RON SCHUETTER	gtr, vcls	A B
JOHN TALBOT	gtr, vcls, banjo	A B C
TERRY TALBOT	gtr, vcls	A B C
(JOHN FRIGO	fiddle	A)

ALBUMS:

(up to 1971)			
1(A)	MASON PROFFIT WANTED	(Happy Tiger HT-1009)	1969
2(B)	MOVIN' TOWARD HAPPINESS	(Happy Tiger HT-1019)	1970
3(C)	LAST NIGHT I HAD THE STRANGEST DREAM	(Ampex A-10138)	1971

NB: (1) and (2) reissued as a double LP *Come And Gone* (Warner) 1974 and again (Line) 1984.

45s:

1	Hope/Hope (mono)	(Ampex X-11048)	1971

NB: (1) promo copy.

Recording in Chicago, **Mason Profitt** was formed out of Sounds Unlimited which included at various times Tim Ayres, Art Nash and the Talbot brothers. Their first three albums were produced by Bill Traut, the manager of the Dunwich label/production company. With their long-haired outlaw look and clothes, **Mason Proffit** was essentially a folk and country rock group with vocal harmonies but some of their songs may interest readers, especially on the first album (also known as "Two Hangmen" becaus of its stunning cover) with *Voice Of Change* and *A Rectangle Picture* about a soldier sent to Vietnam:

> Janie is my lady, she walks my mind at night
> I'm lying in this rice field, I know that it ain't right
> Everything has turned around, I think I'll close my eyes
> To shut out those machine gun sounds that muffle all the cries
> Ever since they called me, my life ain't been the same
> An old rectangle picture in an oval picture frame.

Lead by John and Terry Talbot, **Mason Proffit** toured intensively and sometimes shared the bill with the Grateful Dead. After two more country rock albums for Warner in 1972 and 1973, **Mason Proffit** disbanded and The Talbot

Brothers turned to Christian music, recording several albums for Myhrr and Sparrow.

In 1999, Swedish acid rock band Spacious Mind covered *Walk On Down The Road* on their *The Mind Of A Brother* CD.

(Stephane Rebeschini)

Bonnie Jo Mason

TOP

Girls In The Garage, Vol. 4 includes a song called *Ringo, I Love You*, which was written by Phil Spector, Anders and Poncia and released on Spector's Annette subsidiary circa '64. According to the compilers, Sonny Bono worked for Phil Spector in the early 60's, and had Cher sing back-up on records whenever they needed an extra voice. Sonny really wanted to record Cher as a solo, but either Spector didn't like Cher, or didn't think she was talented enough for a solo disc. As a joke, Spector gave this song to Sonny for Cher to record, the joke being that Cher's voice was so low, people would think it was a guy singing about being in love with Ringo. So Sonny recorded Cher singing *I Love You Ringo* under the name **Bonnie Jo Mason**. It wasn't a hit, but it was the beginning of Cher's singing career.

(Merrmayd)

Mass

TOP

45:

1. Raining Sorrow/Without You (Roulette R-7040) 1969

Late sixties downer rock-pop with liberal doses of fuzz and wah-wah - the flip is brighter with some solid solos. Whether this is the same outfit as the Chicago group who put out one 45, also in 1969, *I'll Meet You In My Dreams/Hear Me Out* (Neil 001), is unconfirmed.

(Max Waller)

Masters of Deceit

TOP

Personnel:

- TOM HENSLEY keyb'ds, vcls A
- STEVE BLUM gtr A
- GARY CAMPBELL bs A
- STAN GAGE drms A

ALBUM:

1. (A) HENSLEY'S ELECTRIC JAZZ BAND AND SYNTHETIC SYMPHONETTE (Vanguard 6522) 1969

The album has been described to me as acid psychedelia with a jazzy haze, featuring some fine guitar work.



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The Masters of Stonehouse *to* MC5

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Masters of Stonehouse
- Mastin and Brewer
- The Matadors
- Donnie Matchett
- Matrix
- The Mauds
- Bugsy Maugh
- The Mauve
- Maximillian
- Maxx
- Judy Mayhan
- Maypole
- May Street Tops
- The Maze
- Cash McCall
- The McCoys
- MC5

The Masters of Stonehouse

TOP

45:

1. If You Treat Me Bad Again/Please (Discotheque 002) 196?

A completely unknown Michigan band. The 'A' side is a good folk-protest song, quite Dylanesque. You'll also find it on *Highs In The Mid-Sixties, Vol. 6: Michigan, Part Two*.

Mastin and Brewer

TOP

Personnel:

MIKE BREWER	gtr, vcls	A
JIM FIELDER	bs	A
TOM MASTIN	gtr, vcls	A
BILLY MUNDI	drms	A

45:

1	Need You/Rainbow	(Columbia 4-43977)	1966

In December 1965, after a few years playing together on the folk-circuit, **Mastin and Brewer** arrived in L.A.. Here they stayed with producer Barry Friedman and New Christy Minstrel, Randy Sparks, recording a three-song demo, comprising originals *Need You*, *Sideswiped* and *Bound To Fall*. The latter track was later covered by Stephen Stills's Manassas.

In early 1966, they formed a group with ex-Skip Battin Group drummer Billy Mundi and Tim Buckley sideman Jim Fielder. Rehearsing in the same house as Buffalo Springfield, they joined The Byrds and Buffalo Springfield on a tour of Southern California and also played at L.A.'s Whisky A Go Go and Ash Grove clubs.

In mid-1966 they changed name to the Elesian Senate and began work on an album. Mastin however, left during the sessions and the band subsequently fragmented. Mundi joined The Lamp of Childhood for a few months and then The Mothers of Invention, Fielder too joined The Mothers at the suggestion of Mundi, whilst Mastin moved to San Francisco to work in bars and later committed suicide.

Left without a band, Mike Brewer brought in his brother Keith to overdub his voice over Mastin's on the duo's lone single. The two brothers then began work on new material; Mike's *Truly Right*, written about Mastin was covered by The Nitty Gritty Dirt Band and the brothers' collaboration, *Love, Love* and Mike's *Truly Right* were later rerecorded by Brewer and Shipley on their debut album.

In the summer, Mike took up a songwriting post at Good Sam Music which ultimately led to the formation of Brewer and Shipley.

(Nick Warburton)

The Matadors

TOP

45:

1. You're A Better Man Than I / Bright Lights Big City (Feature 109) 1966

From Sheboygan Falls, Wisconsin. This is not the same group as the similarly named MADadors also on Feature.

(Mike Markesich / Max Waller)

Donnie Matchett

TOP

45:

1. Come On Baby/Runaway (Scotty GQP 945) 1966

From Butler, Pa. You'll also find *Come On Baby* on *Glimpses, Vol. 3*. (Max Waller)

Matrix

Personnel:

TOM BAIRD	A
DINO FEKARIS	A
NICK ZESSES	A

ALBUM:

1(A)	MATRIX	(Rare Earth RS 542 L)	1972

A rock trio on the same label as Xit, Magic and Sunday Funnies.

(Stephane Rebeschini)

The Mauds

Personnel:

- TIM CONIGLIO gtr, trumpet A
- ROBERT (FUZZY) FUSCALDO gtr A
- DENNY HORAN drms A
- JIMMY RODGERS vcls A
- BILL SUNTER bs A

ALBUM:

1. (A) THE MAUDS - HOLD ON (Mercury SR 61135) 1967

45s:

1. Hold On/C'mon And Move (Dunwich 160) 1967 -
2. Hold On/C'mon And Move (Mercury 72694) 1967 114
3. When Something Is Wrong/You Make Me Feel So Bad (Mercury 72720) 1967 -
4. He Will Break Your Heart/You Must Believe Me (Mercury 72760) 1967 -
5. Soul Drippin'/Forever Gone (Mercury 72832) 1968 95
6. Only Love Can Save You Now/Sgt. Sunshine (Mercury 72877) 1968 -
7. Satisfy My Hunger/Brother Chickee (Mercury 72919) 1969 -
8. Man Without A Dream/Forget It, I've Got It (RCA 47-0377) 1970 -

Quite a prolific Chicago-based rock quintet who did achieve minor commercial success with *Hold On* and *Soul Drippin'*. They have a recording of Dick Monda's *Drown In My Broken Dreams* from a session on 24th April 1968, on which they are assisted by the horns of Chicago (then known as The Chicago Transit Authority) included on Happy Tigers' *Early Chicago* compilation. More recently two previously unreleased cuts - *Searchin'* and *You Don't Know Like I Know* have appeared on Sundazed's CD compilation *Oh Yeah! The Best Of Dunwich Records*.

Bugsy Maugh

ALBUMS:

1	BUGSY	(Dot DLP 25917)	1968
2	INSIDE BUGSY	(Dot DLP 25945)	1969

Two albums recorded by the former bassist of the **Paul Butterfield Blues Band** and produced by Ray Ruff, in the same style as *In My Own Dream* from his previous group: folk soul with guitars and brass, and some interesting compositions.

In 1972 **Maugh** worked with Todd Rundgren on *Something/Anything*.

(Stephane Rebeschini)

The Maundy Quintet

Personnel incl:

DON FELDER	A
BERNIE LEADON	A

45:

1	2's Better Than 3 / I'm Not Alone	(Paris Tower PT-103)	Mar 1967

Trivia time of the rich and famous - this quintet were based in Gainesville, Florida and included two gents who'd both go onto global success in the '70s.

Don Henley moved on to a band called Flow (who put out a jazz-rock LP on the CTI label) before goin' to Califonia and joining Linda Ronstadt's band, where he was reunited with Leadon and encountered other members of her band with whom he'd form The Eagles. Bernie Leadon had already been around in various outfits like the Scotsville Squirrel Barkers before his tenure in **The Maundy Quintet**. Leadon's route to the Eagles was less direct - via Hearts and Flowers, Dillard and Clark, The Corvettes, Linda Ronstadt's band and The Flying Burrito Brothers.

The Byrds-inspired *2's Better Than 3* can be heard on Psychedelic States: Florida Vol. 1 (CD).

(Max Waller/Jeff Lemlich)

The Mauve

45:

1. You've Got Me Cryin/In The Revelation (Cori 31006) 196?

You'll also find *You've Got Me Cryin* on *The New England Teen Scene* compilation. From the Framingham area of Massachusetts, this outfit was previously known as The Boss-Todes, whose *Sally The Pollywog* is featured on *The Cicadelic Sixties, Vol. 2*.

Maximillian



Personnel:

MAXIMILLIAN (BUDDY BOWZER)	ld vcls	A
MO JACK MAXIMILLIAN	gtr	A
MOBY MAXIMILLIAN	bs	A

ALBUM:

1	MAXIMILLIAN	(ABC ABCS 696)	1969

From New York, produced and arranged by Teddy Vann, this is an album which gets a mixed response from collectors. Some like it, claiming that it's Hendrix inspired psyche soul rock here, on tracks like *Rat Race* or *Kickin' 9 to 5*, deserve to be heard. Others hate it, citing awful vocals and weak material.

Featuring a trio plus anonymous drums and occasional organ and violin, the album came housed in a gatefold sleeve with pictures of the trio being crucified on flower crosses and various religious symbols. The liner notes explained that "Golgotha music was one of the few surviving vestiges of truth. Its prophets of love and truth such as BB King, Bob Dylan, Donovan, Aretha Franklin, Arlo Guthrie and Joan Baez sang the psalms of time. The crucifixion of the social heroes of the day, Martin Luther King, John and Robert Kennedy, has made even bigger demands on the importance and value of music, thus creating new prophets of love and truth".

It is rare and therefore sought-after by some collectors, though others advise to avoid it at all costs.

(Clark Faville/Stephane Rebeschini)

Maxx

45s:

1. 200 Years/Castles (Signal 1043) 1969
2. 200 Years/Castles (Mainstream 714) 1969

More obscurios from Michigan who recorded a superb slice of psychedelia with lots of fuzz guitar and sound effects entitled *200 Years*. You can check it out on *Relics, Vol. 2*.

(Max Waller)

Judy Mayhan

ALBUM:
(Selective)
1 MOMENTS (Atco SD33-319) 1970

Judy Mayhan began her career in the early '60s as a traditional folk singer playing dulcimer. After several albums which are out of scope of this book, she signed to Atco and turned electric. Her *Moments* album is mainly notable for *Walk Right In* with Mike Pinera (Iron Butterfly, Ramatam) on guitar, and three former members of The Factory: Lowell George on guitar and flute, Ritchie Hayward on drums and Warren Klein on sitar, plus Williama Charlton on bass and Aumashananda on aum drum. All the other tracks were recorded in Muscle Shoals with Duane Allman and Eddie Hinton but are not as interesting.

(Stephane Rebeschini)

Maypole

TOP

Personnel incl:
PAUL WELSH? A
ALBUM:
1(-) MAYPOLE (Colossus CS-1 007) 1970

45:
1 Show Me The Way/Johnny (Colossus CS 131) 1970

This anonymous outfit's album, which has been likened to outfits like The Ill Wind and Neighborhood Childr'n, is now a minor collectable. In fact it's far heavier than either of these two and doesn't feature female lead vocals either. It does however merge psyche and heavy rock, with some excellent Hendrix inspired lead guitar work on *Johnny* and *Glance At The Past*. All their material was original and it was produced by Pat Perticone at New York's A&R studios.

The long liner notes, written by Paul Welsh, state that their name came from the Maypole erected by the people of Merrymount in New England in the 17th Century to break most of the Puritan laws, stating that "Maypole intends to combine the techniques of literature in lyrics and structure with the feeling generated by our music to communicate the "real" to an unlimited audience".

(Vernon Joynson/Stephane Rebeschini)

May Street Tops

TOP

ALBUM:
1 SOLD OUT (Private Pressing) 1974 R1

From North Carolina, an hard rock quintet with two guitars, two drummers and a bass. Only 300 copies were pressed.

(Stephane Rebeschini)

The Maze



Personnel:

- J. JENSEN A
- W. GARDNER A
- R. EITTREIM A
- C. BOYD A

ALBUM:

1. (A) ARMAGEDDON (MTA MTS 5012) 1969

NB: (1) repressed in 1989 and reissued by Sundazed (SC 6060) 1995 on CD and contains six previously unreleased tracks - a combination of out-takes from the album and earlier folk-rock offerings from 1967.

From Fairfield, California, this band were previously known as Stone Henge, who in turn had evolved out of The Donnybrookes. Their album was produced by Larry Goldberg and Leo (De Gar) Kulka who operated out of Golden State Studios in San Francisco. The album starts out with the melodramatic *Armageddon* which comprises most of side one, the rest is taken up with the more melodic and laid back *I'm So Sad*. The second side begins with the rather lightweight goodtime *Happiness*, but *Whispering Shadows* opens with some great discordant guitar work which gives away to some good group harmonies and *Kissy Face* also features some great vocals, *Dejected Soul*, with its sleepy vocals and fine fuzz guitar work, is among the album's finer moments. The final track, *As For Now*, seems to return to the more melodic, laid back style of *I'm So Sad*. An album well worth tracking down. The Sundazed CD bonus cuts include two unreleased efforts from 1967 as by Stone Henge.

You can also find *Whispering Shadows* on *Psychedelic Crown Jewels Vol. 1* (CD) and both *Kissy Face* and *Dejected Soul* appear on Crystalize Your Mind.

(Vernon Joynson / Max Waller)

Cash McCall

ALBUM:

1	OMEGA MAN	(Paula LPS-2220)	1970

An interesting, but overlooked, album of psych blues with fuzz guitar on tracks like *Blues 99*, *Junkie For Your Love*, *Hard Attack*, *Mojo Woman* and the title track. The album also contains a couple of lighter soul/funk tunes, notaly a cover of Timmy Thomas' *Why Can't We Live Together*.

(Stephane Rebeschini)

The McCoys

Personnel:

RONNIE BRANDON	keyb'ds	A
DENNIS KELLY	bs	A
RANDY ZEHRINGER	drms	A B
RICK ZEHRINGER	gtr, vcls	A B
RANDY JOHOBBS	bs	B
BOBBY PETERSON	keyb'ds	B

ALBUMS:

1(A)	HANG ON SLOOPY	(Bang 212)	1965 44
2(A)	YOU MAKE ME FEEL SO GOOD	(Bang 213)	1966 -
3(A)	INFINITE MCCOYS	(Mercury SR-61163)	1968
4(A)	HUMAN BALL	(Mercury SR-61207)	1969

45s:

1	Hang On Sloopy/I Can't Explain It	(Bang 506)	196? 1
2	Fever/Sorrow	(Bang 51 1)	196? 7
3	Up And Down/If You Tell A Lie	(Bang 516)	1966 46
4	Come On Let's Go/Little People	(Bang 522)	1966 22
5	(You Make Me Feel) So Good/Runaway	(Bang 527)	1966 53
6	Don't Worry Mother-Your Son's Heart Is Pure/Ko-Ko	(Bang 532)	1966 67
7	I Got To Go Back (And Watch That Little Girl Dance)/Dynamite	(Bang 538)	1966 69
8	Beat The Clock/Just Like You Do To Me	(Bang 543)	1967 92
9	I Wonder If She Remembers Me/Say Those Magic Words	(Bang 549)	1967 -
10	Jesse Brady/Ressurrection	(Mercury 72843)	1968 98
11	Daybreak/Epilogue	(Mercury 72897)	1968 -
12	Only Human/Love Don't Stop	(Mercury 72917)	1969
13	Don't Fight It/?	(Mercury 72967)	1969

NB: There are also four rare French EPs with picture sleeves on Barclay, Atlantic and Bang, including *Dansez Le Monkiss with The McCoys and The Strangeloves* (Atlantic 850 010) 1966. Their French label tried to promote their records to dance "Le Monkiss", one of the forgotten sixties dances!

The McCoys formed in 1962 while the Zehringer brothers, Dennis Kelly and Ronnie Brandon were all at high school in Union City, Indiana. They took their name from the Ventures 1960 rock instrumental 'B' side, The McCoy.

However, in those early days they were also known as Rick and The Raiders and The Rick Z Combo. One 45, *You Know That I Love You* was released under the last name. Early in 1965 Kelly and Brandon left to go to college and were replaced by Hobbs and Peterson.

In June 1965 they signed to New York's Bang Records, after opening for The Strangeloves at a gig in Dayton, Ohio. The label's owner was Bert Berns' and for their first recording they took one of his own songs, *Hang On Sloopy*, to No. 1 in the US, where it became a million seller and No. 5 in the UK. They followed this with a revival of Peggy Lee's 1958 hit *Fever* which made No. 7 in the U.S. and No. 44 in the U.K.. Their debut album *Hang On Sloopy* also made No. 44 in the U.S. Album Charts. Further minor hit singles followed in the US, although they enjoyed no further chart success in the UK.

The McCoys were essentially an R&B outfit but they did experiment with psychedelia a little, hence their main relevance here. Their first attempt at this *Don't Worry Mother, Your Son's Heart Is Pure* was disappointing in terms of sales and the band returned briefly to their previous R&B style. In 1968 in search ot more recording freedom they signed to Mercury Records and produced *Infinite McCoys* which was really their psychedelic album and the prime reason for their inclusion in this book. Their 45 *Jesse Brady* briefly entered the U.S. Charts at No. 98 but their next LP, *Human Ball* failed to chart.

In 1969 they became a regular attraction at Steve Paul's Scene Club in New York, Steve Paul became their manager and linked them with albino guitarist Johnny Winter who he also managed. By now Bobby Peterson had left the group, Rick Zehringer had changed his surname to Derringer and produced the LP *Johnny Winter And ...* on which the remaining **McCoys** were the backing group. It made No. 154 in the U.S. and No. 29 in the U.K.. This was effectively **The McCoys**'s last venture.

Anyone interested in investigating their work might like to check out some of the compilations of their work: One Way have issued a CD titled *The Psychedelic Years* (30642). *Hang On Sloopy* is a 22-track CD (with rarities) on Rock Artifacts in 1995. There's also a 'Best Of' CD compilation of their material, *Hang On Sloopy: The Best Of The McCoys* (Columbia Legacy CK 480951 2) 1995.

Their compilation appearances to date have been:- *Don't Worry Mother* on *Mindrocker, Vol. 3*, *Fever* and *Sorrow* on *Roots Of S. O. B., Vol. 2* and *Hang On Sloopy* on the *Battle Of The Bands* (CD) and *Frat Rock! The Greatest Rock N Roll Party Tunes Of All Time*.

(Vernon Joynson/Stephane Rebeschini)

MC5



Personnel:

- ROB TYNER vcls, hrmnca A
- WAYNE KRAMER gtr A
- FRED 'SONIC' SMITH gtr A
- MICHAEL DAVIS bs A
- DENNIS THOMPSON drms A
- (PETE KELLY keyb'ds) on 2

ALBUMS:

1. (A) KICK OUT THE JAMS (Elektra 74042) 1969 30

2. (A) BACK IN THE USA (Atlantic 8247) 1970 137
3. (A) HIGH TIME (Atlantic 8285) 1971
4. () BABES IN ARMS (ROIR 122) 198?
5. () POWER TRIP (Alive 005) 1995
6. () ICE PICK SLIM/MAD LIKE ELDRIDGE CLEAVER (Alive 008) 19??
7. () THE AMERICAN RUSE (Total Energy NER 3001) 1995
8. () LOOKING AT YOU (Total Energy NER 3005) 19??
9. () TEENAGE LUST (Total Energy NER 3008) 19??
10. () LIVE 1969/70 (Fan Club NRCD 4001) 19??
11. () PHUN CITY (1996)

NB. (1-3) have been reissued on vinyl and CD. (4) first released on tape only and now available on CD, it contains alternate versions, their earliest 45s and an uncensored version of Kick Out The Jams. (5) is a 10" (also on CD) with unreleased live and studio recordings. 10" has 3 bonus tracks. (6) consists of a 10" (also on CD) with more than 30 minutes of unreleased material. (7) 10" (also on CD) with pre-production rehearsals for Back In The U.S.A. (8) 10" (also on CD) mini album with six tracks. (9) recorded live New Years Day 1970, it contains the complete show and is available on vinyl and CD. (11) consists of eight previously unreleased live tracks, recorded in the U.K. in 1970. Other recent releases include *Vintage Years*, a collection of singles tracks available on CD and vinyl; *Live '69 and '70* on CD and vinyl; and *Kick Copenhagen*, on vinyl only, a live 1972 limited edition European release.

45s:

1. I Can Only Give You Everything/One Of The Guys (AMG AMG 1001) 1966
2. Looking At You/Borderline (A2 333) 1968 -
3. Kick Out The Jams/Motor City Is Burning (Elektra 45648) 1969 82
4. I Can Only Give You Everything/I Just Don't Know (AMG AMG 1001) 1969
5. Tonight/Looking At You (Atlantic 2678) 1969
6. Shakin' Street/The American Ruse (Atlantic 2724) 1970

The **MC5** met in school, forming back in 1964 in Detroit and by 1966 they were local favourites. Just 500 copies were pressed for their first 45, a driving version of Them's *I Can Only Give You Everything* which was backed by a group original, *I Just Don't Know*. The following year they formed an association with John Sinclair, a Detroit dee-jay, who soon became their manager and agent and was very influential indeed in setting the agenda for the rest of their career. A second 45 was recorded in January 1968 and came out on A2 Records in a picture-collage sleeve. Like their first effort this is now extremely rare, although it was bootlegged by Skydog in 1977 with the 'A' side misspelt *Bordeline* and catalogue numbers on the sleeve and cover which didn't correspond. The original sold out quickly and they were signed by Elektra in mid-1968. The resultant album *Kick Out The Jams* was probably one of the most significant high energy rock albums of all time and was also notable for the band's revolutionary political stance, which had been tailored under Sinclair's influence. Tracks like Ramblin' Rose, *Come Together, I Want You* and *Borderline* represented the loudest, most powerful music of their day. Original U.S. pressings contained an uncensored version of *Kick Out The Jams* containing the line *Kick Out The Jams, motherfuckers!*, which was later amended to *Kick Out The Jams, brothers and sisters!* The title track was issued as a 45 in the U.S. and the U.K. and a follow-up *Ramblin' Rose/Borderline* was only released in the UK, where their album was better received. Outside Michigan much reaction in America was unfavourable. The situation worsened when Hudson's, an Ann Arbor store refused to stock the albums on the grounds it was obscene. In response the band took out an advert in the 'Ann Arbor Argus' which ran.. 'kick in the door if the store won't sell you the (MC5) album ... fuck Hudsons!' and included the Elektra logo on the bottom right hand corner. This resulted in the store withdrawing all the label's product and the band finding themselves without a contract with immediate effect. However, they were quickly snapped up by Atlantic. Meanwhile AMG had repackaged the group's first single but replaced *One Of The Guys* with *I Just Don't Know*.

Their first effort for Atlantic, *Back In The USA* was another classic, but its sound was cleaner, less frantic and more controlled than their work hitherto. With their manager jailed on a cannabis charge the group were now coaxed away from their left wing political stance with *The Human Beihg Lawnmower* being the only acknowledgement of this on the new album. The album was well received by the critics and contained a number of tine hard rock tracks Iike *Tutti-Frutti, Looking At You, Call Me An Animal, The American Ruse* and *Shakin' Street*. Its sales, though, were relatively disappointing. So the follow-up *High Time* was an attempted compromise between the wild compromising style of *Kick Out The Jams* and the more controlled sound of *Back ln The USA*. As such it failed, although some individual songs like *Poison* and *Over and Over* stood out. It did not sell well and the band planned to move to Europe. They embarked on a European tour and played some successful dates. They recorded a couple more tracks which appeared on a Soundtrack album called *Gold*, only released on Mother Records in the U.K. in 1972 (Mother MO 4001). The album is now very rare but mostly comprised of naff material. During and after the European tour the band disintegrated marking the end of an all-too-short career.

Wayne Kramer later formed a group with Mitch Ryder (of Detroit Wheels fame) called Kramer's Kreemers, which also used the **MC5** name. This ended when the band's guitarist was busted and imprisoned for five years. Later Kramer projects included Wayne Kramer's Gang War (1980) and Air Raid (1982). He also played on The Deviants live LP *Human Garbage* recorded at a one-off reunion gig in 1984. The album included some songs, including *Rambin' Rose*, that Kramer had written in his days with the **MC5**. Since then he has played with U.S. bands Das Damen and G.G. Allin.

After the **MC5** split, Thompson, Smith and Davis formed Ascension, which didn't make it on to vinyl. Later Thompson worked for New Order, Motor City Bad Boys and in 1981 he was involved with Ron Asheton (once guitarist with The Stooges) and three members of Radio Birdman in an outfit called New Race.

Fred Smith and Michael Davis were both involved in the Scott Morgan Group, which later became Sonic's Rendezvous Band, although by then Davis had left to join Destroy All Monsters. Fred 'Sonic' Smith sadly died of a heart attack on November 4th 1994, although Sonic's Rendezvous have subsequently had a posthumous CD entitled *Sweet Nothing* (Mack Aborn Rhythmic Arts) 199?. There is also a website devoted to Sonic's Rendezvous: http://www.sonicsrendezvous.com.

MC5 material continues to appear on the market. 1983 saw the release of a ROIR cassette *Babes In The Woods* which includes the five pre-Elektra tracks, the uncensored version of *Kick Out The Jams*, four tracks from *Back In The USA*, five from *High Time* and a previously unreleased cut. *Gold*, from the film soundtrack. This cassette was reissued on LP and CD in 1990 in France by Danceteria Records.

Compilation coverage so far includes: *Looking At You, I Can Only Give You Everything, One Of The Guys, Borderline* and *I Just Don't Know* on *Michigan Nuggets*. The uncensored version of *Kick Out The Jams* on *Michigan Rocks Vol. 1*. *Come Together, Starship* and *Ramblin' Rose* (both from their first LP), the 45 version of *Kick Out The Jams*, and *Motor City Is Burning* also appear on *Electrock The Sixties*. Finally, *I Just Don't Know* and *Looking At You* appears on *Turds On A Bum Ride, Vol's 1 & 2* (CD).

MC5 have certainly never been identified with psychedelia. Their revelance here is as part of the garage band phenomena in their early days and, of course, their recordings, especially the first LP, were enormously influential on the punk rock revival which started in Britain in the late seventies.



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Hugh McCracken and The Funatics *to* Members

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Hugh McCracken and The Funatics
- McDonald and Sherby
- Barry McGuire
- Scotty McKay
- McKendree Spring
- Scott McKenzie
- Billy McKnight and The Plus 4
- Me and Them Guys
- Me and The Rest
- The Measles
- Mechanical Switch
- Mecki Mark Men
- The Medallions
- The Meditations
- Melanie
- Melton, Levy and The Dey Brothers
- Barry Melton
- David and Tina Meltzer
- Members

Hugh McCracken and The Funatics

TOP

45s:

1. You Blow My Mind/Buzz In My Head (Congress CG-257) 1965
2. Runnin' Runnin'/What I Gotta Do To Satisfy You (Congress CG-261) 1966

Early effort from Connecticut by the ubiquitous **Hugh McCracken**. You'll find him turning up on many New England discs such as the Boston Hitesmen 45 and the Powers Of Blue *Flip Out* album before he became an in-demand session musician. Despite its titles the first 45 is not garage/psych but brash folk-beat with brass. (Max Waller)

McDonald and Sherby

TOP

ALBUM:

1	CATHARSIS	(Omniscient Records 1426S)	197?

NB: (1) reissued by Rockadelic.

A duo whose only album has been reissued by Rockadelic.

(Stephane Rebeschini)

Barry McGuire

TOP

ALBUMS:
(up to 1971)

1	EVE OF DESTRUCTION	(Dunhill 50003)	1966 37
2	THIS PRECIOUS TIME	(Dunhill 50005)	1966
3	WORLD'S LAST PRIVATE CITIZEN	(Dunhill 50033)	1968
4	BARRY McGUIRE AND THE DOCTOR	(Ode 77004)	1971

NB: There's also an 18 track CD compilation on One Way, *Anthology* (22094).

45s:

1	Eve Of Destruction/What Exactly's The Marrer With You	(Dunhill 4009)	1955 1
2	Child Of OurTimes/Upon A Painted Ocean	(Dunhill 4014)	1965 72/117
3	Don't You Wonder Where It's At/This Precious Time	(Dunhill 4019)	1965
4	Cloudy Summer Afternoon (Raindrops)/I'd Have To Be Outta My Mind	(Dunhill 4028)	1966 62
5	There's Nothing Else On My Mind/ Why Not Stop And Dig It	(Dunhill 4048)	1966 -
6	Masters Of War/Stop And Dig It Now While You Can	(Dunhill 4098)	1967
7	Inner Manipulations/Lollipop Train	(Dunhill 4116)	1968
8	Grasshopper Song/Top O'The Hill	(Dunhill 4124)	1968
9	Old Far/ South Of The Border	(Ode 66010)	1970

NB: There's also two French EPs with picture sleeves: *Eve Of Destruction / Try To Remember Sloop John B. / Why Not Stop And Dig It While You Can* (RCA 86900M) 1966 and *Don't You Wonder Where It's At/This Precious Time/Child Of Our Time/Won A Painted Ocean* (RCA 86904M) 1966.

Barry McGuire was born on 15th October 1937 in Oklahoma and first came to attention as the gruff lead vocalist with the New Christy Minstrels, who enjoyed some success in the early 1960s. Before going solo he released an album with another ex-new Christy Minstrels member, Barry Kane, *Here And Now* (Horizon 1608) circa 1964/65 as Barry and Barry. The bassist on this is Jimmy Bond who played on Tim Buckley's *Goodbye And Hello* album.

He met Lou Adler and P.F. Sloan at the Byrds' opening gig at Giro's in LA and in Autumn 1965 he recorded P.F. Sloan's *Eve Of Destruction*, which is rightly remembered as one of the protest songs of all time, rising to No. 1 in the U.S. and No. 3 in the UK. Its lyrics were chillingly pertinent in the days of the Cold War. This arguably was his finest moment, although his albums are worth investigation, especially *Barry McGuire And The Doctor*. Thereafter he discovered Christianity and proceeded to record several religious albums mostly on the Myrrh label. **McGuire**

also appeared in the seventies film 'The President's Analyst', which included him singing lead vocals on Clear Light's *She's Ready To Be Free*, which was originally the flip to *Black Roses*.

Compilation coverage has included: *Eve Of Destruction* on *Nuggets, Vol. 10*; *Eve Of Destruction, Child Of Our Times* and *Let Me Be* on *Dunhill Folk Rock, Vol. 1*; and *This Precious Time* and a version of *California Dreamin'* with **McGuire** on lead vocals on *Penny Arcade: Dunhill Folk Rock, Vol. 2*.

(Vernon Joynson / Max Waller / Stephane Rebeschini)

Scotty McKay

TOP

45s incl:

1. The Train Kept A Rollin'/The Theme From The Black Dog (Falcon 101) 1968
2. Batman/All Around The World (Claridge 309) 1966
3. Waikiki Beach/I'm Gonna Love You (HBR 495) 1967
4. Truely True/Salty Waterman (Atco Pompeii 66692) 196?
5. High On Life/If You Really Want Me To I'll Go (Charay 1001) 1970
6. High On Life/If You Really Want Me To I'll Go (UNI 55205) 1970

NB: (1) 'A' side credited to The Scotty McKay Quintet, 'B' side credited to Scotty McKay's Bolero Band.

This Dallas-based artist's real name was Max Lipscomb and back in 1958 he had briefly been a member of Gene Vincent's Blue Caps. He released numerous 45s throughout the 1960s and also sang vocals on The Gator Shades Blues Band 45, a Kenny And The Kasuals-related venture.

His most relevant release to this archive was his storming rendition of *The Train Kept A Rollin'*. This *was* strongly rumoured to have featured Jimmy Page on lead guitar, although it was actually Exotics guitarist Blair Smith, who was responsible for the blistering fretwork. Nevertheless, the track has subsequently been heavily compiled including: *Mindrocker, Vol. 4*, *Acid Visions*, *Acid Visions - The Complete Collection Vol. 1* (3CD), and *James Patrick Page: Session Man Vol. 2*.

The compilers of *Acid Visions* also suggest that **Scotty McKay** came from Fort Worth rather than from Dallas.

(Max Waller / Vernon Joynson)

McKendree Spring

TOP

ALBUMS:
(up to 1973)

1	McKENDREE SPRING	(Decca DL 7-5104)	1969
2	SECOND THOUGHTS	(Decca DL 7-5230)	1970
3	THREE	(Decca DL 7-5332)	1972
4	TRACKS	(Decca DL 7-5385)	1972
5	SPRING SUITE	(MCA 370)	1973

One of the first american examples of progressive rock with the prominent electric violin of Michael Dreyfuss, plus moog and guitars. Lead by Fran McKendree, the group also had some country influences. As many other prog groups, you'll either like or hate their records.

(Stephane Rebeschini)

Scott McKenzie

TOP

Personnel incl:

MAX BENNETT	bs	B
COLIN CAMERON	bs	B
RY COODER	slide gtr	B
CRAIG DOERGE	harpsichord, piano, organ	B
CHUCK DOMANICO	bs	B
MAC ELSENSOHN	drms	B
WALTER FOUTZ	organ	B
BUNK GARDNER	horns	B
BARRY McGUIRE	vcl harmonies	B
SCOTT McKENZIE	vcls	A B
RUSTY YOUNG	pedal steel	B

ALBUMS:

1. (A) VOICE OF SCOTT MCKENZIE (Ode 44002) 1967 127
2. (B) STAINED GLASS MORNING (Ode 77007) 1970 -

45s:

1. No, No, No, No, No/I Want To Be Alone (Epic 101 24) 1967 -
2. San Francisco (Be Sure To Wear Some Flowers In Your Hair)/What's The Difference (Ode 103) 1967 4
3. Look In Your Eyes/All I Want Is You (Capitol 5961) 1967 111
4. Like An Old Time Movie/What's The Difference, Chapter 11 (Ode 105) 1967 24
5. Holy Man/What's The Difference, Chapter Ill (Ode 107) 1967 126
6. Going Home Again/Take A Moment (Ode 66012) 1970 -

NB: (1) credited to Scoff McKenzie's Musicians.

Born on 1st October 1944 in Arlington, Virginia, **Scott McKenzie** first came to public attention as a member of The Journeymen, which also included John Phillips. When Phillips relocated to California to start The Mamas and Papas, **McKenzie** remained in New York where he recorded a few ballads for Capitol. Later in 1967 he did relocate to LA to join the booming folk-rock movement. Indeed John Phillips produced his tirst 45 for Epic. However, it is for the next 45, *San Francisco (Be Sure To Wear Some Flowers In Your Hair)*, which John Phillips wrote, that **McKenzie** is best remembered. Arguably *the* hippie anthem, it became an international hit in 1967 when it appeared on Lou Adler's new Ode Records and inspired thousands of youngsters to head for San Francisco.

McKenzie was very closely associated with the flower power philosophy and, save for one disappointing country-rock album in 1970 which also spawned a 45, did not record when the Summer Of Love ended. *San*

Francisco (Be Sure To Wear Some Flowers In Your Hair) can also be heard on *Nuggets, Vol. 10*.

In the late sixties he worked hard to make young people aware of the dangers of drug taking and he is also a member of the reformed Mamas and Papas.

Billy McKnight and The Plus 4

45:

1. You're Doin' Me Wrong/Time Wasted (Custom 127) 1966

A punk outfit from Tyler, Texas. The 'A' side of their sole stab for stardom was a sneering punker, the flip was much slower.

Me and Them Guys

Personnel:

- MARTY BAKER organ
- ROD KERSEY drms
- STEVE MICHAEL gtr
- STEVE PRITCHARD gtr
- CRAIG TERRY bs

45:

1. I Loved Her So/Somethin' Else (Gre-Tle 101) 1966

This mid-sixties high school outfit formed in Greencastle, Indiana and soon became a live attraction at nearby Perdue and Depaux universities. They travelled to Indianapolis to record their 45. The 'A' side, which has a nice organ backing with spoken vocals, has resurfaced on *Back From The Grave, Vol. 3*. The flip was a Kinks-influenced instrumental.

Me and The Rest

45:

1. Mark Time/Dark Clouds (Brass City 2027) 196?

You'll also find *Mark Time* on *Vile Vinyl, Vol. 2*. The band came from Waterbury, Connecticut.

The Measles

Personnel incl:

- BUDDY BENNETT drms A B C
- BOBBY SEPULVEDA lead singer, bs A
- LARRY LEWIS rhythm gtr A
- JOE WALSH ld gtr A
- JOE VITALE B
- BOB WEBB gtr C
- DAVE ANDRESS keyb'ds C
- JEFF CURREY bs C
- MARY STEPKA vcls C
- MARK FRAZIER drms C

NB: 'A' Original line-up; 'B' Later personnel incl.; 'C' 1970s Lacewing line-up.

This seminal Ohio outfit was formed by Kent State University students. The original lineup 'A' above recorded several songs, but only three have subsequently been released: One unfinished track was issued under the title of *Maybe* as the flip to the Ohio Express' hit 45 *Beg Borrow Or Steal* and the remaining two (*And It's True* and *I Think Of You*) were released on the Ohio Express LP on Cameo! When Larry and Bobby were drafted, the band broke up circa mid-67 so Bobby Sepulveda first learned about their release when he heard the Ohio Express LP playing in his army barracks!

Joe Walsh briefly played in a couple other local bands. Amazingly, **The Measles** were not the most popular band in Kent, with The Counterpoints and the Turnkeys getting bigger followings. Joe was a very short-lived member of the Turnkeys, before hitting the road to success with the James Gang. Joe Vitale was also with The Echos and Chylds before teaming up with Joe Walsh again. After many personnel changes **The Measles** became Lacewing but later reverted to **The Measles** again. Buddy Bennett is the only member who stayed with the band.

(George Gell/Max Waller)

Mechanical Switch

Personnel:

- ALAN MEEK ld gtr, vcls
- BART BACA vcls, tamb
- LEROY SHELTON bs, rhythm gtr
- MARK WENGLAR rhythm gtr, keyb'ds
- BEN DUSEK drms

45:

1. Everything Is Red/Spongeman (PS) (Bag One Way 906) 1968

Thought to have originated from St. Louis, Missouri they were later based in Houston, Texas. Their sole vinyl output was an excellent psychedelic punk 45. Both sides can be heard on *Texas Psychedelia From The Sixties* and *Human Expression And Other Psychedelic Groups: Your Mind Works In Reverse*. *Spongeman*, in particular, is very catchy with immediate appeal.

For the full band low-down check the Collectables' *Human Expression And Other Psychedelic Groups: Your Mind Works In Reverse* sleeve-notes.

Spongeman was covered in the eighties by U.S. psych power trio **Wig Tortüre** on their *Just Say Flow* album.

(Max Waller)

Mecki Mark Men

TOP

Personnel:

- MECKI BODE MARK keyb'ds, vcls A B
- BJORN FREDHOLM drms A
- THOMAS GARTZ sitar, drms A
- HANS NORDSTROM fite, sax A
- CLASS VANBERG gtr A
- PELLE EKMAN B
- KENNY HAKANSSON B
- BELLA FEHRLIN B

ALBUMS:

1. (A) MECKI MARK BAND (Limelight 86054) 1968
2. (B) RUNNING IN THE SUMMERNIGHT (Limelight 86068) 1969

45:

1. Love Feeling/Sweet Movin' (Limelight 3083) 1968

Originally from Sweden, these guys relocated to the USA and were pretty high on psychedelics when they recorded these two LPs. Leader Mecki Bodemark was a former art student, who had also worked with several pop groups and as a studio musician. The other musicians on the first album had their musical roots in jazz and this was reflected in the music which was mostly experimental, jazzy and with lots of experimental keyboards. The vocals are ineffective and much of the material on their first album is rather disjointed.

Their second effort was a slight improvement with the title cut undoubtedly its finest moment. Other tracks of some note were *The Life Cycle* and *Help Me Somebody*, but I can't recommend either of these albums with much enthusiasm.

The Medallions

45:

1. Leave Me Alone/She'll Break Your Heart (Warped 1001) 1967

From Oak Park, Illinois, but also associated with Wisconsin, you'll find their version of The Knaves' *Leave Me Alone* on *Highs In The Mid-Sixties, Vol. 15*.

The Meditations

45:

1	Transcendental Meditation / Beautiful Experience	(World Pacific 77876)	1967

A rare West Coast psych 45, both songs were written by Al Boniface.

(Stephane Rebeschini)

Melanie

ALBUMS:
(up to 1970)

1	BORN TO BE	(Buddah BDS 5024)	1969
2	MELANIE	(Buddah BDS 5041)	1969
3	LAY DOWN	(Buddah BDS 5060)	1970
4	LEFTOVER WINE	(Buddah BDS 5066)	1970

Melanie Safka was the perfect symbol of the flower-child folksinger of the Woodstock period, with her firm faith in good vibes and her long hair/long dress/bright smile look. *Candles In The Rain* can be found on the Woodstock movie and records and she was also at the Isle Of Wight festival in 1970. Typical of the hippie values, her records sound terribly naive now.

(Stephane Rebeschini)

Melton, Levy and The Dey Brothers

Personnel:

RICK DEY	vcls, bs	A
TONY DEY	vcls, drms	A
JOEY LEVY	vcls, keyb'ds	A
BARRY MELTON	vcls, gtr, trombone	A

(MIKE BLOOMFIELD	gtr, slide gtr	A)
(BRUCE BRYMER	drms	A)

ALBUM:

1(A)	MELTON, LEVY AND THE DEY BROTHERS	(CBS KC 31279)	1972

Barry Melton was the excellent guitarist of Country Joe and The Fish. Produced by Mike Bloomfield and Norman Dayron, this album is totally self-indulgent and shows the worst aspects of the west coast sound: weak vocals, loose compositions and non focused directions. Avoid!

(Stephane Rebeschini)

Barry Melton

TOP

ALBUMS:

(up to 1975)

1	BRIGHT SUN IS SHINING	(Vanguard VSD-6551)	1970
2	THE FISH	(United Artists UAS 29908)	1975

NB: (2) is a U.K. release.

When Country Joe and The Fish disintegrated, their guitarist, **Barry Melton**, went solo. His first album *Bright Sun Is Shining* is not recommended, the songs being poor. **Melton** then signed with CBS and formed Melton, Levy and The Dey Brothers, which again is best avoided. His first really interesting album is *The Fish*, recorded in Wales with members of Help Yourself and Man. After that, **Melton** kept on recording on various labels and in the '80s formed the Dinosaurs with other Bay Veterans:- Spencer Dryden (Jefferson Airplane), John Cipollina (Quicksilver), Merl Saunders (Jerry Garcia jamming friend) and Peter Albin (Big Brother).

Barry Melton still lives and perform in San Francisco. A recent CD *The Saloon Years* illustrates his work in the local clubs. Quite surprisingly, he is also known as a lawyer.

(Stephane Rebeschini)

David and Tina Meltzer



TOP

Personnel:

ED BOGAS	violin, viola, gtr, bs	A
IVAN CUNNINGHMA	flute	A
TOM HEIMBERG	viola	A
DON IRVING	gtr	A
SALLY KELL	cello	A
DAVID MELTZER	gtr, mandolin	A
TINA MELTZER	vcls	A
JIM MEYERS	snare drm	A
DON O'BRIEN	clarinet, sax	A

KREHE RITTER	french horns	A
NATHAN RUBIN	violin	A
EARL SAXATON	french horns	A

ALBUM:

1(A)	POET SONG	(Vanguard VSD 6519)	1969	(-)

Produced by Sam Charters, this album by features six poems by **David Meltzer** plus nine melancholic songs sung by Tina or David. Like the earlier predecesor, Serpent Power, it is worth investigating.

A second album, *Faces*, was released in 1984 on Folkways.

(Vernon Joynson/Stephane Rebeschini)

Members

TOP

Personnel incl:

JAY LEE ANGELO	A
JEFF NEIMAN	A

45s:

1	Wish I'd Never Met You / Jenny Jenny	(Label LR-45-101)	Dec 1965
2	Come On Everybody / I'll Get By Without You	(Label LR-45-102)	Apr 1966

A St.Petersburg, Florida band which included Jay Lee Angelo. Angelo was a co-founder of The Impacs who'd been on the Tampa scene since the start of the '60s and released at least two albums and ten 45s between 1961 and 1968. Their second 45 features a tame but faithful cover of the Eddie Cochran classic. The flip is an enchanting Neiman original, with an honours degree from the Searchers/Beau Brummels/Byrds academy of yearning jangle; check it out on Psychedelic States: Florida Vol. 1 (CD).

(Max Waller/Jeff Lemlich)



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Menerals *to* The Mesmerizing Eye

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Menerals
- Menn
- Mephistopheles
- The Merced Blues Band / Notes
- The Mercy Boys (aka The Mersey Boys)
- Merkin
- The Merlynn Tree
- Merrell and The Exiles
- Merrie Motor Company
- Bobby Merritt
- Merry Dragons
- Merry-Go-Round
- Neil Merryweather
- The Mersey Men
- The Merseylads
- Mersey Sounds
- The Mesmerizing Eye

Menerals

Based in Denton, Texas they recorded a demo at the WFAA-TV studio in 1966 of the Love song *My Flash On You*. It's been included on *Sixties Rebellion Vol. 8* (CD), *Psychedelic Microdots Vol. 2* and *Texas Flashbacks Vol. 1: Dallas* and is a *Hey Joe* styled guitar thrash. They were rumoured to have recorded for the Bismarck label but no vinyl has been discovered as yet.

Menn

Personnel:

DON BAGBY	A
JOHN BARNETT	A
MARVIN HALE	A
DON GRAY	A
FRED VANDERHEIDE	A

45s:

1	A One Way Deal / Ian Fleming Theme	(Two & Two 1)	1966
2	Things To Come/What Ever Happened To	(Mod 1013)	c1967

An unknown combo, probably from California, whose 45 on Mod is worthy of note. *Things To Come* kicks off chiming fuzz intro then goes into jangley '64/'65 Beau Brummels mode. Just when expectations are starting to shrink, comes a shout of 'hey' and glorious ravey fuzz break. Then back to the beat-pop again and a short snarling fuzz coda to end. Strange, a split personality - check it out on *Psychedelic Crown Jewels Vol. 2*.

What Ever is a sultry beat ballad and both are published by Wickwire, whose label issued 45s by San Bernadino's Emperors and Dave Myers and The Disciples. One further 45 featuring one side by the **Menn** and one by Sunday, may or may not be connected - *Happy Happy Birthday* / *You Cheated* (Sidewalk 922) 1967.

(Max Waller / Roger Maglio)

Mephistopheles

TOP

Personnel:

- DARYL BURCH drms A
- GORDON GRANT piano, organ
- SKIP MOSHER bs, flte A
- BOB SILLER gtr, vcls A
- STEVEN SIMONE gtr, vcls A
- FRED TACKETT gtr, piano, tpt, vcls A

ALBUM:

1. (A) IN FRUSTRATION I HEAR SINGING (Reprise 6355) 1969

45:

1. Cricket Song/Take A Jet (Reprise 832) 1969

This melodic soft rock album is good background listening but lacks anything to differentiate it from the 'also rans'. Many of the tracks, including the two which were selected for the 45, have quite an immediate appeal. Recorded at The Sound Factory, Hollywood and produced by Dave Hassinger it is pleasant but not essential.

Fred Tackett will become a renowned session musician and play with the second formation of Little Feat.

(Vernon Joynson / Stephane Rebeschini)

The Merced Blues Band / Notes

TOP

Personnel incl:

- GARY GRUBB (DUNCAN)

45s:

1. Midnight Sessions(Part 1)/(Part 2) (Tri-Phi 1011) 1962
2. Whole Lofts Nothin'/Fragile (Tri-Phi 1023) 1963
3. Notes Thompin'/Rufus, Jnr. (Galaxy 738) 1965
4. Mama Rufus/Bad Bad Whisky (Galaxy 744) 1965
5. Rufus/Your Tender Lips (Accent 1069) 196?

From the East Bay of San Francisco, this band made other 45s for Frantic and reputedly included Gary Grubb prior to his spell in The Brogues. You'll also find *Rufus Jnr.* on *Sound Of The 60's: San Francisco, Part 1*.

The Mercy Boys (aka The Mersey Boys)

TOP

Personnel:

- STEPHEN ALCOMBROCK ld gtr A
- JIM BRADY ld vcls A B
- FRED COOK keyb'ds A B
- STEVE GEDDIS drms A
- GARY PETERSON drms A B
- GARY SNYDER bs A
- TERRY CRAIG gtr B
- LARRY GADLER bs B

45s:

1. Mercy, Mercy/Lost and Found (Panorama 24) 1965
2. Long, Tall Shorty/This Girl (Panorama 45) 1966
3. Spoonful/Gimmie Gimmie (Merrilin 5300) 1967

From Everett, Washington, this band is notable for having two drummers. Prior to their formation, Gary Snyder had played with The Dynamics, and Stephen Alcombrock had been in Tom Thumb & The Casuals. They split in November '67, when Jim Brady joined The Sonics.

Their finest moment *Long, Tall Shorty* is captured on *Battle Of The Bands, Vol. 1* and *History Of Northwest Rock, Vol. 4*, whilst *The Garage Zone, Vol. 1* includes their cover of *Spoonful*. (Darryl F. Riffero/Max Waller)

Merkin



TOP

Personnel:

- KENT BALOG bs A B
- ROCKY BAUM gtr, vcls A B

- RALPH HEMINGWAY ld vcls A B
- DOUG HINKINS ld gtr A
- ALAN NEWALL drms A
- GARY BALOG drms B
- ROBERT BARNEY ld gtr B
- RICHARD LEAVITT keyb'ds B

ALBUM:

1. (B) MUSIC FROM MERKIN MANOR (Windi WLP 1005 AB) 1973 - [More Info]

NB: (1) pirated on vinyl (Merkin MERK 1001) 1994, and reissued officially on CD (Gear Fab GF-109) 1997, with three bonus tracks.

Only 200 copies of this album were pressed so it's now a rare collectable. There's some good guitar work on a few of the tracks, most notably *Walkin*, *Todaze*, *Watching Man* and *The Right One*, but much of material is light-weight. Worth a listen if you ever get the opportunity but don't fork out megabucks for a copy.

The band were formed in 1967 in the small town of Orem, Utah by Rocky Baum and Ralph Hemingway. By 1969, they'd recruited a full-line-up and began playing local gigs. In 1970, with new guitar, drums and the addition of keyboardist Richard Leavitt, they cut two demos, *Maybe Someday* and *Cry On My Shoulder* at a Brigham Young University. Both of these have now resurfaced on the Gear Fab CD, and are arguably better than the later album cuts.

The following year the band sent out a number of live tapes, in the hope of getting a deal, and sure-enough found themselves recording the album at an LA studio, although they were only given four days to complete the task! After a short tour of Colorado, the album was finally released in February 1973, but a dispute over the song-writing credits caused Rocky Baum to be ousted, and by 1974 the band had gone their separate ways.

Today Al & Ralph are steelworkers, Robert plays in a band called Head First, Rocky is a chief organic chemist and Rod a business development manager.

The Merlynn Tree



Personnel:

- ANDY BROWN gtr A
- BILL JOSEPH ld gtr, vcls A
- WAYNE McMANNERS drms A

45:

1. Look In Your Mirror/How To Win Friends (Dixietone 6794) 1967

Formed in Austin, Texas, in 1966. In the Summer of 1967 they went to Austin Studios and recorded two songs which were released on the local polka/C&W Dixietone label. They changed their name to Troy in 1969 and released a single before calling it quits after graduating in 1971.

Both sides of their 45 have turned up on *Back From The Grave, Vol. 8*.

Merrell and The Exiles

Personnel:

JEFF COTTON	gtr, vcls	A
JOHN DAY	organ, vcls	A
BILL DODD	gtr, vcls	A
MERRELL FANKHAUSER	vcls, gtr	A
JOHN FRENCH	drms	A
JIM FURGUSON	bs	A
GREG HAMPTON	drms	A
DICK LEE	drms	A
DAN MARTIN	drms	A
JOHN OLIVER	bs	A
MARK THOMPSON	gtr, keyb'ds	A
LARRY WILLEY	bs, vcls	A

ALBUM:

1(A)	THE EARLY YEARS 1964-1967	(American Sound AS-1000)	1995

NB: (1) also issued as (Legend LM9006) 1995.

45s:

1	Please Be Mine / Too Many Heartbreaks	(Glenn Records)	1964
2	Don't Call On Me / Send Me Your Love	(Glenn Records)	1964
3	Can't We Get Along / That's All I Want From You	(Golden Crown)	1965

NB: (3) could be by another group. There could also be a third Glenn single.

Created by Merrell Fankhauser in 1964 after he arrived in Lancaster and the Antelope Valley area, **Merrell and The Exiles** are probably more interesting historically than for purely musical reasons. Born in Louisville, Kentucky on the 23rd of December, 1943, Fankhauser had previously lived on the California Coast, in Pismo Beach. There he began playing surf music, even winning the Arroyo Grande Battle of the Bands in March 1962 and being part of the Sentinals and the Impacts (one instrumental LP *Wipe-Out* (Del-Fi 1234) 1963).

In Lancaster Fankauser met Jeff Cotton, John French and Larry Willey and they became **Merrell and The Exiles**. Their first recordings took place in a small studio of Palmdale, California, at Glenn Recording Studios, which were owned and directed by Glenn MacArthur. All the songs were recorded live on 2 track tape. In April 1964, *Please Be Mine* was No. 9 in the local Palmdale station KUTY charts! In all, two or three singles were recorded for Glenn Records and pressed in very limited quantities.

More **Merrell and The Exiles** sessions took place in Hollywood in 1966 at the Gary Paxton Studio and in 1967 at the Gold Star Studio with a changing line-up. Some of their songs (*Too Many Heartbreaks*, *Suzy Cryin*) were in fact released on the Fapardokly album, another Fankhauser creation. The other songs however, had to wait until the '80s before they were released in various forms.

Bill Dodd also played with Fankhauser in Fapardokly and H.M.S. Bounty. John French and Jeff Cotton left to join Captain Beefheart's Magic Band, another group from the High Desert area, but in 1970 Cotton returned with Merrell to form MU (also with Larry Willey). Greg Hampton also later played with Denny King.

The retrospective, *Early Years* album consists largely of surf and garage rock tracks. Aside from the few 45 tracks, the majority were previously unreleased. *Don't Call On Me* is notable for featuring the first guitar solo ever recorded by then fledgling guitarist Jeff Cotton. *Yes I Love You*, another cut on this album was originally intended for inclusion on the legendary Fapardokly album but wasn't used in the end. This album is primarily of archival interest, however.

(Stephane Rebeschini / Vernon Joynson)

Merrie Motor Company

Personnel incl:

CINDY FITRO	A
PETE FULLENWIDER	A

45s:

1	Walkin' Down This Road To My Town/Dream Of You	(Scott 3050)	196?
2	Walkin' Down This Road To My Town/Dream Of You	(Decca 32320)	1967

An Michigan (Lansing) pop/psych group, with male/female vocals and a kind of "Wall Of Sound" production on the 'A' side, which was written by Al Shackman. (Al played guitar on some Pearls Before Swine albums). The flip, a Pete Fullenwider song, is slower, with a nice guitar. The 45 was a Scott Production, picked up by Decca.

(Stephane Rebeschini/Dick Rosemont)

Bobby Merritt

ALBUM:

1	OUT OF THE CROWD	(Musicor MS 31??)	1969 SC

A strange mix of drug folk (*I'm So High*, *Poppin' Pills*) and arranged pop, with some fuzz guitars and flute.

(Stephane Rebeschini)

Merry Dragons

45:

1. Let's Sail Away/Smokey/Universal Vagrant (ABC 10838) 1966

A Los Angeles-based studio project assembled by producer Denny Lambert. You'll also find *Universal Vagrant* on *Pebbles, Vol. 5*.

Merry-Go-Round



Personnel:

- GARY KATO ld gtr A
- BILL RINEHART bs,gtr A
- EMITT RHODES keyb'ds,bs A
- JOEL LARSON drms A

ALBUMS:

1. (A) YOU'RE A VERY LOVELY WOMAN-LIVE (A&M 4132) 1967 190
2. (A) BEST OF MERRY-GO-ROUND (Rhino RNLP 125) 1985

45s:

1. Live/Time Will Show The Wiser (A&M 834) 1966 63
2. We're In Love/Gonna Fight The War (A&M 857) 1967 -
3. You're A Very Lovely Woman/Gonna Fight The War (A&M 863) 1967 94
4. She Laughed Loud/Had To Run Around (A&M 886) 1967 -
5. She Laughed Loud/Come Ride, Come Ride (A&M B89) 1967
6. Gonna Leave You Alone/Listen, Listen (A&M 920) 1968
7. Listen, Listen/Missing You (A&M 920) 1968
8. Highway/'Till The Day After (A&M 957) 1968
9. You're A Very Lovely Woman/'Til The Day After (A&M 1254) 1971

This Los Angeles soft rock outfit contained some very talented musicians. Rhodes had played drums for The Palace Guard, an early to mid-sixties LA outfit, when he was just fifteen, Larson joined from The Turtles and Rinehart from the Gene Clarke Group. All three went on to either solo careers or, in Larson's case, session work.

Their albums was clearly influenced by British beat outfits like The Beatles and The Zombies but it did not suffer from this. *Time Will Show The Wiser*, in particular, was one of the lost pop masterpieces of the sixties with its backwards guitar intro, brilliant harmonies and catchy melody. Most of the later 45s weren't on the album but many are included on the Rhino compilation which is the most accessible source to their music.

Emit Rhodes continued into the seventies as a solo artist issuing four LPs and several 45s. If your bag is finely crafted pop then look no further.

Time Will Show The Wiser was also a keystone of Fairport convention's early repetoire, and you'll find a great version of the track on their eponymous debut album.

(Vernon Joynson / Joe Foster)

Neil Merryweather

Personnel:

DAVE BURT	gtr, vcls	A	B			
COFFI HALL	drms	A	B			
NEIL MERRYWEATHER (NEIL LILLEY)	vcls, gtr, bs	A	B	C	D	E
EDWARD ROTH	keyb'ds, flute	A	B			
BARRY GOLDBERG	keyb'ds		B			
ROBIN BOERS	drms			C		
JOHN RICHARDSON	gtr			C		
ED GEMONT	synth, mellotron				D	
TIM McGOVERN	drms				D	E
JIM TAYLOR	perc				D	
MICHAEL "JEEP" WILLIS	ld gtr				D	E
JAMIE HERNDON	keyb'ds, slide gtr					E
(STEVE MILLER	gtr		B)			
(CHARLIE MUSSELWHITE	hrmnca		B)			
(HOWARD ROBERTS	gtr		B)			

ALBUMS:

1(A)	MERRYWEATHER	(Capitol SKAO-220)	1968
2(B)	WORD OF MOUTH	(Capitol STBB 278)	1969
3(C)	NEIL MERRYWEATHER AND THE BOERS	(Kent KST 546)	1970 SC
4(D)	SPACE RANGERS	(Mercury SRM1-1007)	1974
5(E)	KRYPTONITE	(Mercury SRM1-1024)	1975

NB: (4) also released in the U.K. (Mercury 9100 008).

Neil Merryweather was a bassist, singer, producer and songwriter. Born in Toronto, Canada, he first recorded a 45, *I Don't Love You/I Can Tell* (Quality 1738) in 1965 with the Canadian garage band Just Us. The following year Just Us changed names to The Tripp and were a popular local attraction, but **Merryweather** left in the Summer 1967 to join Bruce Cockburn's group The Flying Circus. He stayed with this band until around March '68 when he put together the first **Merryweather** band with Dave Burt, Coffi Hall and Edward Roth (ex Just Us and The Tripp). Between 1968 and 1975, he created, produced and masterminded a large number of projects, often released on his label Family Productions and including: Ivar Avenue Reunion, Mama Lion, Vacuum Cleaner and Heavy Cruiser.

The five albums released under his own name are bluesy in nature, with the first ones being the best, notably *Neil Merryweather And The Boers* and *Word Of Mouth*. The former featured fellow Canadians Robin Boers (ex-Ugly Ducklings and GNU), John Richardson (ex-Lords of London and Nucleus) and J J Velker (keyboards) from 49th Parallel. The latter included guests Steve Miller, Howard Roberts and Charlie Musselwhite. Overall, however, the songs are repetitious and lack variety. His albums will probably only interest blues rock collectors and whilst they are not that easy to find, they are not expensive either.

The *Space Rangers* LP was recorded in Los Angeles and Burbank Ca. **Merryweather** also produced and directed the release, which contains covers of *Eight Miles High* and *Sunshine Superman*. Both this and the follow-up,

Kryptonite sounded very similar, with the latter being slightly more bluesy and a little more funky.

Neil Merryweather kept on recording throughout the late '70s and '80s, notably with the hard rock singer Lita Ford. In 1979 he played in Holland with Phoney & Hardcore and, in 1980, he teamed up again with Michael Willis to found Eyes (who released one album on RCA).

(Ron Bronholc / Brad May / Stephane Rebeschini / Nick Warburton / Linda)

The Mersey Men

Personnel incl:

- AL CATLOS ld gtr

45s:

1. I Can Tell/Miss Ann (Wildwoods 2001) 1965
2. Take A Heart/Hey Little One (Wildwoods 2002) 1965

This group was from Salem, Ohio. Their manager moved from Salem to Lawton, Oklahoma and got the group on an extended tour through Oklahoma and Texas. The two records, which are fine 45s in garage-beat style, were recorded in Robin Hood Brians' studio in Tyler, Texas.

In addition to the two records, lead guitarist Al Catlos played in an earlier band called The Renegades who recorded a good instrumental 45. The group also backed a Canton, Ohio singer named Glen Jester on a record (credited as Glen Jester and The Mersey Men).

Probably their best effort *I Can Tell* has also resurfaced on *Boulders, Vol. 11*.

(George Gell/Max Waller)

The Merseylads

45:

1. What'cha Gonna Do/Jonny No Love (MGM K 13481) 1966

A great garage-pop 45, produced by Tom Wilson and written by Kooper/Levine. The band featured Dave Heenan, a U.K. ex-pat from Newcastle, who'd later form The Dave Heenan Set.

Mersey Sounds

45s:

1	Get On Your Honda And Ride / Honda Holiday	(Montel-Michelle 966)	1966
2	More Wrong Than Right / Two Lips	(Montel-Michelle 981)	1966
3	The Train / Young Lovers	(Mon-Art MM-992)	1967

A Baton Rouge, Louisiana combo whose debut was in surf-hot-rod mode. Their cover of The Five Americans' *The Train* is in dramatic 'big ballad' style but retains a garagey aura with cheesy keyboards and a neat fuzz solo - you can also find it on *Basementsville! U.S.A.*.

(Max Waller)

The Mesmerizing Eye

ALBUM:

1. PSYCHEDELIA - A MUSICAL LIGHTSHOW (Smash MGS 27090) 1967

Another, obscure studio band whose only recording known to the author was the above mentioned album. A sorta low budget cash-in on 'psychedelia', more wacky than weird sometimes with effects like bagpipes (!?) cropping up. Some tracks stand out, notably *Requiem For Suzy Creamcheese* (a popular subject then), *Rain Of Terror* and *Dear Mom, Send Money*, which predates Pink Floyd's *Money* with the same cashdesks sounds. It makes The Unfolding's album sound brilliant!

All the tracks on the album were written and produced by Hank Levine and Larry Goldberg, making it almost certainly some relation to the other phantom group Fire Escape. The remaining members are unknown, but the band were from Hollywood. Levine and Goldberg also produced The Other Half and Neighb'rood Childr'n.

(Vernon Joynson / Stephane Rebeschini)

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The Messengers *to* Mighty Manfred and The Wonderdogs

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Messengers
- The Messengers
- The Messengers
- Taro Meyer
- M.H. Royals
- Micah
- Michael
- Michael
- (Al) Michael and The Medallions
- Michael and The Messengers
- Michaelangelo
- Lee Michaels
- Michele
- Mick and The Shambles
- The Mid-Knighters
- The Mid-Night Sons
- Midknights
- Midnight Sam
- Midnight Snack
- Midwest
- Mighty Manfred and The Wonderdogs

The Messengers

TOP

Personnel incl:

1. MICHAEL MORGAN

ALBUM:

1. (A) THE MESSENGERS (Rare Earth RS 509) 1969

45s:

1. Window Shopping/California Soul (Soul 35037) 1967 132
2. Midnight Hour/Hard Hard Year (U.S.A. 866) 1967
3. That's The Way A Woman Is/In The Jungle (Rare Earth 5032) 1971 62

NB: (2) released as Michael and The Messengers.

Originally from Milwaukee, they cut *Midnight Hour/Hard Hard Year* (U.S.A. 866) as Michael and The Messengers at Chicago's U.S.A. Studios in 1967. Almost immediately afterwards they signed to Motown records, becoming the first white group to do so. However, with U.S.A. 866 release doing pretty well, the record company needed someone to promote it, so they signed Michael and The Messengers from Boston and re-recorded *Midnight Hour* with a different flip side. This **Messengers** had a lean spell at Motown but eventually re-emerged with further recordings on its Rare Earth label.

The Messengers

Personnel:

- CHIP ANDREWS keyb'ds A B
- GREG BAMBENEK ld gtr A
- ROY BERGER gtr A B
- GREG JERESEK bs A B
- JIM MURRAY drms A B
- JOHN CARTER ld gtr B

45:

1. My Baby/I've Seen You Around (Soma 1427) 1965

This crew formed in Winona, in South-Eastern Minnesota near the border with Wisconsin, in 1963. They took their name from a C.B. radio called the Viking Messenger. Predating The Ferraris by a few months they were actually Winona's first rock'n'roll band and were quite a spectacle at the time as they wore olive green woolien blazers on stage. Early in 1965 they signed to the Minneapolis-based Soma Records. Just 1,000 copies of their 45 were pressed so it's now quite hard to find, although *I've Seen You Around* got another airing on *Root "66", Vol. 1*. Greg Bambenek left the band in June 1965 to attend college to train to become a shrink and John Cader replaced him on guitar for the twilight days of the band. Greg Jeresek started another band called The Messengers in Milwaukee, Wisconsin. They released an upbeat cover version of Wilson Pickett's *In The Midnight Hour* on 45 and an album on Motown (becoming the first white act to record on the label). Roy Berger later played in New World Congregation and went on to manage another Winona band, The Ferraris.

The Messengers

45:

1. I Gotta Dance/Right On (Home Made 01) 196?

Both sides of this privately-pressed 45 can be heard on *A Journey To Tyme, Vol. 5*. Conflicting reports place them either in Wisconsin or Massachusetts.

Taro Meyer

ALBUM:

1	TARO MEYER	(RCA)	1973

Housed in a nice cover, a weird hippychick with songs like *The Penetration Limited, When The Lotus Was In Flower* and *Stripped Down To My Senses*.

(Stephane Rebeschini)

M.H. Royals

Personnel incl:

- ERNIE LeBEAU
- TERRY LeBEAU
- B. FREIMUTH

45s:

1. Tomorrow's Dead/She's Gone Forever (ABC 10907) 1967
2. Old Town/Now She's Crying (ABC 10957) 1967

This bunch hailed from around Chicago and shared the same publishers (Pamco Music) and producer (Johnny Pate) as that of The Trolls (aka Troll). These are two fine 45s - the first is pleasant garage-beat but both sides of the 2nd are excellent mid-tempo punkers with some startling fuzz - it's a wonder that they remain uncompiled (efforts are in hand though). (MW).

Ernie LeBeau himself writes: Thanks for listing my band from the '60s. I am quite busy performing and recording with my current band **Ernie LeBeau & The Beach Blasters**, and have a few records out including one called *Everybody's Shaggin'* which is sort of instrumental in bringing back a R&B style of music called Beach Music which was popular in the East from the '40s - 70s. I'm also in the process of releasing a remake of Sinatra's *It Had To Be You*. Producer Johnny Pate was also producer for The Impressions during their heyday with B.B. King on guitar, and was last heard of living in the U.K. working with old R&B acts.

Micah

ALBUM:

1. I'M ONLY ONE MAN (Sterling Award) 1970 R2/3

45:

1. I'm Only One Man/So You Can See (Sterling Award ST-103) c1969

The album features bluesy psychedelic guitar with organ jams. The 45 is interesting keyboard-dominated prog-rock 'psych' with many shifts and the occasional good solo. From New York City. (Vernon Joynson/Max Waller)

Michael

45s:

1. Will You Ever Change?/Love Is Just Around The Corner (Cinema 007) 1966
2. Will You Ever Change?/Love Is Just Around The Corner (Cinema 11) 1967
3. Arkansas/Checkerboard (Cinema 23) 1967

This Houston-based quanet were originally known as The Glass Kans. Early copies of their first 45 came in a picture sleeve. The second was a rock'n'roller.

Michael

45s:

1. My Last Day/I'm Nobody's Man (J-Beck 1007) 1966
2. Gotta Make My HeartTurn Away/People Sec IV (J-Beck 1008) 1967
3. Gotta Make My Heart Turn Away/I'd Only Laugh (Roulette 4735) 1967

This was actually Mike Taylor who played in Corpus Christi in the mid-sixties with The Bad Seeds and later went on to The Zakary Thaks and Bubble Puppy. *The History Of Texas Garage Bands In The '60s Vol.5: Corpus Christi Rarities* (CD) (phew!) includes his 45 tracks - two in unreleased version form - plus an unreleased *If I Were A Man*.

(Max Waller)

Al Michael and The Medallions

Personnel incl:

AL MICHAEL	vcls	A B C
JERRY HENDERSON	vcls	C
TOM LAICHE	vcls	C

45s:

1(A)	I Wanna Talk To You / Better Forget Her	(Bragg B-222)	1965
2(B)	I Wanna Talk To You/If I Had A Record Machine	(Apollo no #)	Jul 1965

3(C)	Something You Said To Me / Waiting For You	(Apollo AM-007/8)	May 1966

NB: (1) as **Michael and The Medallions**. (2) as **Al Michael and The Medallions** and features a different version of *I Want To Talk To You*. (3) as **Swinging Medallions featuring Al Michael**.

I Wanna Talk To You is cool jangley beat - the Bragg 45 version is on Leaving It All Behind, the Apollo take is on Eva's *Louisiana Punk Groups From The 60s Vol. 2*. Their compilers still disagree as to which is the better version.

Confusion reigns as to their origins too: - Eva's placement in Lousiana is probably due to this Apollo label being distributed by Dover Records out of New Orleans; some have connected them to (or confused them with) frat-kings The Swingin' Medallions, of *Double Shot* fame, who were from Greenwood (some say Greenville) South Carolina; another says they're a different outfit from Birmingham, Alabama.

Can anyone resolve this?

(Max Waller)

Michael and The Messengers

TOP

45s:

1. Midnight Hour/Hard Hard Year (USA 866) 1967
2. Midnight Hour/Up Till News (USA 866) 1967 116
3. (Just Like)Romeo And Juliet/Lifs (Don't Mean Nothing) (USA 874) 1967 129
4. Run And Hide/She Was The Girl (USA 889) 1967 -
5. Gotta Take It Easy/I Need Her Here (USA 897) 1968

NB: (1) recorded by the Milwaukee The Messengers, the other 45s presumably recorded by the Boston bunch. The label for (3) misspells the 'B' side as 'Lifs' - presumably intended to be 'Lies'!

Originally from Milwaukee, and known simply as The Messengers, they cut *Midnight Hour/Hard Hard Year* at Chicago's U.S.A. Studios in 1967. Almost immediately afterwards they signed to Motown records, becoming the first white group to do so. However, with the U.S.A. 866 45 doing pretty well, the record company needed someone to promote it, so they signed **Michael and The Messengers** from Boston and re-recorded *Midnight Hour* with a different flip side. It's unknown which outfit recorded the later USA 45s, but presumably they were the Boston outfit.

Their inclusion on Lenny Kaye's *Nuggets* won them some acclaim retrospectively. Subsequently the flip side to that 45 has resurfaced on *Vile Vinyl, Vol. 2*.

Michaelangelo

TOP

Personnel:

- ANGEL autoharp, vcls A

- STEVE BOHN gtr, vcls A
- ROBERT GORMAN bs, vcls A
- MICHAEL JOHN HACKETT drms A

ALBUM:

1. (A) ONE VOICE MANY (Columbia C 30686) 1971

45s:

1. 300 Watt Music Box/Half A Tap (Columbia 4-45328) 1971
2. West/It's Crying Outside (Columbia 4-45459) 1971

Delicate and melodic baroque soft-rock with a mellow hippie aura. Vocally not unlike the softer moments of the Peanut Butter Conspiracy or Comfortable Chair. Where they came from is unknown, though some of the credits hint at it being recorded in New York City. To be taken in the drawing-room with perfumed tea. (Max Waller)

Lee Michaels



TOP

Personnel:

GARY DAVIS	organ	A
EDDIE HOH	drms	A
JOHN KESKI	bs	A
LEE MICHAELS	piano, organ, harpsichord, bs, vcls	A B
HAMILTON WESLEY WATT	gtr	A
JOHN BARBATA	drms	B
FRANK DAVIS	drms	B
LARRY KNECHTEL	bs	B
DRAKE LEVIN	gtr	B

ALBUM:

1(A)	CARNIVAL OF LIFE	(A&M SP 4140)	1968
2(B)	RECITAL	(A&M SP 4162)	1968
3()	LEE MICHAELS	(A&M SP 4199)	1969
4()	BARREL	(A&M SP 4249)	19??
5()	5th	(A&M SP 4302)	1971

NB: (2) also issued in Germany (A&M 212054) 1968.

45s:

(up to 1969)			
1	Hello/Love	(A&M)	1968
2	Sounding The Sleepin/Tomorrow	(A&M)	1968
3	If I Lose You/My Friends	(A&M)	1968
4	Goodbye/The War	(A&M)	1969

Born on the 24th of November, 1945 in Los Angeles, **Lee Michaels** began in the early sixties with The Sentinals, a surf group from San Luis Obispo. In 1966 he joined the Strangers (with Joel Scott-Hill) and then Family Tree.

His first album is an excellent example of Californian psyche pop with inventive keyboards parts. One track, *Love* was also covered by The Novells, whilst the guitar player is Hamilton Wesley Watt, later part of Euphoria.

Lee Michaels' later albums were commercially successful and more pop oriented. On his second, he was assisted by Drake Levin (ex-Paul Revere and The Raiders), John Barbata (Turtles, Jefferson Airplane). Frank Davis also played drums with Cold Blood and Loading Zone but is not the same guy as the Travel Agency leader.

(Stephane Rebeschini)

Michele

Personnel:

LOWELL GEORGE	flute, hrmnca	A
ELLIOTT INGBER	gtr	A
MICHELE O'MALLEY	vcls	A
MIKE MELVOIN	arrangements	A
BOBBY NARCOFF (NOTKOFF)	elec. violin	A

ALBUM:

1(A) SATURN RINGS (ABC ABCS-684) 1969

Produced by Mike Deasy, this album benefited from an heavy Curt Boettcher involvement, as he wrote five of the eleven songs (*Lament Of The Astro Cowboy*, *Musty Dusty*, *Misty Mirage*). Musically it's a West-Coast psych folk album, with dreamy vocals, strange lyrics (*Song To Magic Frog*) and interesting instrumental parts. In particular, there is some eastern trappings with tabla and electric violin on *Fallen Angel* and the 8.05 min. *Lament Of The Astro Cowboy*.

Three of the songs *Would You Like To Go* (B. Jameson), *Song To A Magic Frog* (M. O'Malley) and *Musty Dusty* (C. Boettcher & T. Almer) were also included on the Usher and Boettcher produced Sagittarius *Present Tense* album. Strangely enough *Would You Like To Go* was here credited to Boettcher and Gordon Alexander (of Association fame). The similarities don't stop here, however, with another track *Spin, Spin, Spin* being the same song as the Ballroom 45. *Believe You* (Boettcher) also deserves a listen for its dreamy psyche-vibed melody.

The album comes housed in a nice "astral" picture sleeve designed by Dean Torrence (ex Jan and Dean) of Kittyhawk Graphics.

Lowell George was previously in the Factory and the Mothers Of Invention, Elliott Ingber in the Mothers Of Invention, Captain Beefheart and Fraternity Of Man, Bobby Notkoff in the Rockets.

(Stephane Rebeschini / Claus Frisenberg Povlsen)

Mick and The Shambles

45:

1. Lonely Nights Again/Girls Girls Girls (Verve Folkways 5010) 1966

An obscure one-off venture on this label. From Philadelphia, you can also find *Lonely Nights Again* on *Psychedellc Unknowns, Vol. 5* and *The Lost Generation.*

(Max Waller)

The Mid-Knighters

45:

1. Baby My Heart/More Than I Can Say (Key 1003) 1961
2. Charlena/Flower Of Love (Paragon 814) 1962

Hailing from Milwaukee in Northern Wisconsin, this outfit was one of several to cover *Charlena*, an early sixties R&B grease rocker originally recorded by The Sevilles from the San Francisco area. The song was a minor hit in Canada for Richie Knight and The Mid-Knights and this crew probably thought they'd profit by putting out their own version and using a slightly modified version of the Canadian outfit's name. You'll also find this version of *Charlena* on *Highs In The Mid-Sixlies, Vol. 15:- Wisconsin, Part 2.*

The Mid-Night Sons

Personnel:

- TERRY ANDERSON ld gtr A
- CHUCK EFFINGER keyb'ds A
- LEE DITMER drms A
- MARK GENSMEN sax A
- DAN LOWTHER bs A

45s:

1. Draft Time Blues/I'm Telling You (KG 100) 1966
2. Draft Time Blues/??same as above?? (Jerden ?) 1966

Evolved out of The Jackasses in Vancover, Washington. They opened concerts for many top sixties acts and did a three month tour with Gary Lewis and The Playboys. The 45 was a regig of Eddie Cochran's *Summertime Blues* and got quite liberal airplay in the Northwest. The group ended when three of its members were drafted. Chuck Erringer was last repolled playing for Vancover band 10K Gold.

Midknights

45:

1. Pain/Why (Style 2001) 1965/6

A high school band who won their way into a regional tour and got themselves signed by Style Records of Chattanooga, Tennessee, although they were originally from Broken Pump, Iowa. This explains why their teen-rocker *Pain* has resurfaced on *Highs In The Mid-Sixties, Vol. 8:- The South.*

Midnight Sam

Personnel incl:

- MIKE CUSSACK

EP:

1. Heartbreak Survivor/Moonglow/My Imagination/You Ain't Leaving Me (Green Mountain 12165) 197?

A hippie foursome from Laurens, Iowa, whose EP released in the early seventies was notable for good guitar work.

Midnight Snack

45:

1 Mister Time / Jenny Adaire (Corby Cr-220) 1967

According to *Fuzz, Flaykes And Shakes Vol. 1*, this band hailed from Hawthorne, Ca. (Beach Boys-ville). It compiles *Mister Time*, a decent pop-punker with Doors' keyboard vibes. The flip is a disjointed pop novelty with Vaudeville moves. Both sides were composed by Tom Sack.

(Max Waller)

Midwest

Personnel incl:

- DANNY HOLIEN

45:

1. Heaviness/Alibis (Metrobeat 4460) 1970

A Minneapolis-based project essentially for Holien's benefit. They were essentially a power rock trio and *Heaviness*, which you'll findon the *Best of Metrobeat* compilation, is a fine sample of the genre.

Holien had previously fronted another Minneapolis outfit, The Shades, in the mid-sixties. In 1971, he also recorded a solo album for Tumbleweed, *Message To An Harlequin*.

(Vernon Joynson / Stephane Rebeschini)

Mighty Manfred and The Wonderdogs

45:

1	Bo Diddley/By The Time I Get To Phoenix	(Paris Tower 140)	c1969

An obscure garage group. The 'A' side is a good cover of this classic song, but the flip is rather lame.

(Stephane Rebeschini)



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Mij *to* The Steve Miller Band

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Mij
- Mijal and White
- Mike's Messengers
- Milan (The Leather Boy)
- The Mile Ends
- Buddy Miles Express
- Milford Graves Percussion Ensemble
- Milkwood Tapestry
- Mill Valley Bunch
- Millard and Dyce
- The Millennium
- The Steve Miller Band

Mij

TOP

ALBUM:

1	TAROT	(ESP 1098)	1969

NB: (1) has been reissued on CD

An acid folk singer/poet playing 12 string guitar. A typical ESP output (typical because no other label could or would have released this in 1969).

(Stephane Rebeschini)

Mijal and White

TOP

45:

1. I've In You/Reflections (Zatop 2208) 196?

You can also check out *I've In You* on *Echoes In Time, Vol. 2, Turds On A Bum Ride Vol's 1 & 2* (CD) and *Lysergic Soap, Vol. 1*. A character called Mike Mijal later produced some 45s for Salem Witchcraft, but it's unknown if the two **Mijal**'s are in any way connected.

(Max Waller)

Mike's Messengers

45:

1. Gone And Left Me/Cause Of All Mankind (EL-EZ-DE 122579) 196?

The 'A' side of this obscure 45 deals with the singer's indifference to his woman's departure. You can also hear it on *Back From The Grave, Vol. 7*. The flip is a more sensitive folk-punk exploration of society's troubles.

Milan (The Leather Boy)

As 'Milan'
45s:

1. I Am What I Am/Over And Over Again (20th Century Fox 487) 1964
2. Angel's Lullabye/Runnin' Wild (20th Century Fox 552) 1965
3. Cry, Lonely Boy/Luva-Luva (ABC Paramount 10718) 1965

As 'World Of Milan'

1. Follow The Sun/I'm Cryin' In The Rain (Brunswick 55292) 1966
2. One Track Mind/Shades Of Blue (Brunswick 55298) 1966

As 'Milan (The Leather Boy)'

1. My Prayer/You Gotta Have Soul (Flower FLO 100) 1966

As 'Leather Boy'

1. Jersey Thursday/Black Friday (Parkway 125) 1966
2. I'm A Leather Boy/Shadows (MGM 13724) 1967
3. On The Go/Soulin' (MGM 13790) 1967

Real name reportedly Rick Rondell, an interesting late-fifties/early-sixties style greaserocker whose 45s are sought-after since his compilation appearances (*Pebbles, Vol. 11, A Journey To Tyme, Vol. 5, Garagelands, Vol. 1, Wavy Gravy, Vol. 1, Mayhem & Psychosis, Vol. 1*). The later biker rock 45s adopted some appealing garage sounds but purists should note that the earlier **Milan** and **World of Milan** 45s (prior to the Flower label 45s) are best avoided, though the *One Track Mind* 45 has its moments.

Based in New York City he also produced many other acts, e.g. Downtown Collection. (Max Waller)

The Mile Ends

Personnel:

MIKE McFADDEN	vcls, gtr, hrmnca	A B C
GEORGE ALEXANDER	gtr	A B C

RICHARD MICKEL	gtr	A B C
STEVE "WALLY" FRESENER	bs	A B
??	drms	A
DANNY PACHECO	drms	B C
ED BLACK	bs	C

EP:

1	THE MILE ENDS	(Sundazed SEP 151)	2000

45s:

1(B)	Candy Man / Bottle Up And Go	(Fifth Estate 8447)	Jul 1966
2(C)	Ferris Wheel (one-sided demo)	(no label)	Feb 1967

From Phoenix, Arizona, this band landed regular gigs in '66 at The Fifth Estate (in Tempe, near Arizona State University), run by Jim Musil Jr. who became their manager. They also got a slot at nearby JD's, run by Jim Musil Sr.. Primarily a Stones cover band they opened for many national acts who played The Fifth Estate including the Doors, Leaves, Association, Music Machine, Count Five, Them, and (Young) Rascals. In the summer they released their own 45 and got to play The Hullabaloo in L.A. after manager Jim arranged a weekend band swap (they played with the Yellow Payges, whilst The Palace Guard played at the Fifth Estate).

Late in '66 Fresener was replaced by Ed Black and the band's impetus was flagging. In December they started work on their first psychedelic effort, *Ferris Wheel*. Flute and strings were added in early '67 and Mike Condello was brought in by McFadden to help out on piano and vocals, but the rest of the band had faded away by then. 100 copies of a one-sided blank demo were pressed by Jim Musil.

It was the end of the **Mile Ends** but the beginning of Superfine Dandelion.

The R&B infused *Candy Man* has resurfaced on *Sixties Rebellion Vol. 14*. The Stones-like and immensely catchy *Bottle Up And Go* is on *Ear Piercing Punk, The Best Of Pebbles Vol. 2* and *The Essential Pebbles Collection Vol. 2*.

Both sides of the debut 45 plus the unreleased *I Can Never Say* (a Pretty Things cover) and *Bring 'Em On In* (a Them cover) are gathered together on the Sundazed EP. These also appear on Sundazed's Superfine Dandelion CD (Sundazed SC 11057, 2000) with two versions of *Ferris Wheel*.

Buddy Miles Express

TOP

Personnel incl:

BUDDY MILES	vcls, drms, gtr	A B C -
TERRY CLEMENTS	sax	A
MARCUS DOUBLEDAY	trumpet	A
VIRGIL GONSALVES	sax	A
JIM McCARTY	gtr	A B C
BOB McPHERSON	sax	A
BILLY RICH	bs	A

HERBIE RICH	organ	A
RON WOODS	drms	A
DUANE HITCHINGS	organ	B C
CHARLIE KARP	gtr	C

ALBUMS:

1(A)	EXPRESSWAY TO YOUR SKULL	(Mercury SR 61196)	1968
2(B)	ELECTRIC CHURCH	(Mercury SR 61222)	1969
3(C)	THEM CHANGES	(Mercury SR 61280)	1970
4(-)	WE GOT TO LIVE TOGETHER	(Mercury SR 61313)	1970
5(-)	MESSAGE TO THE PEOPLE	(Mercury SRM 1608)	1970
6(-)	LIVE	(Mercury SRM 7500)	1971

NB: (1 to (6) also released in the U.K..

Born in August 1968 out of the Electric Flag, the **Buddy Miles Express** tried to pursue the direction started by the 'Flag, with a mix of rock, blues, soul and jazz, clearly built around **Buddy Miles** personality. Their records were commercially successful and they managed to release six albums in four years, although the management of the group was quite erratic. *Them Change* is reputedle their best effort. **Miles** often used talented musicians like Jim McCarty (ex Mitch Ryder, pre Cactus) or Duane Hitchings (pre Cactus).

Buddy Miles also played with Jimi Hendrix on *Band Of Gypsies* and with Carlos Santana on a live album in 1972. He spent part of the late '70s in jail and subsequently tried to make a come back several times.

(Stephane Rebeschini)

Milford Graves Percussion Ensemble

TOP

ALBUM:

1	MILFORD GRAVES PERCUSSION ENSEMBLE	(ESP)	1965 R1

Another curiosity on ESP with this group of percussionists (shakers, drums, bells, gongs) performing on five tracks of pure weirdness, all titled *Nothing*.

(Stephane Rebeschini)

Milkwood Tapestry

TOP

Personnel:

- JOSEPH RANSOHOFF vcls, tamb, composer A
- ROLAND G. ANTONELLI gtr, vcls A

ALBUM:

1. (A) MILKWOOD TAPESTRY (Metromedia MD 1007) 1969

An intriguing and above average end of the decade collection by this New York duo. It veers from the manic (*Beyond The Twelve Mile Zone*) etched by some excellent acid-guitar to soft folky ballads and back into heavy prog-rock territory. Something of an acquired taste to be sure but it certainly deserves wider appreciation. (MW).

Mill Valley Bunch

Personnel:

MIKE BLOOMFIELD	gtr	A
SPENCER DRYDEN	drms	A
NICK GRAVENITES	vcls	A
IRA KAMIN	bs	A
KATHI McDONALD	vcls	A
MARK NAFTALIN	keyb'ds	A
MICHAEL SHRIEVE	drms	A

ALBUM:

1(A)	CASTING PEARLS	(Verve V 8825)	1973

NB: (1) has been reissued on CD.

The result of massive bluesy jams between Bay Area musicians, this album was produced by Nick Gravenites, Mike Bloomfield and Leo De Gar Kulka.

(Stephane Rebeschini)

Millard and Dyce

Personnel incl:

- DYCE vcls A
- MILLARD vcls A

ALBUM:

1. (A) MILLARD AND DYCE (Century - Kamar KS 7-265) 1973 R2/3

A privately - pressed local acoustic folk album from Baltimore, Maryland.

The Millennium



Personnel:

- RON EDGAR drms A

- LEE MALLORY A
- DOUG RHODES organ A
- JOEY STEC A
- MIKE FENNELLY gtr A
- CURT BOETTCHER vcls A
- SANDY SALISBURY vcls A
- JERRY SCHEFF bs
- KEITH OLSEN

ALBUM:

1. (A) BEGIN (Columbia CS-9663) July 1968

NB: (1) reissued in Holland in 1976. Also reissued on CD (CBS Special Products WK 75030) 1990, with two unreleased tracks *Blight* and *Just About The Same* (covered by The Association).

45s:

1. I Just Want To Be Your Friend/It's You (PS) (Columbia 4-44546) May 1968
2. 5.A.M./Prelude (Columbia 4-44607) July 1968
3. There Is Nothing More To Say/To Claudia On Thursday (Columbia 4-44674) Oct. 1968

Curt Boettcher was a prodigious talent (sadly he died in 1987 at age 43) whose studio wizardry produced sounds and arrangements way ahead of any at the time and **The Millennium** album was the culmination of this period. He'd started out with the folk group The Goldebriars (two albums on Epic in 1964) then formed a vocal duo, Summer's Children, before getting into production which included The Association's first LP *And Then Along Comes* and their million-selling *Along Comes Mary* 45. From then till **Millennium** he was involved in a plethora of groups and studio projects:- Ballroom (with Sandy Salisbury and Lee Mallory), Your Gang and Friar Tuck (both with Mike Deasy), culminating in Sagitarius (with Gary Usher) which put out a lot of unreleased Ballroom material. In the seventies Curt would issue a solo LP and form California but it's for his creative outburst in the mid-late sixties and those heavenly multi-layered vocal arrangements that he will be remembered.

Millennium then, were put together as a vehicle for Boettcher's ideas with the intention to weld Fennelly and Stec's rock background with the avant garde pop of Mallory and Salisbury. Boettcher was to 'Lead the way'... and there was a kind of evangelical fervour about it, best heard on their first single *It's You*. Goldenrod who are thought to have acted as a backing group to Lee Mallory, formed the basis of the remaining personnel, originally becoming involved as part of the "Our Productions" house band led by Mike Deasy.

Boettcher wrote almost half of the tracks on their pleasant pop/rock album, with Jerry Scheff from Goldenrod contributing *Dandelion* to their repertoire.

Boettcher wrote almost half of the tracks on their pleasant pop/rock album, Salisbury, Fennelly, and Mallory providing most of the remainder, with Jerry Scheff from Goldenrod contributing *Dandelion* (not on the album) to their repertoire. The album took a year to record and was only the second album ever done on 16-track (Simon and Garfunkel's *Bookends* being the first). Columbia Engineer Roy Halee had pioneered the technique by jerryrigging two eight-track recorders with a third machine feeding the two.

Stylistically, the album is in the mould of Sagittarius, with the standout cut being the astonishing *Karmic Dream Sequence #1*. A true voyage into the infinite and six of the most magical minutes that Sixties music has to offer. Group member Sandy Salisbury describes the song: "This piece still evokes everything I felt in those days, from

ecstacy to amazement to downright fear. Though I never used drugs, I always felt somehow out of touch when I heard this song - still do. The only explanation for that feeling is that *Karmic Dream Sequence* somehow tells me that Life is far, far deeper and more fascinating than my limited human mind can comprehend - it makes me want to explore, to experience, to feel, no matter how scary it gets".

When it looked like **Millennium** might become a full-time band, the Goldenrod members departed due to session commitments, and Edgar, Rhodes and Keith Olsen all previously with The Music Machine came into the frame.

The Music Machine personnel had early ties with Curt Boettcher as Edgar had been the Goldebriars drummer, Olsen an old friend of Boettcher had played with Gale Garnett and Jimmie Rodgers, and briefly with The Wayfarers, at whose club in Charleston the Goldebriars often played. Olsen also married Goldebriar' Sheri Holmberg, whilst Sean Bonniwell was the Goldebriars tour manager, and migrated to LA with them adopting their all-in-black, dyed black beatlecut look lock, stock, and barrel for The Music Machine.

Though **Millennium** never toured, 'The Lee Mallory Group', which consisted basically of Goldenrod, Mallory, Salisbury, Rhodes, Fennelly and Stec debuted much of the *Begin* material at the Pasadena Icehouse on a couple of occasions in late 1967, as a dry run for the projected live **Millennium** shows.

After being dropped by Columbia, **The Millennium** stayed together as a songwriting/production team, with Boettcher, Olsen, Salisbury, and Mallory joining the relaunched Sagittarius.

The protracted sessions for Sagittarius' *Blue Marble* in fact included sessions for a solo album by Salisbury and various other projects which were recorded back to back, including tracks for "Midnight Cowboy" written by **Millennium** members (primarily Stec and Salisbury) and Harry Nilsson, which were scrapped when their publisher fell out with the film producers (an album by 'The Groop' *Sing Songs From Midnight Cowboy* includes covers of the songs). Nilsson of course sang Fred Neils *Everybody's Talking* as the theme, because Neil ironically refused to speed the song up.

Another project concurrent with Sagittarius' *Blue Marble* was an attempt to launch another offshoot named, "Big Shot" fronted by Fennelly and including former Goldebriar guitarist Murray Planta. This petered out fairly quickly.. Stec took up an offer from old friends The Blues Magoos to join full time. He later worked as a writer with Steven Stills/CSNY, and made a solo album with Jimmy Miller. Fennelly started Crabby Appleton, signing to Elektra and enjoying some success. He also later made a solo LP, *Lane Changer*, which was produced by Rod Argent and Chris White. Salisbury was a jobbing arranger before becoming a best selling childrens author.

As an aside readers might note that Mike Deasy of Your Gang recorded the creepy live tapes of Charles Manson at Spahn Ranch which did the rounds in Hollywood and cut a couple of studio sessions too. Oddly, the **Millennium** guys were part of Frank Zappa's clique rather than the folkrock crowd.

For more information, check Joey Stec's website: http://members.xoom.com/joeystec/ and the **Millenium** home page: http://www.geocities.com/Hollywood/3218/.

(Vernon Joynson / Max Waller / Joe Foster / Lloyd Peasley)

The Steve Miller Band TOP

Personnel:

- STEVE MILLER gtr, vcls A B C D E F G

- LONNIE TURNER bs A B C D E
- JAMES 'CURLEY' COOKE gtr, vcls A B
- TIM DAVIS drms, vcls A B C D E F
- BOZ SCAGGS gtr, vcls C
- JIM PETERMAN organ B C
- BEN SIDRAN keyb'ds D
- BOBBY WINKELMAN bs, vcls, gtr F
- ROSS VALLORY bs G
- JACK KING drms G
- DICK THOMPSON keyb'ds H
- ROGER ALLAN CLARK drms H
- GERALD JOHNSON bs H

ALBUMS:
(upto 1972)

1. (C) CHILDREN OF THE FUTURE (Capitol 718) 1968 134
2. (C) SAILOR (Capitol 719) 1968 24
3. (D) BRAVE NEW WORLD (Capitol 184) 1969 22
4. (E) YOUR SAVING GRACE (Capitol 331) 1969 38
5. (F) NUMBER FIVE (Capitol 436) 1970 23
6. (G) ROCK LOVE (Capitol 748) 1970 82
7. (H) RECALL THE BEGINNING A JOURNEY FROM EDEN (Capitol 11022) 1972 109

NB: There are numerous compilation LP's, of which *Anthology* (Capitol 11114) is probably the best. Also featured on REVOLUTION SOUNDTRACK (UA 5185). Three tracks: *Mercury Blues, Your Old Lady* and *Superbyed*.

45s:
(upto 1972)

1. Sittin' ln Circles/Roll With It (PS) (Capitol 2156) 1968
2. Living In The USA/Quicksilver Girl (Capitol 2287) 1968 94
3. Dear Mary/Sittin' In Circles (Capitol 2447) 1968 -
4. My Dark Hour/Song For Our Ancestors (Capitol 2520) 1968 126
5. Don't Let Nobody Turn You Around/Little Girl (Capitol 2638) 1968
6. Going To The Country/Never Kill Another Man (Capitol 2878) 1969 69
7. Steve Miller's Midnight Tango/Going To Mexico (Capitol 2945) 1969 117
8. Rock Love/Let Me Serve You (Capitol 3228) 1971 -
9. Fandango/Love's Riddle (Capitol 3344) 1972

A child music prodigy, **Steve Miller** was born in Milwaukee, Wisconsin, but raised in Texas. Coming from a musical family - his mother was a singer and his father a country fiddler - **Miller** was learning to play guitar at the age of five. At twelve he played with Boz Scaggs in a local band The Marksmen. His music hero at this time was T-Bone Walker and **Miller** developed a strong interest in black music. Whilst Scaggs and he were both attending Wisconsin University, they formed a soul and Motown group - The Ardells. **Miller** then headed for Chicago where be became involved in the white blues scene. There he played in bands which featured Junior Wells, Muddy Waters

and Buddy Guy. Eventually, he met up with Barry Goldberg (of The Electric Flag) and formed a group called World War Three which recorded a single, *The Mother Song*. They were beginning work on an album when **Miller** quit because of managerial troubles. He headed for Texas and also spent a while at Copenhagen University, but in 1966, like Joplin and so many others, he was attracted by the exciting music developments taking place in San Francisco. There with Tim Davis (drms), Lonnie Turner (bs) and Curley Cooke (rhythm gtr) he formed the first **Steve Miller Band**. This line-up contributed three tracks to the *Soundtrack of Revolution*, a cult film at that time. They developed the raw, driving sound which characterised the early 'acid' bands, yet the blues remained a strong influence in their music. This was particularly evident on one of the tracks, *Mercury Blues* (which reappears in more sophisticated form on the band's 1975 *Fly Like An Eagle* album), whilst the instrumental *Superbyrd* and *Your Old Lady* captured that driving guitar and organ sound.

The band made a successful appearance at the Monterey festival and were soon offered a recording contract by Capitol. By now, old pal Boz Scaggs had replaced Curly Cooke in the band and organist Jim Peterman was included in the new fivesome. Surprisingly, **Miller** decided to go to London to record their excellent debut album *Children of the Future*. This was produced by Glyn Johns, who had helped engineer The Beatles' *Sergeant Pepper* album. His influence is evident throughout the album, which entirely lacked the 'live' atmosphere of so many of the early 'Frisco acid rock LP's, but attained an unequalled standard of production at that time among San Francisco bands,

Of particular significance is the early use of psychedelic sound effects throughout Side One, with Peterman's fine organ work to the fore. The band had temporarily dropped its driving, bluesy rock in favour of a series of beautiful 'acid' ballad type numbers such as *In My First Mind* and *Children of the Future*. The use of sound effects are particularly prominent in the side's closing track *The Beauty of Time Is That It Is Showing*. The material on side two is similar to what they were playing before they left San Francisco, with each track merging into the following one. *Junior Saw It Happen* and two bluesy numbers - the fast *Fanny Mae* and the slow *Key To The Highway* - are the stronger tracks in this side. Over all, the album was extremely varied.

The group was busted while in London and returned to San Francisco to work on the follow-up, *Sailor*. This was more consistent that their earlier effort and, possibly, the group's finest album. Opening track *Song For Our Ancestors* was an instrumental which commenced with the sound of a ship's horn. *Dear Mary* featured **Miller**'s high-pitched vocals which came to characterise their more sensitive numbers. However, the album's most popular tracks proved to be dance number *Living in the USA*, a song, as its title suggests, about American life, and the self-descriptive *Gangster Of Love*. Its most melodic was the beautiful *Quicksilver Girl*, which opens Side two, while *Overdrive* was a Stones-like R&B number.

Boz Scaggs and Jim Peterman left the band in 1968 with Ben Sidran (keyb'ds) and Glyn Johns (gtr, perc, vcls) coming in for the third album, *Brave New World*. Johns also co-produced the album with **Steve Miller**. The title track featured the sound effects of both a rain and a sandstorm, but overall the album lacked the imagination and consistency of the band's two earlier efforts. Most of the songs were up-tempo boogies, but two notable exceptions were the beautifully laid-back number *Seasons* and *Space Cowboy*, later to become something of a classic.

The band's fourth album *Your Saving Grace*, was also released in 1969. Ben Sidran and Nicky Hopkins assisted with its production. This was the last album the band recorded in San Francisco. *Just A Passing Fancy In A Midnite Dream* and *Don't Let Nobody Turn You Around* were up-tempo country-influenced numbers. Another track, *Feel So Glad*, featured Nicky Hopkins dynamic keyboard-playing. But it is really the slower tracks that stand out on this album - the title song, and two other sensitive numbers *Baby's House* and *Motherless Children*. Although more consistent than their previous effort, this album did not attain the heights of the first two albums and Lonnie Turner left the band, being replaced by Bobby Winkelman (ex-Frumious Bandersnatch). Ben Sidran also quit to go into producing and Nicky Hopkins joined The Quicksilver Messenger Service.

Miller left San Francisco with this new line-up and *Number Five* was recorded in Nashville, Tennessee and released in July 1970. Various Nashville sessionmen assisted on this album. However, at the turn of the sixties the music scene was beginning to change and this album shows the band struggling to keep apace with developments. The

opening track *Good Morning* is noteworthy for its psychedelic intro and unusual ending - a variation on the *Christmas Carol God Rest You Merry Gentlemen*. Inevitably, others like *Going To The Country* and the excellent *Hot Chilli* echoed the influence of the Nashville music scene. The other stand-out number on the album was *Jackson-Kent Blues* featuring **Miller** on echoplex guitars and culminating in an interesting ending. Two other slower numbers are of note, **Steve Miller**'s *Midnight Tango* and closing track *Never Kill Another Man*. The remaining material was dispensable, though, and overall this album was on a par with the previous two.

Further personnel changes took place, with Winkelman and Davis leaving, the latter to start a solo career. Their replacements Ross Vallery (bs) and Jack King (drms), (both of whom had earlier been with Frumious Bandersnatch) recorded the disappointing *Rock Love*, but Vallery then departed with Dick Thompson (keyb'ds), Roger Allen Clark (drms) and Gerald Johnson (bs), playing on their 1972 release *Recall The Beginning* and Ben Sidran returning to help in its production. By the end of the 1972 the band was at its lowest ebb, with possibly its best work to come.

The title track of their next album *The Joker* would become a U.S. No.1 elevating the band to new heights of popularity. After a three year recording lay off they returned with the excellent *Fly Like An Eagle* (Capitol 11497) and the similar but equally successful *Book Of Dreams* (Capitol 11630) (1977). Later the band acquired considerable popularity in the discos with the title track in their 1982 album *Abracadabra* (Capitol 12216).

(Vernon Joynson / Max Waller)



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Miller Bros. *to* The Moanin' Glories

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Miller Bros.
- Mind Distortions
- The Mind-Expanders
- The Mind's Eye
- Mind Garage
- Minets (Of England)
- The Minimum Daily Requirements
- The Minitmen
- Minnie and The Kneebones
- Minnesoda
- The Minority
- The Mint
- Mint Tattoo
- The Minute Men
- Mirthrandir
- The Mission Singers
- Missing Links
- Missing Links
- Missing Links
- Missing Lynx
- Missouri
- Mr. Christian
- Mr. Flood's Party
- Mr. Lucky and The Gamblers
- Mister's Virtue
- The Misty Blues
- Misty Wizards
- Chad Mitchell
- The Mo Joes
- The Moanin' Glories

Miller Bros.

45:

1. Jump Jack Jump/? (Layne 203) 1961

A very obscure 45 from a Virginia band. You'll also find *Jump Jack Jump* on *Garage Punk Unknowns, Vol. 6.*

Mind Distortions

A Chicago garage band who signed to Rembrandt Records but didn't make it on to vinyl at the time. However, *Chicago Garage Band Greats* includes their unreleased version of *Who Do You Love?* from 1968.

The Mind-Expanders

ALBUM:

1. WHAT'S HAPPENING (Dot 25773) 1967 R1

NB: Released in both mono (Dot 3773) and stereo. The mono versions are rarer.

A 'psychedelic' cash-in album recorded at Regent Sound Studios, New York City, by faceless musicians. Using such exotic instruments as "Panther Combo Organ (wot?), ondoline, chromatic tom-toms, Hohner melodica, Chinese bell tree, harpsichord, autoharp, kazoos, 'electric guitar with squawk box' (wow!)... and two ashtrays", it sez. What they achieve is sometimes akin to cinema organ intermission muzak or laughably 'groovy' soundtrack sounds.

An O.K. version of *Pictures At An Exhibition* and *"Downtown" Trip* (a 'psych' version of Petula Clark's hit with fuzz guitar and traffic noises!) are amusing - titles like *Sensory Overload, Pulsation, Love Syndrome* and *Euphoria* add to the mirth. For stoned pensioners. (Max Waller)

The Mind's Eye

Personnel:

- BILL ASH gtr A
- LOUIS CABAZA bs, keyb'ds A B
- CHRIS HOLZHAUS gtr A B
- STEVE PERRON vcls A B
- ANDY SZUCH drms A B

- BENNY TRIEBER A B

45:

1. (B) Help I'm Lost/Still In Love With You Baby (Jox 058) 1967

An excellent, but sadly too short-lived, psychedelic outfit from San Antonio, Texas. Perron, Cabaza and Holzhaus had all played with the band when they were earlier known as The Argyles. Bill Ash of The Stoics was also with the band for about eight months in 1967, although Chris Holzhaus played on their 45. The 'A' side was a psychedelic gem with swirling guitar/organ/violin crescendos and melodramatic vocals. Check it out on *Acid Dreams, The Acid Dreams Testament (CD), Flashback, Vol. 3* or *Highs In The Mid-Sixties Vol. 12: Texas, Part Three*. Towards the end of '67 the band became The Children.

Steve Perron co-wrote ZZ Top's hit *Francine* before his death in the early 1970s.

Chris Holzhaus has a website at: http://www.chrisholzhaus.com/

Mind Garage

TOP

Personnel:

- LARRY McCLURG vcls A
- JACKBONASSO keyb'ds A
- JOHN VAUGHAN ld gtrs A
- NORRIS N LYTTON bs, sax A
- TED SMITH drms A

ALBUMS:

1. (A) MIND GARAGE-AN ELECTRONIC ROCK MASS (RCA LSP-4218) 1969
2. (-) AGAIN-ELECTRIC LITURGY (RCA LSP-4319) 1970

45s:

1. Reach Out / Asphalt Mother (Morning Glori 1000) 1968
2. What's Behind Those Eyes/There Was A Time (RCA Victor 47-9755) 1969
3. Jailhouse Rock/Tobacco Road (RCA Victor 47-9812) 1969

From Morgantown, West Virgina. Although some of their material is psychy rock-pop, much is '69 class-of-brass too. The *Electric Liturgy* is reportedly along the same lines as the Electric Prunes' *Mass In F Minor* although **Mind Garage** were not aware of *Mass In F Minor* and had been performing their *Electric Litergy* in churches for several years, before they released the above album.

Larry McClurg: "My own contributions were original, and I assumed the others were also. **Mind Garage** collaborated on the *Electric Liturgy* at the suggestion of Reverend Michael Paine and his wife Tori. The idea was to bring the contemporary music into the church while attracting the young people who might not otherwise ever visit a church. We started as "garage" musicians and were not into ministry. In fact we were very much a part of the 'street'. As I remember, Reverend Paine explained the church seemed too far away from real life... "you shouldn't leave your humanity at the door" when you enter church."

"I believe we made a difference. At the time of our recording there was no Christian rock music industry. We played *Electric Liturgy* as a real Mass, live in churches in New York, D.C., even in the Princeton University Chapel, N.J., and in numerous other cities. Communion was given. Reverend Paine presided, and traveled with us, and convinced churches to allow us inside. There were also guest ministers.... As far as I know we were the only rock band doing that. It was unique. I have always felt we were the first. If there were any others we were not aware of them. If that is not true, we were certainly instrumental in the creation of Christian rock and roll, and hopefully examples to some of the Christian Rock musicians who followed. We were called Communists, devils, and many other names by our detractors, which included many people in the church, but we were also very much appreciated by a large following."

Their heaviest and finest moment, *Asphalt Mother*, has been re-aired on *A Lethal Dose Of Hard Psych*.

(Max Waller w/thanks to Larry McClurg)

Minets (Of England)

TOP

45s:

1. Secret Of Love/Together (Rock It 200,054/5) 1964
2. Wake Up/My Love Is Yours (DCP Int'l DCP 1129) 1965

NB: (1) as Minets, (2) as Minets Of England.

British invasion garage-beat from the Boston area. The first 45 features a pair of tame ballads, but things pick up on the second 45 with the uptempo hand - clappin' *Wake Up*. They go back to sleep again with a sombre ballad on the flip. (Max Waller)

The Minimum Daily Requirements

TOP

45:

1. I'm Grounded/If You Can Put That In A Bottle (Tower 372) 1967

A one-off venture on Tower. You'll also find the 'A' side on *Psychedelic Unknowns, Vol. 6*.

The Minitmen

TOP

45:

1. Smokin' In The Boys Room/Rollin' In Money (Rust 5103) 1966

A short-lived New York outfit. The 'A' side is a little unusual with percussion work and humming guitar, indeed it features some quite elaborate solo trade-offs between the lead guitar and drummer, but it doesn't really come off overall. You'll also find it on *Mindrocker, Vol. 8*. Rust was a subsidiary of Laurie Records.

Minnie and The Kneebones

Me and My Miniskirt, which has resurfaced on *Girls In The Garage, Vol. 4*, was written by Bill Martin and Phil Coulter, who wrote hits for The Troggs and other English groups. It was released on a small L.A. label in July 1966. To further confuse matters, there's a French EP by Karen Young and the Kneecaps which includes the same two titles on the 45. A fairly well - known Karen Young was recording in England around this time, and although her other stuff sounds nothing like this, I suspect a connection.

Minnesoda

ALBUM:

1 MINNESODA (Capitol ST-11102) 1972

This unknown group operated in the psych/prog style.

(Stephane Rebeschini)

The Minority

45:

1. Where Was My Mind?/High Flyer (Hyper-Bolic 105) 1969

An obscure 45. You'll also find *Where Was My Mind?* on *Psychedelic Unknowns, Vol. 5*. Thought to hail from Florida.

(Max Waller)

The Mint

Personnel:

1. JIMMY WALLACE ld gtr
2. CLAY CUNNINGHAM drms
3. STEVE SAINTON keyb'ds
4. RANDALL PHILLIPS vcls
5. DANNY BAUCUM bs

This teenage outfit came from Dallas. They recorded two tracks, *Can't Be Free* and *We're Friends*, which both feature sleepy vocals superimposed on an effective guitar and organ backing, and can be heard on *Dallas A New Hi* and *Endless Journey, Phase Two*.

Mint Tattoo



Personnel:

- RALPH BURNS KELLOGG bs, keyb'ds, vcls, perc A
- BRUCE STEPHENS gtr, vcls, kazoo A
- GREGG THOMAS drms, perc A

ALBUM:

1. (A) MINT TATTOO (Dot DLP 25918) 1969

45:

1. Talking About You/Mark Of The Beast (Dot 17242) 1969

The album was produced by James William Guercio and recorded at A&R Studios, New York. The two 45 cuts are taken from the album, which I've never rated. It's a blues - influenced offering with occasionally good guitar work but it rarely ascends above mediocrity. During 1969 Kellogg and Stephens departed for Blue Cheer and Gregg Thomas later played with The Fabulous Rhinestones.

The Minute Men

45:

1	Good Things Must End/Disillusion	(TMM no. #)	Aug. 1968

A Houston outfit whose *Disillusion*, doesn't quite gell and lives up to its name. Some great fuzz but after a great intro of crashin' chords that promises a ravin' fuzz-rocker it immediately drops down a coupla gears to a midtempo pace with tweeting *96 Tears* keyboards. Reprises of the intro break in again but the clumsy time changes can't recover the initial impetus. Good but it coulda been great. The flip is a more accomplished minor-mood garage ballad. Both sides sound more they're from '66 rather than '68.

Compilation appearances have included *Disillusion* on *Texas Flashbacks, Vol. 6*.

(Max Waller/Andrew Brown)

Mirthrandir

ALBUM:

1	FOR YOU THE OLD WOMEN	(Private Pressing)	1976

An album of progressive rock with flute, keyboards, long tracks and lots of rhythm changes.

(Stephane Rebeschini)

The Mission Singers

ALBUM:

1	EVERYTHING'S JUST FINE OR IS IT ??	(Catholic Relief Services)	c1967 R1

This four piece folk/folk rock group made an educational record designed to be used by Catholic Youth Groups. The record is quite good and is notable for ending with a fuzz garage track, *Reconciliation*.

(Stephane Rebeschini)

Missing Links

45:

1. Where Were You Last Night?/Get Out Of My Life (Paris-Tower 115) 1967

From Tampa, Florida. You'll also find *Where Were You Last Night?* on *Garage Punk Unknowns, Vol. 5*. (Max Waller)

Missing Links2

Personnel incl:

RICK McPHEARSON	vcls	A
SAM DeSANTOS	keyb'ds, vcls	A

ALBUM:

1(A)	AT THE 5 O'CLOCK LOUNGE	(Fleetwood 3012)	1965 R3

A prep-rock style album of garage/soul covers including the obligatory *Louie, Louie* and *For Your Love*. The band were a five piece from Salisbury Beach, Mass. and the album, which is now extremely rare, wasn't recorded live as the title suggests.

DeSantos was concurrently keyboard player with The Ones. He and MacPhearson formed Atlantis in 1970 with Bobby Herne, who produced the **Missing Links** album.

(Max Waller/Aram Heller)

Missing Links

45s:

1	You Hypnotize Me / Makin' Up And Breakin' Up	(Signett no #)	1966
2	Under My Thumb / Get Ready	(Marek 676)	1967

And another... from Rockford, Illinois. Members would go on to the Cavemen and Iron Gate. Check out *You Hypnotize Me* on the *No No No* CD. According to Tom Tourville, the second 45 is not only excellent but very hard to find.

(Max Waller)

Missing Lynx

45:

1. Behind Locked Doors/Anymore (Dynovoice 227) 1966

From Cleveland, Ohio, this was sadly their sole 45. *Behind Locked Doors* also appears on *Son Of The Gathering Of The Tribe* and *The Psychedelic Experience Vol. 3* (CD).

(George Gell/Max Waller)

Missouri

ALBUM:

1	MISSOURI	(Panama)	1972

An undistinguished hard rock outfit, presumately from Missouri!

(Stephane Rebeschini)

Mr. Christian

45:

1. Conquistador/You're A Better Man Than I (Tamm T-2019) 196?

Heavy vibes from Lafayette, Louisiana with two competent covers. Procol Harum's *Conquistador* is done faithfully but is less poppy and more moody than the original. Mike Hugg's *Mister...* is in a '67 or '68 heavy rock vein with some Blue Cheer style drumming though the vocals and harmonies point towards Vanilla Fudge. Still pretty impressive all in all. (Max Waller)

Mr. Flood's Party

Personnel:

- TOM CASTAHNARA A
- MIKE CORBETT A
- JAY HIRSCH A
- RICK MIRAGE A
- FRED TESCANO A
- MARCEL THOMPSEN A

ALBUM:

1. (A) MR FLOOD'S PARTY (Cotillion SD 9003) 1969

45:

1. Deja Vu/Alice Was A Dream (Cotillion 44017) 1969
2. Compared To What/Unbreakable Toy (GM 714)196/7?

NB: (2) also released in Germany (Metronome M 25 374). All 45 cuts are non-LP, except *Deja Vu*.

An unheralded psychedelic rock album which is worth investigating. Its better tracks include: - *The Liquid Invasion*, *Garden Of The Queen* and *The Mind Circus*. Their second 45 was a Larry Douglas production, produced by Royce M. Hyatt, but is reputedly "soul".

It's suggested that the band were from Michigan but that may be a premis due to the label. Their album was produced by Hirsh, Corbett and Toscano and probably recorded in New York. In 1971, Corbett and Hirsh released another album in the same vein.

They may be the same outfit who had an earlier 45 on the same label as by Now:-

Now 45s:

1. Deja Vu/Having A Hard Time (Cotillion 44005) 1968
2. I Want/Like A Flying Bird (Embassy 1968) 1968

(Vernon Joynson / Stephane Rebeschini)

Mr. Lucky and The Gamblers

Personnel:

- MIKE PARKER organ A B
- BUD GARRISON bs A B C
- DENNY RANDALL sax A
- WILLYREINER gtr, vcls A

- NORM SMITH drms A
- JIM GRAZIANO drms B C
- DAVE MAITLAND gtr B C
- ALAN GUNTER gtr, vcls B C
- JEFF HAWKS vcls
- CARL WILSON gtr
- JIM DUNLAP vcls C
- GREGPERRY organ C

45s:

1. New Orleans/Searching (United International 1001) 1965
2. New Orleans/Searching (Kasino 1001) 196?
3. I Told You Once Before/Koko Joe (United International 4404) 1966
4. Take A Look At Me/I Told You Once Before (Jerden 799) 1966
5. Take A Look At Me/l Told You Once Before (Panorama 37) 1966
6. Take A Look At Me/I Told You Once Before (Dot 16930) 1966
7. Alice Designs/You Don't Need Me (Panorama 52) 1967

This band started out in Newport, Oregon and were originally known as The Blazers. Bud Garrison persuaded Mike Parker about the merits of the name change in 1964. They decided on **Mr. Lucky** (a popular TV character at the time) because Mike being tall with dark hair looked like him. They performed locally and attracted the attention of local dee-jay Tom Mix and Hal Branson (who managed a local club called The Chase at that time). Chase and Branson decided to form their own record company to promote the act and the result was *New Orleans*, which became a local hit in Portland. In late 1965 Garrison and Parker changed **The Gamblers** line-up merging with a Portland group The Rogues for whom Graziano, Gunter and Maitland had all previously played. By now the band had perfected a harsh garage/punk sound and were one of the major dance circuit attractions in the Northwest (having relocated to Portland, Oregon). On New Years Day, 1966, they shared the bill with Don and The Goodtimes at Portland's Oriental Theatre and Don and the lads were so impressed they helped get **Mr. Lucky and The Gamblers** a record deal with Jerry Dennon's Panorama label. Two regional hits resulted:- *Take A Look At Me* (a really catchy punker, written and produced by Bob Holden and Dan Galluci (of Don and The Goodtimes)) and *Alice Designs (LSD Signs)*, which was produced by Bob Holden and written by Tandyn Almer of *Along Comes Mary* fame. *Alice Designs*, is Union Gap style commercial upbeat pop, whilst it's brass-pop flip was also written by Bob Holden.

Early in 1967 Mike Parker left the band and Greg Perry joined on keyboards. Jim Dunlap (formerly of Gentleman Jim and The Horsemen) came in on vocals. However, in July 1967 the band split. Dunlop, Graziano, Maitiand and Perry all went on to form a new band, The Sound Vendor. Mike Parker joined a local blues band, Carl Wilson joined Merrillee Rush and the Turnabouts and Jeff Hawks became a member of Don and The Goodtimes. In the late eighties Norm Smith became the State Representative from Tigard, Oregon and Greg Perry later played for Johnny and The Distractions.

The superb *Take A Look At Me* has resurfaced on *Boulders, Vol. 3* and *Highs In The Mid-Sixties, Vol. 7*. *I Told You Once Before* (written by group member Alan Gunter) can be found on *Battle of The Bands, Vol. 1* and *History of Northwest Rock, Vol. 4*.

(Vernon Joynson/Max Waller)

Mister's Virtue

45:

1. Summernight/Captured (Vector V 211) 196?

A good garage psych 45, from Washington, D.C..

The Misty Blues

45:

1. Still In Love With You Baby/l Feel No Pain (Stature 66-5-7) 1966

A Chicago punk band. *I Feel No Pain* can also be found on *Highs In The Mid-Sixties, Vol. 4*. It's a pretty lame garage pop effort.

Misty Wizards

Personnel incl:

RICHARD KEELAN	A
TED LUCAS	A

45:

1	It's Love/Blue Law Sunday	(Reprise 0616)	1967

It's Love is scintillating psychedelic pop - an ideal start to Erik Lindgren's top - drawer CD compilation *A Heavy Dose Of Lyte Psych* on Arf! Arf!, with its irresistible uptempo swingin' rhythm, cool male - female vocals, topped with maelstroms of dizzying effects. Garage purists will hate it - psych heads will levitate, but come back to earth on hearing the comparatively dull flip.

The band were based in Detroit and at least two members were also in the better known Spikedrivers.

(Max Waller/Paul L. Madarasz)

Chad Mitchell

ALBUM:

1	CHAD	(Bell)	1969 SC

Previously known as the leader of the Chad Mitchell Trio, a trad folk group, **Mitchell** went solo in 1968 after his group had broke up. His only solo album contains a good selection of songs by Jake Holmes, Tim Buckley, Dino Valente, H.P. Lovecraft or Joni Mitchell, sung in a dark and melancholic voice, with a large studio backing.

(Stephane Rebeschini)

The Mo Joes

45:

1. Night Train/Is There Something On Your Mind (Northeast 202) 196?

Hailed from Worcester, Massachusetts with this sole frat/garage 45.

The Moanin' Glories

Personnel:

KARL BERKEBILE	keyb'ds	A
ANDY GORE	bs	A
RITCHIE KUNKLE	gtr	A
MARC MOURNING	drms	A

45:

1	She Took The Rain Out Of My Mind/You Better Watch Out For That Girl	(Yorkshire YR-1001)	1967

This garage rock quartet operated out of Wichita in Southern Kansas. Their sole vinyl offering is highly-rated and you can also find *She Took The Rain...* on *The Midwest vs. Canada, Vol. 2* and on Tom Tourville's *Midwest Garage Band Series: Kansas* CD.

The Moanin' Glories formed out of another Wichita act, The Candelles. Formed in 1965 by Ritchie Kunkle and Andy Gore, The Candelles underwent several personel changes and after Karl Berkebile and Marc Mourning joined in 1966, they changed names to **The Moanin' Glories**. Andy Gore:- "We actively toured throughout the Midwest U.S.A. and were later based in the Boston, Mass. area around 1970. We even toured Japan in late 1970 but then disbanded in early 1971".

After the group split, Kunkle and Mourning formed Crank and were active for several more years. Kunkle was on the verge of a career rebound in 1994 in Nashville when he sadly passed away. Mourning is active today in Christian Music, whilst Berkebile has a solo act in Dallas, Texas. Andy Gore is in business in Wichita, and has written a book about his experiences with the band during those heady days.

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The Mob *to* The Models

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Mob
- Moby Grape
- Modality Stew
- Mod and The Rockers
- The Mod 4
- The Mod VI
- Modds
- The Models

The Mob

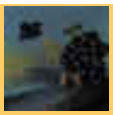
ALBUM:

1 THE MOB (Colossus CS 1006) c1971

An unknown group, on the same label as Maypole.

(Stephane Rebeschini)

Moby Grape


Personnel:

- JOEL SCOTT HILL gtr A B
- KENT DUNBAR drms B
- JERRY MILLER gtr D E F G
- PETER LEWIS gtr B C D E F G
- BOB MOSLEY bs A B C D E G
- BOB NEWKIRK drms A C
- DON STEVENSON drms D E F G
- SKIP SPENCE gtr C D G
- BOB MOORE bs F
- GORDON STEVENS vcls, gtr G

ALBUMS:

1. (B) MOBY GRAPE (Columbia CS 9498) 1967 24

2. (B) WOW/GRAPE JAM (Columbia CS CXS 3) 1968 20
3. (C) MOBY GRAPE '69 (Columbia CS 9696) 1969 113
4. (D) TRUELY FINE CITIZEN (Columbia CS 9912) 1970 157
5. (E) 20 GRANITE CREEK (Reprise 6460) 1972 177
6. (-) LIVE GRAPE (Escape JAM 95018) 1978 -
7. (-) MOBY GRAPE (San Francisco Sound) 1984

NB. (1) reissued on Edsel (ED 137) and (5) on Edsel (ED 176). (2) has also been reissued and all of the above albums are now available on CD.

45s:

1. Fall On You/Changes (PS) (Columbia 44170) 1967
2. Sitting By The Window/Indifference (PS) (Columbia 44171) 1967
3. 8:05/Mister Blues (PS) (Columbia 44172) 1967
4. Omaha/Someday (PS) (Columbia 44173) 1967 88
5. HeyGrandma/Come In The Morning (PS) (Columbia 44174) 1967 127
6. Can't Be So Bad/Bitter Wind (Columbia 44567) 1967
7. Trucking Man/If You Can't Learn From My Mistakes (Columbia 44789) 1968
8. Gypsy Wedding/Apocalypse (Reprise 1040) 1971
9. Goin' Down To Texas/About Time (Reprise 1055) 1971
10. Gypsy/Wedding/Gone Fishin' (Reprise 1096) 1972

NB: (1, 2, 3, 4, 5) All have the same picture sleeve with different titles. (10) by Bob Mosley with both tracks taken from his solo album. *Gypsy Wedding* did however appear as a German 45 credited to **Moby Grape**: *Gipsy Wedding*/*Apocalypse* (PS) (Reprise REP 14114) 1971.

One of San Francisco's best loved bands, **Moby Grape** were formed in Marin County and soon attracted a large Bay Area following. Miller and Stevenson had previously played with Marsh Gas, an earlier Marin County outfit, and Lewis and Mosley with Joel Scott Hill and The Strangers. Newkirk had also played with Lewis in Peter and the Wolves. Lewis had also played in a surf band called The Cornells. Skip Spence, of course, had been the original drummer with Jefferson Airplane, but left the band because he wanted to play guitar. The band were soon offered a recording contract by Columbia and their classic first LP was issued in 1967. The album also contained a full colour poster of the band. However, the record company disasterously launched them in an unprecedented blaze of publicity and released the album's ten tracks as A or B sides of five singles simultaneously. There were some fine tracks on the album. Hard rockers like *Hey Grandma* and *Omaha* (complete with psychedelic intro) appear alongside laid back tracks like *Someday, 8:05* and *Sitting By The Window*. The group featured three lead guitarists and all sang. The end result was a structured album with diverse vocal harmonies and some fine interweaving acid guitar work. Sadly they were overexposed and both their album and singles sales were bitterly disappointing.

The next album *Wow* contained a number of short compositions with melodic guitar work, and the opening tracks on each side, *The Place and the Time* and *He*, both contained orchestral arrangements which was uncommon among San Franciscan bands at that time (although in England groups like The Beatles and The Moody Blues were using them regularly). *Three-Four* was a sensitive, beautiful song:-

'Cause I love you all
Even though my heart is far away
It's here I'll stay
Until my life is through
When I'm dead and gone

And my life has passed beyond your view
There inside of you
My life goes on and on...'
(from *Three-Four*)

Rose Coloured Eyes and *Bitter Wind* are equally memorable,whilst *Can't Be So Bad*, a faster rockier number, demonstrated their musical diversity. One track, featuring Lou Waxman and his orchestra and starring Arthur Godfrey on banjo and ukelele has to be played at 78 rpm! In The USA only, a free bonus album *Grape Jam* was issued with *Wow*, and this featured Mike Bloomfield and Al Kooper on keyboards. Commercially, *Wow* made little impact - the group could not recover from their earlier over-exposure. Towards the end of 1968 they split - but by 1969 they had reformed again as a foursome without Skip Spence. They released the competent *Moby Grape '69* and did a series of live gigs, but generated little interest outside of California. So 1970 saw them split for the second time and Mosley left for good to join the Marines. Later that year, the remaining three reformed, adding Bob Moore (bs) to produce *Truly Fine Citizen*. Inevitably they split again, later reforming as a five-piece band to produce an awful LP *20 Granite Creek*.

Mosley and Spence have also issued solo albums *Bob Mosley* (Warner Brothers MS 2068) 1972, *Wine And Roses* (Nightshift) 1987 and *Bob Mosley And Mosley Grape, Live At Indigo Ranch*, (SFS-04880) 1989 and Spence *Oar* (Columbia CS 9831) 1969. The latter was not released outside the USA, except for Holland (CBS S 63919) and originals are now rare collectors' items - you can however pick up the album on CD (Sony WK 75031) which includes five bonus tracks. Peter Lewis also issued a good solo album in 1995 *Peter Lewis* (Taxim TX-2008-2), with Stu Cook (Creedence), John McFee, Cornelius Bumpus and Keith Knudsen (all ex Doobie Brothers). Finally Jerry Miller has issued *Life Is Like That* (Messaround Records MRSCD004) 1995, a bluesy album with John Oxendine and Tiran Porter plus Merl Saunders and Michael Carabello.

Ultimately **Moby Grape** never attained their true potential on record, but their first two albums are recommended as offering a glimpse of their real ability. There are also a number of 'Best of'compilations around, including the excellent *Vintage - The Very Best Of* (Sony 53041) 1993, a double CD compilation of album tracks, live recordings and alternate takes. There's also an interesting bootleg CD, *Dark Magic*, with live cuts. Although the Peter and The Wolves tracks it contains are not by the pre-**Moby Grape** outfit, but another band with the same name.

Skip Spence sadly died on April 16th 1999.

Matthew Katz's *Then And Now Vol. 1* compilation CD includes *Om-Aha*, *Mr. Blues* and a 1983 recording *A Hard Road To Follow*. *Vol. 2* of the same series also includes *Hey Grandma*, a 1983 recording *Silver Wheels* and a 1988 recording *Lonsome Highway*.

For more information on **Moby Grape** check their website: http://www.realgrape.com

(Vernon Joynson/Stephane Rebeschini)

Modality Stew

ALBUM:

1	MODALITY STEW	(Private Pressing)	c1972

A rare private pressing seen described as "East meets West rural jamming backporch music" (whatever that may mean!).

(Stephane Rebeschini)

The Mod 4

45s:

1. Midnight Hour/Funny... (The Mod 4 6723) 1967
2. Open Up Your Mind/? (The Mod 4 6833) 1968

Unknown girl band from either Michigan or Iowa. *Open Up...*, a rough 'n' ready punker, has also resurfaced on *Sixties Rebellion, Vol. 4*.

The Mod VI

45:

1. What Can I Do/Show Me How You're Lovin's Gonna Be (Emerald 127) 196?

Unknown band from South Carolina. *What Can I Do* features some blistering fuzz guitar and an unusual 'circus' ending. On the flip, the fuzz is knocked down a notch, but there's a promising lead near the end.

Both sides have also resurfaced on *Sixties Rebellion, Vol. 4*.

Mod and The Rockers

Personnel:

STEVE DORMAN	organ	A
GARY McINTYRE	drms	A
RICKY OATES	ld gtr	A
EDWIN (BOO) SNIDER	bs	A

ALBUM:

1(A)	...NOW	(Justice 153)	c1966 R3

NB: (1) reissued on CD (Collectables COL-CD-0618) 1996.

45:

1	You Got Me Hummin'/Always By My Side	(Kay Mar # unknown)	196?

NB: (1) as Joy.

One of the better albums on the Justice label. Although they stray into cabaret/lounge territory with their choice of material (*It's Not Unusual, Walk On By, Goin' Out Of My Head*) and the soulful (*Love Is A Beautiful Thing, Ninety-Nine And A Half*), strong raucous vocals and an aggressive vitality shine through.

Their glorious swingin' fuzz-punker *Gonna Love You Every Day*, a faithfull version of *Gloria*, and savage assaults

on *Come On Up* and the Beau Brummels' *Just A Little*, are worth the price of admission alone. Apparently members went on to become Joy, with the 45 listed above.

(Max Waller)

Modds

45:

1. Leave My House/All The Time In The World (American National 3041) 196?

A true garage recording! *Leave My House* (which can also be heard on *Pebbles, Vol. 11*) is a really crude recording. This guy is really struggling to play some simple guitar riffs overloading his amp whilst someone bangs idly on a tambourine in the background. Rumoured to have been based in Memphis, Tennessee though one suspects that they probably just recorded there.

The Models

45:

1. Bend Me Shape Me/In A World Of Pretty Faces (MGM 13775) 1966

This all girl band seem to have recorded the original version of *Bend Me, Shape Me*, pre-dating The American Breed by about four months. Notable for some pretty psychedelic guitar effects, you'll also find it on *Girls In The Garage, Vol. 1* and *The Open Lid* (45). The band comprised some leggy Vogue models (hence the name) and may have had some connection with The Vogues who recorded two 45s a little later on the same label:- *Brighter Days/Lovers Of The World Unite* (MGM 13813) and *Lovers Of The World Unite/Brighter Days* (MGM 13831).

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Modern Folk Quartet *to* (Florian) Monday and His Mondos

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Modern Folk Quartet
- The Mods
- The Mods
- The Mods
- The Mods
- The Mods
- The Mods
- The Mods
- The Modulation Corporation
- David Mogan and His Winos
- Moguls
- The Mojo Men
- The Mojos
- The Mojos
- Moloch
- Mom's Apple Pie
- Moms Boys
- Monacles
- Stephen Monahan
- (Florian) Monday and His Mondos

Modern Folk Quartet

Personnel:

HENRI "TAD" DILTZ		A B
DOUGLAS FARTHING HATELID	bs	A B
CYRUS FARYAR	vcls, gtr	A B
JERRY YESTER	vcls, gtr	A B
EDDIE HOH	drms	B

45s:

1	The Love Of A Clown/If All You Think	(Warner ?)	1964
2	Night Time Girl/?	(Dunhill 4025)	1966

3 Don't You Wonder/? (Dunhill 4137) 1968

NB: there are other singles on Warner.

A seminal folk rock group from Los Angeles. Faryar had been in the Whiskeyhill Singers and Yester had been in the Inn Group. Both quit their respective bands and formed the **Modern Folk Quartet** with Hatelid (or Hatledid) and Diltz. *Night Time Girl* was produced by Jack Nitzsche and written by Al Kooper and Irwin Lewine. A pop raga with oriental instruments, it is quite interesting. Another 45, *Don't You Wonder* was composed by Hatelid and Bill Martin.

When the group broke up, Douglas Hatelid, who was then known as Chip Douglas, joined The Turtles and Gene Clark for a short spell, before becoming a producer (Monkees, Turtles etc.). He also played with Fred Neil. Henry Diltz became a photographer and Eddie Hoh a session drummer (Barry Goldberg, Lee Michaels, Kim Fowley etc.). Jerry Yester joined the Lovin' Spoonful, replacing Zal Yanowsky. He also cut two solo singles and two albums with his wife, Judy Henske, before becoming a renowned producer and engineer (notably for Tim Buckley and Tom Waits). Cyrus Faryar became a session musician, notably with Fred Neil and Stone Poneys, and was also the voice of the Cosmic Sounds. In 1972 he cut a solo album on Elektra before moving to Hawaii where he produced local acts.

Night Time Girl and *Don't You Wonder* had been compiled on *Penny Arcade, Dunhill Folk Rock, Vol. 2*.

(Stephane Rebeschini)

The Mods TOP

Personnel:

- EDDIE LIVELY vcls, gtr A
- SCOTT FRASER drms A
- CHRIS HAWKINS gtr A
- DON McGILVERY bs A

45:

1. It's For You/Days Mind The Time (Cee Three 1000,01) 1966

This band hailed from Fort Worth. The 'A' side of their 45, a folk rock ballad, was originally written by Lennon-McCartney for Cilla Black, whilst the flip, had similarities to The Beatles' *If I Needed Someone*. Scott Fraser, incidentally, was a multi-instrumentalist who taught the rest of the band to play.

Compilation coverage has so far included: *It's For You* on *Acid Visions - The Complete Collection, Vol. 3* (3CD) and *Texas Punk, 1966: Vol. 9*; *Days Mind The Time* on *The Cicadelic '60s, Vol. 5 - 1966 Revisited* (LP) and *The Cicadelic '60s, Vol. 3* (CD).

The Mods TOP

45s:

1. High School Days/The Broken Hip (Kool 1024) 1964
2. My Baby's Gone/Stone Henge (Kool 1028) 1965
3. Opp-Sy-Do/Stay With Me (Kool 1029) 1965
4. Only The Young/? (Kool 1032) 1966

Routine garage fare from a different Houston band. *My Baby's Gone* can be heard on *Flashback, Vol. 3*. The flip was an instrumental.

The Mods

TOP

45:

1. I Give You An Inch (And You Take A Mile)/You've Got Another Think Comin' (Peck 331) 1966

A raw garage band from Toledo, Ohio. The flip, the story of a guy warning his cheating girl, features some raunchy harp and powerful guitar, It can now be found on *Back From The Grave, Vol. 3*. The 'A' side is on *The Chosen Few, Vol. 1*. (Max Waller/George Gell)

The Mods

TOP

Personnel:

- DAVE FRANZEN ld gtr B
- PAT PETIT organ, gtr A B
- SUE PETIT gtr, organ, vcls A B
- STEVE KATH drms A B
- BILL WHITE bs A
- TOM McNEIL bs B

Acetate:

1. Lost Again/Till The End Of The Day (Welhaven Recording Co.) 1965

Formed in 1964 in the Plainview area of Minnesota. They were originally known as The Impalas and their musical repertoire initially consisted of Beatles, Rolling Stones and Kinks covers. They recorded a Sue Petit/Steve Kath composition, *Lost Again* along with a cover of The Kinks', *'Till The End Of The Day* to which they added a frantic garage style climax, in the summer of 1965, but it didn't get beyond the acetate stage. In the fall of 1965, Bill White left to go to Mankato State University and Tom McNeil came in as a replacement. Dave Franzen, a talented lead guitar player was drafted in too. The group finally fell apart when Sue Petit left to become female vocalist with a R & B group, The Happy Go Luckies. Later still she joined a Miami, Florida band called The Faculty.

The Mods

45s:

1. Ritual / Everybody Needs Somebody To Love (Revilation VII # Unkn) 1965
2. Ritual / Candid Camera Theme (Instr) (Mod 116) 1965
3. Satisfaction / Ford Mustang (Revilation VII R 104) 1966

This outfit from Allenhurst, New Jersey were a popular attraction on the teen-club circuit of Monmouth County, New Jersey. Their cover version of The Stones' *Satisfaction*, which you could check out on *Back From The Grave, Vol. 2* has some surfish-styled guitar, the flip side was more in the Beach Boys genre. Their first 45 was more punkish, and you'll also find *Ritual* on *Hang It Out To Dry*.

(Max Waller)

The Mods

45:

1. Empty Heart/Sweets For My Sweet (Knight 105) 1966

Yet another outfit from Tampa, Florida, whose 45 consisted of a couple of cover versions. Their version of *Empty Heart* features some pleasant searing guitar work and there's some nice ringing guitar in their cover of The Searchers' *Sweets For My Sweet*.

Both sides have also resurfaced on *Florida Punk Groups From The Sixties* and *Sixties Archives, Vol. 4*.

The Mods

Personnel:

- TOM BOLES vcls A B
- DAN HECKEL gtr A
- DANN KLAWON drms, hrmnca, gtr, vcls A B C D E
- DAVE SMALLEY gtr, vcls A B C D E
- WALLY BRYSON gtr B C D E
- DAVE BURKE bs D E
- JIM BONFANTI drms E

This outfit came from Mentor (near Cleveland), Ohio who and formed in the Fall of 1964. They recorded a demo in 1966. Two originals, *In Love's Shadow* and *I'm Slippin'*, turned up on the Sundazed album *Choir Practice*. When they signed with Cleveland label Claridge, in 1966, they changed their name to The Choir.

The Modulation Corporation

45:

1. What To Do/Worms (Atom 1001) 1967

Undistinguished garage punk. This time from San Marcos in Texas, The 'A' side later resurfaced on *Flashback, Vol. 4*.

David Mogan and His Winos

ALBUM:

1 SAVAGE YOUNG WINOS (Khoser) 1973

From Boston, an original garage psych singer, influenced by Zappa.

(Stephane Rebeschini)

Moguls

Personnel incl:

- JEFF BLOOMQUIST
- BRUCE BRYSON
- RANDY BRYSON vcls, hrmnca

45s:

1. Ghost Slalom/Avalanche (?)1965
2. Ski Bum/Try Me (Panorama 27) 1966
3. Another Day/Round Randy (Tork 1095) 1966

Hailing from Eugene, Oregon, this outfit were originally known as The Centurians but they changed their name to The Moguls in December 1964. Their manager was convinced that after 'surf' music 'ski' music would be the next big thing. So he hired two go-go dancers in ski-bunny outfits and clad the group in ski pants, turtlenecks and ski boots. Their first 45 was a double-sided instrumental with snow sound effects. It won a local Battle Of The Bands competition and they got to record their next 45 free and it was produced by a member of Don and The Goodtimes. You'll also find *Ski Bum* on *Back From The Grave, Vol. 7*. It's quite a pounder. Also on the same compilation was *Another Day*. This came out on the Tork label named after the Tork Club where they were regulars. This was a faster number with lots of mouth harp - probably their finest moment. They later became known as Music Prism but only lasted for about a year under that moniker. Round Randy is also to be found, on *Ho-Dad Hootenanny*. (Max Waller/Darryl F. Riffero)

The Mojo Men

Personnel:

JIMMY ALAIMO	vcls, bs	A B C
PAUL CURICO	gtr	A B C
JAN ERRICO	drms, vcls	A B C
DON METCHIK	organ	A B
SLY STONE	keyb'ds, gtr, vcls	A

ALBUM:

1	MOJO MAGIC	(GRT 10003)	1968

NB: There have also been three compilations:- *Dance With Me* (Eva 12049) 1984, is a 16 track compilation of their 1965-1966 material; *Why Ain't Supposed To Be* (Sundazed SC 11028) 1996, concentrates on their period at Autumn, 1965-6, including nine previously unreleased tracks; *Sit Down... It's The Mojo Men* (Sundazed SC 11032) 1996, similarly concentrates on their period at Reprise, 1966-8 including many previously unreleased tracks.

45s:

1	Off The Hook/Mama's Little Baby	(Autumn 11)	1965 -
2	Dance With Me/Loneliest Boy In Town	(Autumn 19)	1965 61
3	She's My Baby/Fire In My Hean	(Autumn 27)	1966
4	She's My Baby/Do The Hanky Panky	(Reprise 0486)	1966 -
5	Sit Down, I Think I Love You/Don't Leave Me	(Reprise 0539)	1967 36
6	Me About You/When You're In Love	(Reprise 0580)	1967 83
7	What Ever Happened To Happy/Make You At Home	(Reprise 0617)	1967
8	New York City/Not Too Old To Start Cryin'	(Reprise 0661)	1968
9	Should I Cry/You To Me	(Reprise 0689)	1968
10	Sit Down, I Think I Love You/Me About You (reissue)	(Reprise 0707)	1968
11	Don't Be Cruel/Let It Be Him	(Reprise 0759)	1968
12	I Can't Let Go/Flower Of Love	(GRT 5)	1969
13	Candle To Burn/Make You At Home	(GRT 8)	1969
14	Everyday Love/There Goes My Mind	(GRT 10)	1969

NB: (11) as The Mojo. (12), (13) & (14) as Mojo. There's also a rare French EP with picture sleeve: *Off The Hook/Mama's Little Baby/Dance With Me/Loneliest Boy In Town* (Vogue INT 18050) 1966.

Although this band was based in San Francisco some members originated from Florida. Sly Stone had left the band (to form Sly and The Family Stone) by the time the band signed to Reprise and achieved some success with Steve Still's *Sit Down I Think I Love You*. Their diminuitive female vocalist Jan Errico had earlier achieved much popularity on the West Coast as drummer and lead vocalist for The Vejtables.

In late 1967 the band became known as **Mojo** because Jan Errico got tired of being known as a Mojo Man. They also changed labels to GRT so that they could record an album. Released in 1968 it was produced by Dave

Hassinger. It contained their second single *New York City*, which sumered from sounding too much like The Mamas and Papas, and overall contained a number of mildly psychedelic, post-Seargant Pepper pop rock songs. The band finally split in 1969 when they realised their era had ended.

There remains a lot of unissued material from both eras of **The Mojo Men**. From their time with Autumn fifteen tracks remained unissued although some of these later appeared on Eva's *Dance With Me* compilation and the superior Sundazed retrospective *Why Ain't Supposed To Be*. A further nineteen tracks were recorded but not released during their spell with Reprise. These include the long and experimental *What King Of Man*, which was reputed to be a letter-day venture into psychedelia by the band.

Compilation coverage has so far included: *Sit Down I Think I Love You* on *Nuggets* and *Nuggets, Vol. 5*; *Off The Hook* on *Sound Of The Sixties: San Francisco: Part 1*; *Dance With Me* on Eva's *Sound Of The Sixties*, *Sixties Archives, Vol. 1* and *We Have Come For Your Children*; *Dance With Me* and *She's My Baby* on *Nuggets, Vol. 7*. All three of their Autumn singles also figure on the *Autumn Single Box*. More recently much of their material has featured on Big Beat's *Nuggets From The Golden State* series:- the *Dance With Me* CD contains that track plus a demo and six unreleased cuts from 1965; *Someone To Love* features four 1966 cuts - *She's My Baby*, *Fire In My Heart* and the unreleased *Why Can't You Stay* and *Girl Won't You Go*.

(Vernon Joynson / Max Waller / Stephane Rebeschini)

The Mojos

45:

1. Love Does Its Harm/I Like It (Mojo 1) 1965

From Fairfield, Connecticut. You'll also find *Love Does Its Harm* on *New England Teen Scene, Vol. 1* and *New England Teen Scene* (CD). (Max Waller / Mike Markesich)

The Mojos

45:

1. What She's Done To Me/Go (Mojo 88/124) 1966

From Hurricane, West Virginia, both sides of this **Mojos**' 45 have resurfaced on *Sixties Rebellion Vol. 14* (CD) and the 'A' side can also be found on *Good Roots*. Both are fine Brit-Invasion inspired originals written by Joe Clatworthy.

They were later known as The Muffetts.

(Max Waller)

Moloch

Personnel:

LEE BAKER	ld gtr, vcls	A B
PHILIP DURHAM	drms, vcls	A
FRED NICHOLSON	organ	A
STEVE SPEAR	bs	A
GENE WILKINS	ld vcls	A
MICHAEL BUSTA JONES	bs	B
BOBBY DODDS	drms	B
JIMMY SEGERSON	gtr	B

ALBUM:

1(A)	MOLOCH	(Enterprise/Stax ENS 1002)	1970

45:

1	Cocaine Katy/?	(Booger Records)	1971

Produced, written and arranged by Don Nix (ex Mar-Keys and Paris Pilot) in Memphis, *Moloch* is an excellent blues rock album, with some sound effects, noises and superb acid guitar solos by Lee Baker. Their single was recorded after the album with a later line-up and is extremely rare.

Cocaine Katy has been compiled on *It Came From Memphis* (Upstart 022) 1995.

A close friend of Jim Dickinson, Lee Baker would later work with Big Star and Alex Chilton and various other Memphis acts before forming Mud Boy and The Neutrons.

(Stephane Rebeschini)

Mom's Apple Pie

TOP

Personnel:

JOE AHLADIS	gtr	A
PAT AULIZIA	drms	A
BOB FIORINO	vcls	A
ROGER FORCE	sax, flute	A
TONY GIGLIOTTI	vcls	A
FRED MAZULLA	trombone	A
DAVE MAZZOCHI	keyb'ds, vcls	A
BOB MILLER	ld gtr	A
BOB PINTI	trumpet, vcls	A
GREG YOCHMAN	bs	A

ALBUM:

1(A)	MOM'S APPLE PIE	(Brown Bag BB-14200)	1972

Produced by Kenneth Hamann, this ten-piece outfit is sometimes described as "psychedelic", probably because they covered Spirit's *Mr Skin*. They were in fact a horn rock group and as such their album is better avoided.

The cover of the original pressing for this album is curious; it features a painting of a maid holding an apple pie, with a slice removed to reveal a vagina inside the apple pie. The second pressing is censured with the vagina being replaced by a barbed wire wall!

(Stephane Rebeschini)

Moms Boys

TOP

The totally demented 1967 fuzz punker *Up And Down* has resurfaced on *Turds On A Bum Ride, Vol. 2* and *Pebbles, Vol. 9* (CD). Thought to have been California based act, both this track and *Yellow Pill* were on the *Freak Out U.S.A.* Soundtrack album. Another track, *Children In The Night* is also featured on *Riot On Sunset Strip* Soundtrack album.

Monacles

TOP

Personnel:

PHIL GRAY		A
MARLOW HENDRIX		A
SKIP MOBE		A
JIM NEWBY	vcls	A

45s:

1	I Can't Win/Headaches For Me (PS)	(Variety Films 301)	1966
2	You'll Do It Again/Debbie (PS)	(Variety Films 401)	1966?
3	I Found The Way/The Way You Smile (PS)	(Variety Films 501)	1966?
4	Everybody Thinks I'm Lonely/Now That I'm Here	(Variety Films 601)	1966?

Orange County in California was home to this teen-beat quartet whose ages ranged from 11 to 16. They started life as The Masters and were later known as The Laurels before they finally settled on **The Monacles** as their name. *I Can't Win*, a typical teen punk number written by Jim Newby, can also be heard on *Back From The Grave, Vol. 3*. Both sides of their first 45 also appear on *Sixties Rebellion Vol. 6* (CD) and *Everybody Thinks I'm Lonely* is on *The Bad Vibrations*.

(Max Waller)

Stephen Monahan

TOP

ALBUM:

1	STEPHEN MONAHAN	(Kapp KS 35??)	1968

An obscure pop/folk/psych album that's been described as mix of Donovan and Darius.

(Stephane Rebeschini)

(Florian) Monday and His Mondos

45s:

1. Mondo / Mondo Moe (FM 1214) c1961
2. Mondo / Mondo Moe (Realm 006) 1964
3. Rip It, Rip It Up / Lovin' (Realm 007) 1964
4. Minnie Ha Ha / (I'm) Crying (Columbus 1040/1) 1965

NB: (1) as **Junior and His Mondos**. (2) 'B' side also seen as **The Way Of The Mondo** - confirmation anyone, please. (3) as **Florian Monday and His Mondos**. (4) as **Monday's Mondos**.

This was an early sixties, circa 1961, garage rock'n'roll outfit, from Woonsockett, Rhode Island, who, as you can see, recorded under at least three different names. On the Monday's Mondos 45 they sounded very much like The Kingsmen. Three of their songs have featured on compilations:- *Mondo* on *Garage Punk Unknowns, Vol. 6*; *Rip It Up* on *Hipsville, 29 B.C, Vol. 2* and their version of The Animals *I'm Crying* can be heard on *New England Teen Scene, Vol. 2*.

(Max Waller)

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Monday Rain *to* Montage

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Monday Rain
- The Mongrels
- The Monkees
- The Monks
- The Monocles
- Montage

Monday Rain

TOP

45:

1. It's All Too Much/I Gotta Get Back To You (A&M 1107) 1969

It's All Too Much is heavy pop with a 'White Album' - period - Beatles feel, and a withering guitar break - unexpectedly good for this label. The flip reverts to laid - back folk - pop, more the A&M norm. (Max Waller)

The Mongrels

TOP

45s:

1. Death Of A Salesman/Sitting In The Station (Franklin 607) 1968
2. My Woman/Sitting In The Station (M&L 101 and Franklin QC 619) 1968
3. Funny Day/Good Good Man (Nico 107 and Franklin QC 624) 1969
4. Do You Know Your Mother/Heartaches (PS) (Franklin QC 632) 1969
5. Ivy In Her Eyes/It's The Last Time (RCA Victor 1036 (Canada)) 1969

Borderline inclusion because, although they hailed from Winnipeg, Canada, most of their material was recorded in Minneapolis. Produced by Randy Bachman (of Guess Who, Brave Belt and Bachman Turner Overdrive fame) they are mainly in the rock - pop mould with one above average outing *Good Good Man* which can be found on *A Heavy Dose Of Lyte Psych*, although in that quality pack it sounds pretty ordinary. (Max Waller)

The Monkees



TOP

Personnel:

MICKEY DOLENZ	gtr, drms, vcls	A B C
DAVY JONES	vcls	A B C
MICHAEL NESMITH	gtr, vcls	A B

PETER TORK	gtr, bs, vcls	A

ALBUMS:

1(A)	MEET THE MONKEES	(Colgems 101)	1966 1
2(A)	MORE OF THE MONKEES	(Colgems 102)	1967 1
3(A)	HEADQUARTERS	(Colgems 103)	1967 1
4(A)	PISCES, AQUARIUS, CAPRICORN AND JONES LTD	(Colgems 104)	1967 1
5(A)	THE BIRDS, THE BEES AND THE MONKEES	(Colgems 109)	1968 3
6(A)	HEAD	(Colgems 5008)	1968 45
7(A)	INSTANT REPLAY	(Colgems 113)	1969 32
8(A)	GREATEST HITS	(Colgems 115)	1969 93
9(B)	THE MONKEES PRESENT (Mickey, Davy, Michael)	(Colgems 11 7)	1969 100
(C)	CHANGES	(Colgems 11 9)	1970 -
(A)	GOLDEN HITS	(Colgems 329)	1970
(A)	BARREL FULL OF MONKEES	(Colgems 1001)	1970
(-)	THE MONKEES (dbl)	(Laurie House 8009)	197?
(-)	THE MONKEES GREATEST HITS	(Arista 4089)	1976 58

NB. All of The Monkees original albums have been repackaged on CD by Rhino, each with bonus tracks and copious liner notes. (1), (2), (3), (4) and (5) also reissued in 1996 by Sundazed on limted edition coloured vinyl (SC 5045/6/7/8 respectively). (14) is a reissue of (8) but with some different tracks. Several collectable items have also appeared on vinyl recently. These include *Monkeyshines* (an ultra rare "Fan Club" edition of previously unreleased material); *1986 Philadelphia* (a limited edition interview picture disc); *Live L.A. '86* (their 20th Anniversary Tour); *Original Formula* (Live '89, a limited edition release with Mike Nesmith); *Revolutions* (featuring their previously unreleased TV soundtrack and live material) and *Talk Down Under* (an interview LP from Australia). Recent CD releases include:- *Listen To The Band* (a 4 CD set featuring 80 of their classic songs); *Live '67* (a 16 track CD on Rhino); *Pool It* (a reunion CD on Rhino) and a series called *Missing Links, Vol. 1, Vol. 2* and *Vol. 3* which contain previously unavailable tracks..

45s:

1	Last Train To Clarksville/Take A Giant Step	(Colgems 1001)	1966 1
2	I'm A Believer/(I'm Not Your) Stepping Stone	(Colgems 1002)	1966 1/20
3	Little Bit Me, Little Bit You/Girl, I Knew Somewhere	(Colgems 1004)	1967 2/39
4	Pleasant Valley Sunday/Words	(Colgems 1007)	1967 3/11
5	Daydream Believer/Goin' Down	(Colgems 1012)	1967 1/104
6	Valleri/Tapioca Tundra	(Colgems 101 9)	1968 3/34

7	D.W. Washburn/It's Nice To Be With You	(Colgems 1023)	1968 19/51
8	Porpoise Song/As We Go Along	(Colgems 1031)	1968 62/106
9	Tear Drop City/A Man Without A Dream	(Colgems 5000)	l969 56
10	Listen To The Band/Someday Man	(Colgems 5004)	1969 63/81
11	Good Clean Fun/Mommy and Daddy	(Colgems 5005)	1969 82/109
12	Oh My My/I Love You Better	(Colgems 5011)	1970 98

NB: (5) also released in France with a picture sleeve (RCA 49952). There are also four French EPs with picture sleeves on RCA.

In 1966 Bob Rafelson (writer, director and producer) teamed up with Bert Schneider to produce for Screen Gems a new TV comedy series about the life of a mythical pop group using the Beatles' film *A Hard Days Night* as its framework. An ad was placed in LA's Daily Variety for 'four insane boys' between the ages of 17-21 and 437 hopefuls were auditioned. The chosen four were Davy Jones, a British child TV star who'd been born in Manchester on 30 December 1945 and had released a solo album and 45 in the US; Michael Nesmith, who'd been born in Houston, Texas on 30 December 1942, he was a member of LA's folk circuit and using the name Michael Blessing had released 45s on the Colpix label; Mickey Dolenz, who'd been born in LA on 8 March 1946 and was a child star of the American TV show 'Circus Boy'and Peter Tork, born in Washington D.C. on 13 February 1945, and also involved in the LA folk circuit as a member of the Au Go Go Singers. Among those rejected were Stephen Stills (allegedly because of bad teeth) and future Three Dog Night leader, Danny Hutton. Charles Manson too is often said to have been rejected, but he is also said to have been in jail at the time.

Once recruited the acting and grooming lessons began and the groups' development was very carefully managed. They were told what to sing, how to sing, weren't allowed to play their own instruments on recording sessions and the head of Screen-Gems Music, Don Kirshner, who was responsible for the musical supervision of the series, signed seasoned songwriters like Gerry Goffin, Carole King, Neil Diamond and Neil Sedaka to write their songs.

Over the next two to three years **The Monkees** were extremely successful in commercial terms - almost a match for The Beatles. Their debut 45 hit the No. 1 spot in the USA and later in 1967 made No. 23 in the UK. Their first album went gold in the USA where it topped the charts for 13 weeks. Their next 45 *I'm A Believer* also hit No. 1 in the USA and the U.K. and *Monkeemania* was now equalling Beatlemania. Their next LP *More Of The Monkees* also topped the U.S. charts for 18 months and later reached the zenith of the U.K. Charts too. Despite all this success and with the band gaining confidence as musicians following a successful U.S. tour **The Monkees** insisted that they should be permitted to play on their own records and write more of their own songs and eventually they won the day on this with Don Krishner resigning as Chief Executive of Screen Gems Music. He went on to manufacture another TV pop group, The Archies, who existed only in cartoon form. After **The Monkees**' next 45 *A Little Bit Me, A Little Bit You* had made No. 2 in the US, they played their instruments on their next LP **Headquarters** assisted by just three outsiders. It topped the U.S. Album Charts for just one week before being displaced by The Beatles' *Seargant Pepper*. It reached No. 2 in the U.K. where it was kept from the top by *Seargant Pepper*. They continued to enjoy further 45 chart success with *Alternate Title* (No. 2 in the UK), *Daydream Believer* (No. 3 in the U.S. and No. 1 1 in the UK), *Words* (the B side to *Daydream Believer* (No. 1 1 in the US) and *Valleri* (No. 3 in the U.S. and No. 12 in the UK).

The Monkees continued to press for more artistic freedom and on their next LP *The Birds, The Bees and The Monkees* each group member contributed individual tracks. This didn't seem to undermine the project's commercial success because it still made No. 3 in the U.S. Album Charts-and they were now enthusiastically working on a feature film *Head*. This was directed by Bob Rafelson assisted by Jack Nicolson for Columbia Pictures. Whilst all

this was going on there were signs of a downturn in their popularity. In June 1968 their TV series, which had run successfully since its inception was scrapped, and the following month their revival of The Coasters' D. W Washburn made only No. 19 in the U.S. Charts and No. 17 in the UK. The follow up *Porpoise Song* peaked at just 62 in the U.S. and didn't chart in the U.K. at all. *Head* was the most relevant of their projects in terms of this book but in box office terms it was a disaster. Far from the standard teen film they had expected Columbia found themselves presented with an imaginative, bizarre and disjointed mixture including scenes of the band committing suicide by jumping from a bridge and a concert intercut with Vietnam war atrocities. The album only managed No. 45 in the LP charts, despite its relatively disappointing commercial showing the album was by far the group's most creative and interesting venture. After this the band began to slowly disintegrate. Peter Tork bought out his contract at considerable cost ($160,000 to be precise) in December 1968 and later in March 1970 Mike Nesmith, having stayed on to fulfil his contractual obligations, left to start his own group, The First National Band. Whilst in 1969 the group had continued to enjoy some chart success as a trio, the *Changes* LP recorded by Dolenz and Jones (after the departure of the other two) in 1970 chalked up very disappointing sales. By June that year Dolenz and Jones had also decided to call it a day. There was a reformation in 1975 involving Jones and Dolenz (Tork and Nesmith weren't interested) who revived the band with Tommy Boyce and Bobby Hart, who'd written many of their early songs. They began a two year tour "The Golden Great Hits Of The Monkees Show - The Guys Who Wrote 'Em And The Guys Who Sang 'Em", signed a new deal with Capitol who issued an LP *Dolenz, Jones, Boyce And Hart*, whilst the compilation *The Monkees Greatest Hits* made No. 58 in the U.S. Charts. Since then there have been various (often successful) attempts to revive the band, most notably in 1986 when to celebrate the group's 20th anniversary MTV in the U.S. showed a 22.5 hour film 'Pleasant Valley Sunday' of every **Monkees** TV programme. This prompted Dolenz, Jones and Tork to reform the group in February of that year for a Summer tour and during a **Monkees** convention in August that year at Philadelphia they enjoyed no fewer than seven LPs in the U.S. Top 200 Album Charts.

The *Head* project did receive more acclaim in retrospect. In March 1977, in response to cult demand, the U.K. National Film Theatre imported a copy of the film and it ran for a season in London's Electric Cinema.

A reunion of the four original Monkees occurred during 1996. An album was recorded and released, followed by a tour.

You'll also find *Porpoise Song* on *Nuggets, Vol. 9* and *Pleasant Valley Sunday* and *Valleri* both appear on the *Nuggets*, (CD).

(Vernon Joynson/Carlisle Blessing/Stephane Rebeschini)

The Monks



TOP

Personnel:

- GARY BURGER vcls, gtr A
- LARRY CLARKE organ A
- DAVE DAY banjo A
- EDDIE SHAW bs A
- ROGER JOHNSTON drms A

ALBUM:

1. (A) BLACK MONK TIME (Polydor 249900) 1966 R5

NB: (1) Reissued on CD by Israphon 199?, and later by Repertoire (REP 4438-WP) 1994 with their two non-LP 45s as bonus tracks.

The definitive CD reissue however is 1998's Infinite Zero Archive release (9 43112-2), which also includes both non-LP 45s and demo versions of *I Hate You* and *Oh, How To Do Now*, plus a detailed band history / interview with the band.

45s:

1. Complication/Oh, How To Do Now (Polydor International 52952) 1966
2. I Can't Get Over You/Cuckoo (PS) (Polydor International 52957) 1966
3. Love Can Tame The Wild/He Went Down To The Sea (PS) (Polydor International 52958) 1967

NB: (2) and (3) non LP cuts.

A U.S. band stranded in Europe. They consisted of five serving soldiers in the U.S. army in Frankfurt who formed a band and hit the German beer club halls. Far from singing twee songs about love and cars **The Monks** used a riffing style and lyrics concerned with war, death and hate. This highly unusual image got them lots of bookings, a tour with The Easybeats and, after they'd quit the army in early 1966, a record deal with Polydor. They got to appear on German pop TV shows like "Beat Club" to promote their records but they didn't sell, probably because the public didn't know how to react to a punkish band ahead of their time. Their album now commands a small fortune on the collectors' market but the various CD reissues are now a cheaper way to get to hear it.

A live track *Monks Chant* has also subsequently resurfaced on *Hide & Seek Again*, and *Complication* also appears on *Turds On A Bum Ride, Vol's 1 & 2* (CD).

Eddie Shaw has also published a book entitled 'Black Monk Time' and the band also have a website: http://www.the-monks.com. With continued interest in **The Monks**, the band have recently reformed for a couple of appearances at the New York 'Cavestomp' festival (5-7th November 1999), performing alongside luminaries such as The Chocolate Watchband and The Standells.

(Vernon Joynson / Michal Owczarek)

The Monocles

TOP

Personnel:

- ROBB CASSEDAY A B
- JOE FLOTH A B
- DON HIRSHFIELD A B
- RICK HULL A B
- KEVIN McIIHENNY A

45s:

1. Psychedelic (That's Where It's At)/Boogie Man (Denco 926) 1966
2. The Spider And The Fly/The Other Side of Happiness (Chicory 407) 1966

This band operated out of Greeley, Colorado whose Chicory label apparently issued a number of mutated psychedelic punk singles circa 1966-67. Their *Spider And The Fly*, featured on *Mayhem And Psychosis, Vol. 1*, *Pebbles, Vol. 3* and the *Pebbles Box Set* is a re-creation of someone's nightmare. Falsetto shrieks of *Help Me, Help Me*, are superimposed upon a booming bass and mysterious organ, and echo effects. The end result is a most unusual single. Prior to this they'd recorded an earlier 45. The 'A' side *Psychedelic (That's Where It's At)* has some effective percussion and guitar backing which gives way to an instrumental freak-out. You'll also find it on *Highs In The*

Mid-Sixties, Vol. 18: Colorado.

The band actually formed in 1964 and Kevin Mcllhenny had actually died in early 1966 before they started recording. Their repertoire consisted of the popular hits of the day as well as their own, more demented originals and they used to drive around Boulder in a hearse!

In 1967 the band changed name to The Higher Elevation, backing Dave Diamond on his amazing "bubbly-fudge" *Diamond Mine* (a reworking of the instrumental track to their *Spider And The Fly*) before releasing three 45s on Liberty.

(Max Waller)

Montage



Personnel:

- MICHAEL BROWN keyb'ds A
- BOB STEURER vcls A
- VANCE CHAPMAN drms A
- MIKE SMYTH gtr A
- LANCE CORNELIUS bs A

ALBUMS:

1. (A) MONTAGE (Laurie SLP 2049) 1969
2. (-) HOT PARTS (Kama Sutra KSBS 2054) 1972

NB. (1) reissued in the U.K. on Bam-Caruso (KIRI 055) in 1987.

45s:

1. I Shall Call Her Mary/An Audience With Miss Pricilia Gray (Laurie 3438) 1968
2. Wake Up Jimmy/Tinsel and Ivy (Laurie 3453) 1968

Michael Brown, who had previously played with New York-based Left Banke, wrote nine of the ten tracks on the above album, by this New York band, arranged them and played all the keyboards. The album characterised by melodic vocal harmonies and either stringed or keyboard accompaniment had considerable commercial potential and it's surprising that **Montage** did not enjoy greater success. The album included a ghostly version of *Desiree*, which had earlier been an unsuccessful single for The Left Banke, and *I Shall Call Her Mary*, an absolute gem was also released as a 45. A second, equally strong 45, *Wake Up Jimmy* was also released. Later, after Brown had signed for Kama Sutra, he played on and wrote both cuts on Steve Martin's only solo single (he'd played with Marin in Left Banke), *Two By Two/Love Songs In The Night*. This was released on Buddah (219) in 1971. The two tracks later reappeared, along with three cuts from the **Montage** album and a few other items on the Soundtrack to *Hot Parts*, which starred Ultra Violet, famed for her movie work with Andy Warhol. Brown later formed Stories, which he left after their second album.

I Shall Call Her Mary has resurfaced on *Nuggets, Vol. 11* and you'll also find *Tinsel and Ivy* on *Illusions From The Cracking Void*.



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Montells *to* Morgus and The Daringers

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Montells
- Monuments
- The Mood
- Moogie Woogie
- Moolah
- The Moon
- Chris Moon Group
- Jeff Moon
- The Moon-Dawgs
- The Moon Men
- Glen Mooney and The Ferraris
- The Moonrakers
- Bill and Ron Moore
- Bob Moore
- Matthew Moore (Plus Four)
- Moorpark Intersection
- More-Tishans
- Chris Morgan and The Togas
- Morganmasondowns
- Steve Morgen
- Morgus and The Daringers

Montells



TOP

Personnel:

- JEFF ALLEN drms
- GEORGE HALL bs
- DANNY MURPHY vcls, bs, gtr, perc
- CARTER RAGSDALE vcls
- GEORGE WALDEN ld gtr
- JOHN WEATHERFORD rhythm gtr

ALBUM:

1. THE MONTELLS / THE EVIL (Corduroy CORD 027) 1997

45:

1. Daddy Rolling Stone/You Can't Make Me (Thames 102) 1966
2. I'm Movin' On/You Can't Make Me (Norton 826) 1999

NB: (2) split 45, 'A' side by Evil.

Hailing from Miami in Florida this youthful five piece began life as The Impalas before changing name to the **Montells**. Between 1965 and 1968 they were arguably the premier garage outfit to play in Florida and South Georgia, at venues like the Surf Club in Daytona Beach, headlining over acts like the pre-Allman Brothers, Almond Joys. Unashamedly influenced by The Pretty Things and The Kinks, their drummer Jeff Allen regularly travelled to London to see the Pretty Things play and hung out with Viv Prince. Changing name again to H.M. Subjects they went on to record a good cover of The Pretties' *Don't Bring Me Down* which was a local hit, although they reverted back to The **Montells** moniker again later.

You Can't Make Me, which is one of the finest, primal R'n'B blasts, you could ever wish for, has also appeared on *Back From The Grave, Vol. 3*.

Jeff Allen later went on to play with Evil, and a compilation featuring both bands has just been released on Cordouroy. It features the 45 sides, both versions of *Don't Bring Me Down* (as by H.M.Subject) plus two tracks from May 1965, *Can't Explain* and *Watch Out For That Guy*.

(Max Waller)

Monuments

TOP

Personnel incl:

- HOWARD COLLINGS

45:

1. I Need You/African Diamonds (Alvera M-65) 1966

Tulsa in Oklahoma was home to this mob. The flip side can also be heard on *Monsters Of The Midwest, Vol. 3*. It's innocuous enough with some effective upfront keyboards.

The Mood

TOP

45:

1. In The Amber Fields/Erica (B & G 101) 196?

An extremely obscure 45. You'll also find *In The Amber Fields*, which is eminently forgettable on *Pebbles, Vol. 16*.

Moogie Woogie

Personnel:

PAUL BEAVER	moog	A
FAST FINGERS FINKELSTEIN (MICHAEL BLOOMFIELD)	gtr	A
NORMAN DAYRON		A
ERWIN HELFER		A
MARK NAFTALIN	keyb'ds	A

ALBUM:

1(A)	MOOGIE WOOGIE	(Chess 1545)	1969

An attempt at using the moog to create some psychedelic blues and boogie with titles like *Angel Dust Boogie*, *Moogie Boogie* or *Boogie Loo*. Paul Beaver (from Beaver and Krause) was one of the first American specialists of the synthesizers. Bloomfield and Naftalin were previously in the Paul Buttterfield Blues Band and were very active then.

The album is getting hard to find. Beaver and Bloomfield had previously worked together with the Electric Flag and would team up again on Beaver and Krause's *Gandharva*.

(Stephane Rebeschini)

Moolah

ALBUM:

1	WOE YE DEMON POSSESSED	(Private Pressing)	1974

A very strange album of spaced-out psych with trippy effects, which may interest fans of the German group Faust.

(Stephane Rebeschini)

The Moon

Personnel incl:

- LARRY BROWN drums
- DAVID JACKSON bs,vcls
- DAVID MARKS gtr,vcls
- MATTHEW MOORE keyb'ds,gtr,vcls

ALBUMS:

1. WITHOUT EARTH (Imperial LP 12381) 1968
2. THE MOON (Imperial LP 12444) 1969

45s:

1. Mothers And Fathers / Someday Girl (Imperial 66285) 1968
2. John Automation / Faces (Imperial 66330) 1968
3. Pirate / Not To Know (Imperial 66415) 1969

A late '60s pop-rock supergroup from Los Angeles. David Marks had been with the Beach Boys; Matthew Moore was with Matthew Moore Plus Four and did solo work before joining the Mad Dogs; David Jackson came from Hearts and Flowers and was later with Dillard and Clark; Larry Brown had drummed with Davie Allen and The Arrows (and no doubt on many other combos behind film soundtracks and those Sidewalk/Tower releases produced by Mike Curb) and would later turn up in Gunhill Road.

Their albums are rated highly by some - not really psychedelic but with psychy touches and imagery, and more pop than rock - their sound has been compared to the Beatles and the Bee Gees from that period. Certainly well-crafted, dare one say, progressive-pop. Almost all material written by the band (predominantly Moore), the second album was produced and arranged by Moore and Brown. Worth investigating if this sounds appealing, especially as the LPs can still be found fairly easily and at reasonable prices.

(Max Waller / Vernon Joynson / Hugh MacLean)

Chris Moon Group

TOP

Personnel incl:

CHRIS MOON (JEFFREY NEUFELD)	vcls, gtr	A

ALBUM:

1	THE CHRIS MOON GROUP	(Kinetic)	197?

An early seventies release on the same label as Marcus, by the singer from The Third Bardo.

(Stephane Rebeschini)

Jeff Moon

TOP

Personnel incl:

JEFFREY MOON (JEFFREY NEUFELD)	vcls, gtr	A

ALBUM:

1	REALITY	(Vanguard VSD 65??)	1968

A rare album by the former singer of the Third Bardo.

(Stephane Rebeschini)

The Moon-Dawgs

Personnel:

- FRANK SPENCER
- JOHNNY SPENCER
- RAY GENOVESE vcls

45s:

1. Baby As Time Goes By / You're No Good (Bofuz BF-1115) 1966
2. Keep On Pushing / Devil's Season (Round 69) 1968/9

Formed in Summer '65 in New Orleans after the arrival of the Spencer brothers from Key West, Florida. The first 45 is a moody midtempo punker with strong raw vocals and screams from Genovese but a rather wimpy guitar break, where some biting fuzz would have been more suitable - hear it on *Highs In The Mid Sixties Vol.13*. *You're No Good* is a great Kinks-inspired punker with strong drumming, good yearning vocal style and a short frantic break - ideal for one of those 'desperate garage punker' compilations.

The band split up in 1967 but a year or so later got together again to record the TOTALLY AWESOME *Keep On Pushing*. Kicking off with some evil distortion, Genovese's vocals are in superb form for this aggressive testosterone-fuelled punker with vicious outbursts of distorted fuzz, driving beat, a psychotic break, and the climax-of-rage that has Genovese shouting incoherently. In my 'umble opinion this is an all-time top acid-punk classic and certainly No.1 on the shivers-down-the-spine and hairs-standing-on-the-neck scale, even beating out the Calico Wall's *Living Sickness* - yeah, it's THAT incredible! Check it out on Louisiana Punk From The Sixties Vol. 2, Sixties Archives Vol. 3 and *Straight From The Garage EP Vol. 3* and play it as loud as possible for full effect. *You're No Good* is also on *Let's Dig 'Em Up Vol. 2*.

(Max Waller, with thanks to Andy Brown - "Brown Paper Sack")

The Moon Men

45:

1. Other Side Of The Moon/? (Southern Sound 114) 196?

From Washington D.C., this is actually the legendary **Link Wray and The Raymen** under one of the many pseudonyms they used during the early-to-mid-60s. Their instrumental *Other Side Of The Moon*, can also be heard on *Signed D.C.*.

(Max Waller)

Glen Mooney and The Ferraris

45:

1. The Big Surf / You Lied To Me (Cenna Tawni 101) 1964

Midwest surf-garage on a Marion Ohio label whose name must have a great story behind it. About as far from the coasts as you could get, catch *The Big Surf on The Big Itch (Vol.1)*.

(George Gell/Max Waller)

The Moonrakers

Personnel:

JOEL BRANDES	bs	A B
DENNIS FLANAGAN	keyb'ds	A B
BOB MacVITTIE	drms	A
VEEDER VAN DORN	vcls, rhythm gtr, elect. banjo, hmnca	A
BOB WEBBER	gtr	A
BOB SAUNER	drms	B
RANDY WALRATH	gtr	B
(JERRY CORBETTA	drms, keyb'ds	B)

ALBUM:

1(A/B)	TOGETHER WITH HIM	(Shamley SS 704)	1968

45s:

1(A)	You'll Come Back/I Was Wrong	(Tower 157)	1965
2(A)	I'm Alright/Come On, Let's Move	(Tower 180)	1966
3(A)	Trip And Fall/Time And A Place	(Tower 222)	1966
4(A)	Baby, Please Don't Go/I Don't Believe	(Tower 239)	1966
5(B)	Love Train/He's A Coming My Way Lord	(Shamley 44012)	1967/8
6(B)	No Number To Call/Together With Him	(Shamley 44015)	1969
7(B)	Not Hidin' Anymore/ Seventh Star (B Side non-LP)	(Shamley 44021)	1969

From Denver, Colorado, this outfit started out as a fine punk band releasing four 45s for Tower. Amongst these are the frantic garage-punker *You'll Come Back*, plus excellent covers of *I'm All Right* and *Baby, Please Don't Go*. The flip to their fourth 45 was also a cover of The Guilloteens' folk-rocker.

The Moonrakers evolved out of surf act The Surfin' Classics, when vocalist/guitarist Doug Dolph was replaced by Denny Flannigan. As The Surfin' Classics, they'd performed a lot of Beach Boys/Ventures material, but their name change came about when they got matched in a Battle of The Bands with Colorado's Astronauts and needed a more 'with-it' name. Bob MacVittie thus renamed themselves after the book he was reading at the time, Ian Fleming's

novel "Moonraker".

The band obtained their deal with Tower through their manager Roger Christian, a well-known L.A. disc jockey. Christian (who co-wrote *Little Deuce Coupe* and *Don't Worry Baby* with Brian Wilson), had 'connections'... **The Moonrakers** thus got to open for many major groups in Denver, including The Dave Clark Five, the Righteous Brothers and Sonny and Cher. The even got to meet The Beatles and Bill Haley and The Comets when they played for 50,000 screaming fans at Red Rocks Amphitheatre, in the Foothills of the Rocky Mountains.

The band also helped promote a Denver concert with The Byrds around the time of *Mr. Tambourine Man* in the Ballroom at Lakeside Gardens Amusement Park, home of one of the greatest old-time rollercoasters in the world. Veeder Van Dorn:- "The Byrds parked their tour bus at the Moonraker's bass player's parents house for a few hours while they prepared for the Concert, but when they all arrived at the Amusement Park, Joel's hair was dyed orange and he was mumbling 'the colors are flowing.... can you see them... can you see them?' about all the rainbow colors flowing around the Concert Hall!"

With the onset of the psychedelic era came a dramatic charge of style in **The Moonrakers** music which is apparent on their album. Full of psychedelia with religious overtones, the cover shows the group below an altar and there is some good psychedelic guitar work plus great lyrics on *The Pot Starts To Boil*.

Veeder Van Dorn, also claims to be the first person to play an electric banjo in a rock band:- "I purchased a steel-rimmed Ode banjo at the Denver Folklore Center from the owner Harry Tufts, and installed a simple magnetic pickup under the wooden bridge. It was used on the Moonrakers' Tower release *Time And A Place*, which was selected by the radio stations in Colorado Springs, sixty miles south of Denver, as the A side instead of *Trip And Fall*, and went to No. 1 there".

During the recording of the album, Webber (ex-The Soul Survivors) and MacVittie left being replaced by Randy Walrath and Bob Sauner. Van Dorn also quit to join The Poor, where he got to know Bruce Palmer at a gig with Buffalo Springfield at Hollywood's 'Whiskey A-Go-Go'. Shortly afterwards, Van Dorn, MacVittie, Corbetta and Webber formed Sugarloaf, although Van Dorn left after a few months (he wrote one song *Things Gonna Change Some* on their debut album *Spaceship Earth*). He then formed Mescalero Space Kit with Sam Fuller and Kip Gilbert (both ex-Rainy Daze), and Mark Kincaid (ex-Electric Prunes). Van Dorn:- "Kip Gilbert's brother Tim, who'd had a songwriting hit with *Incense And Peppermints*, arranged a demo session with Saul Zantz at Fantasy Records in Berkeley. At the time Fantasy was having a huge success with Creedance Clearwater Revival. One of the original songs we recorded *Earth Ain't A Jail* was soon translated into *I'm Just A Singer In A Rock And Roll Band* by the Moody Blues...".

Joel Brandes later went on to manage Eric Burdon and War.

Compilation appearances have included:- *I'm Alright* on *Everywhere Interferences*; *You'll Come Back* on *Pebbles, Vol. 10*; and *Baby Please Don't Go* on *Psychotic Moose And The Soulsearchers, Mayhem And Psychosis, Vol. 3* (LP); *I Don't Believe, I'm All Right* and *Baby Please Don't Go* on *Highs In The Mid-Sixties, Vol. 18:- Colorado*.

(Vernon Joynson / Max Waller with thanks to Veeder Van Dorn)

Bill and Ron Moore

TOP

ALBUM:

1	LO AND BEHOLD	(Private Pressing)	1969

From Kentucky, a Christian folk duo with cuts like *Look To Your Soul* or *Buffalo*.

(Stephane Rebeschini)

Bob Moore

ALBUM:

1. VIVA (Hickory) 1968

45s:

1. Only the Lonely/Skokian (Hickory 1357) 1965
2. Hell's Angels/I Can't Stop Loving You (Hickory 1372) 1966
3. Elephant Rock/Spanish Eyes (Hickory 1407) 1966
4. Acapulco/Parade Of The Matadors (Hickory 1426) 1966
5. Amigo No. 1 /White Sport Coat (Hickory 1437) 1967
6. River/Fastest Guitar Alive (Hickory 1480) 1967
7. Amigo No. 1 /You Sit Around All Day (Hickory 1521) 1968

The album is reputed to be psychedelic and is now a minor collectors' item.

Matthew Moore (Plus Four)

45s:

1. I've Been Lonely Before/I Know You Girl (GNP Crescendo GNP 343) 1965
2. Codyne (She's Real)/You've Never Loved Before (White Whale 223) 1965
3. Face In The Crowd/St. James Infirmary (Capitol 5668) 1966
4. White Silk Glove/Come On (Capital 5720) 1967

NB: (1) & (2) as **Matthew Moore Plus Four**. (3) & (4) Matthew Moore solo.

Excellent outfit featuring **Matthew Moore** prior to his formation of Moon. The GNP 45 kicks off with a vibrant beat - punker with strong vocals and wailing harp, whilst the flip is a brooding menacing affair. An accomplished first outing... and it gets better. Their version of *Codyne* is quite frankly, difficult to top - hear it on *Mindrocker 5* - with forceful vocals and powerful backing in a beat - punk setting. The flip is back to cool folk - beat but the standard remains very high. If this outfit has more unreleased material, it certainly merits a re-appraisal and retrospective collection.

(Max Waller)

Moorpark Intersection

45:

1. I Think I'll Just Go And Find Me A Flower/Yesterday Holds On (Capitol 2115) 1968

Infectious flower-pop produced by David Axelrod (Electric Prunes producer, Pride, solo concept albums). The flip is more in the Axelrod - Prunes 'Mass' mould - monastic chanting, muffled lines of twisting psychy guitar, oblique lyrics (albeit not in Latin) - unusual and strangely atmospheric. (Max Waller)

More-Tishans

TOP

45:

1. (I've Got) Nowhere To Run/(I've Got) Nowhere To Run (instr.) (Peak P-4453) 1967

This was a rock quintet from Stillwater in Minnesota. You can also check out the 'A' side on *Root "66", Vol. 1* or *The Best Of Metrobeat*. It's completely unconnected to the Martha and The Vandellas song. In fact it was the only song the band had ready to record, so the record company put an instrumental version of it on the flip side. It was the first release on the Peak label. An unreleased stereo version has more recently appeared on the CD compilation, *Orange Sugar & Chocolate, Vol. 1*.

Chris Morgan and The Togas

TOP

Personnel incl:

CHRIS MORGAN	A
N. RISI	A

45:

1	There She Goes/Would You Believe (Love Is Dead)	(Challenge 59330)	1966

From California and an excellent slice of 1966. The 'A' side is an excellent stomper with a little fuzzy guitar. The flip, a powerful folk-rock ballad. A previous 45 was released as by The Togas - *Hurry To Me/Baby, I'm In The Mood For You* (Challenge 59309) in August 1965 but is unfortunately inferior beat-folk-pop.

Compilation appearances have included:- *There She Goes* on *Mindrocker, Vol. 1*; *Would You Believe (Love Is Dead)* on *Boulders, Vol. 11* and *Psychedelic Archives, Vol. 7*; *Babe I'm In The Mood For You* on *Every Groovy Day*.

Morganmasondowns

TOP

Personnel incl:

DOWNS	A
MASON	A
MORGAN	A

ALBUM:

1(A) MORGANMASONDOWNS (Roulette SR-42047) 1970

A folk/psych trio with a female singer produced by Allan Nicholls.

(Stephane Rebeschini)

Steve Morgen



Personnel:

- STEVE MORGAN gtr, vcls A
- BOB MAIMAN drms A
- RENNIE GENOSSA bs A
- BARRY STOCK gtr A

ALBUM:

1. (A) MORGEN (ABC Probe CPLP 4507S) 1969

NB: (1) reissued on CD by Eva.

45:

1. Of Dreams/She's The Nitetime (ABC Probe 474) 1969

This rare album from Long Island, New York, contains some superb psychedelic guitar work and powerful drumming on tracks like *Of Dreams*, *Purple* and *Love*. All the material was written by **Steve Morgen**, and he also co-produced the album with Murray Shiffrin, It's not brilliant, but is worth obtaining and is now a minor collectable.

The 45 version of *Of Dreams* has also resurfaced on *30 Seconds Before The Calico Wall* (CD).

(Vernon Joynson / Max Waller)

Morgus and The Daringers



45:

1. Werewolf/? (Fulton 2458) 1964

Garage Punk Unknowns, Vol. 6 includes *Werewolf*, from this Michigan outfit.



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Mor-Loks *to* Mo-Shuns

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Mor-Loks
- Morly Grey
- Morning
- Morning After
- Morning Dew
- Morning Glory
- Morning Song
- The Morning Tymes
- Morninglory
- Morocco
- Kent Morrill
- The Morticians
- The Morticians
- Mortimer
- Moses Lake
- Mo-Shuns

Mor-Loks

TOP

Personnel incl:

- JOHNNY HARTIGAN

45s:

1. Elaine/There Goes Life (Loks 1/2) 1965
2. What My Baby Wants/Lookin' For A New Day (Decca 31950) 1966

NB: (1) later issued as (Living Legend 100) 1965.

From Fort Lauderdale, Florida and previously known as the Impressions (V). They followed their local debut with an excellent uptempo fuzz - punker, backed by an impressive beat - punker. Johnny Hartigan would turn up in a '70s outfit called Truth.

There Goes Life can be heard on *Love Is A Sad Song*, a compilation of garage-ballads.

(Max Waller)

Morly Grey

Personnel:

TIM ROLLER	gtr	A B
MARK ROLLER	bs, vcls	A B
PAUL CASSIDY	drms	A
BOB LaNAVE	drms, perc, vcls	B

ALBUM:

1(A/B)	THE ONLY TRUTH	(Starshine 6900)	1971

NB: (1) was repressed in 1986. Officially reissued on CD and LP (Akarma AK 109) 2000, the LP version including a reprint of the original poster.

45s:

1	Who Can I Say You Are/You Came To Me	(Starshine 7201)	197?
2	After Me Again/A Feeling For You	(Starshine 7202)	1972

The highlight of this Youngstown, Ohio band's otherwise over-rated album is the seventeen-minute title track which is full of acid guitar work and incorporates the group's own arrangement of *When Johnny Comes Marching Home*. A free poster came with the album which has had a very limited reissue in the States in 1986.

Curiously, on the label of the first single it says both of these songs are "from the L.P. *The Last Supper*". This was a working title for the album.

Original drummer Paul Cassidy was replaced by Bob LaNave, and a new side was recorded containing the 17 min. *The Only Truth*.

Compilation coverage, appears to have been limted to *The Only Truth* on *Reverberation IV* (CD).

(Mike McKay / Vernon Joynson / George Gell)

Morning

Personnel:

- BARRY BROWN gtr, drms, vcls A B
- JIM HOBSON piano, organ, theramin, vcls A B
- TERRY JOHNSON gtr A B
- JIM KEHN drms, gtr, vcls A B
- JAY LEWIS gtr, banjo, vcls A B
- BRUCE WALLACE bs A
- STUART BROTMAN bs B
- (AL PERKINS steel gtr A)
- (CHRIS DARROW fiddle B)

ALBUMS:

1. (A) MORNING (Vault 138) 1970
2. (B) STRUCK LIKE SILVER (Fantasy 9402) 1972

45:

1. Tell Me A Story/Easy Keeper (Vault 972) 1972

A fine Los Angeles-based group, originally known as The Morning and The Evening. The group was formed after Jay Lewis, also known as Jay Donnellan, had been fired from Love by Arthur Lee. Jim Hobson also appeared on Love's *Out Here*. When the band signed a recording contract with Vault they retained complete control of the writing, engineering, arranging and producing of their first album, which is an underrated folk-influenced gem. It has a crisp, yet often sleepy sound, which is at its best on *And I'm Gone* and *Sleepy Eyes*. The album closes with a ninety second country gem *Dirt Roads* (the only track writetn by Jim Kehn) which is worthy of comparison with the title track of Quicksilver's *Happy Trails*.

The line-up then changed, Bruce Wallace being replaced by the former Kaleidoscope member Stuart Brotman and Terry Johnson only playing on one track. Vault was bought by Fantasy and the follow-up *Struck Like Silver* continues in similar vein, though the drug-influenced sleepiness has made way for a more acoustic sound epitomised in *Only To Say Goodnight* and *Now I Lay Me Down*. *Understand My Ways* on Side two particularly highlights Jay Lewis' harmonious vocals and Jim Hobson's melodic piano work, whilst *Comin' In Love* features Chris Darrow (another ex-Kaleidoscope) on fiddle. *Jay's Movie Song* is a beautiful instrumental while *Now I Lay Me Down* and Hoyt Axton's *Never Been To Spain* merge more sensitive guitar work with artistic piano playing.

When the group broke up, Jim Hobson and Jay Lewis became session musicians and worked with Delaney Bramlett, Country Joe, Danny O'Keefe and Rabindra Danks.

(Vernon Joynson/Stephane Rebeschini)

Morning After

Personnel:

- JAY ENOS keyb'ds, gtr
- CRAIG HERRICK bs
- DON JOHNSON ld gtr
- JIMMY GRANDMONT drms

45:

1. Things You Do / If You Love (Tam 201,369/70) July 1967

Enos and Grandmont were orignally with the Vandels who played the South Shore from 1963. After they split Grandmont formed The Bourbons with other Vandels but would team up with Enos again, when the latter formed the **Morning After** whilst at Dean Junior College in Franklin. *Things You Do*, a punk-pop gem, can be heard on *Psychotic Moose & The Soulsearchers* and *The New England Teen Scene Vol. 3*. More recently it has reappeared on the *New England Teen Scene* CD, whose detailed story of this band provided the member details above, alongside an unreleased version. The flip, by the way, is a ballad.

(Max Waller, with thanks to Erik Lindgren)

Morning Dew

Personnel:

- DON SLIGAR A
- MAL ROBINSON ld gtr, vcls A
- DON ANDERSON A
- BLAIR HONEYMAN A

ALBUMS:

1. (A) MORNING DEW (Roulette 42049) 1967
2. (-) CUT THE CHATTER (Caped Crusader 121) 1988

NB. (1) has been repressed. (2) issued on CD as *Second Album* by Collectables (COL-CD-0655), with four bonus tracks, which were left over from the first album. There is also a CD compilation of seventeen tracks by Collectables called *Definitive Collection* (COL-CD-0592).

45s:

1. Winter Dreams/Touch Of Magic (Audio House Acetate no #) 1966
2. No More/Look At Me Now (Fairyland 1001) 1967
3. Go Away/Be A Friend (Fairyland 1003) 1967

This outfit came from Topeka, Kansas. Their Roulette album is well worth obtaining particularly for the superb opening cut *Crusader's Smile* although many of the other cuts like *Cherry Street* feature good guitar work. Their 45s were made prior to the album and are much more punkish. *Go Away* has a good catchy guitar riff.

They had a good live reputation and performed great cover versions of many of the punk classics of the era, which were full of fuzz and feedback.

Compilation coverage has so far included: *Sing Out* on *Psychedelic Crown Jewels Vol. 1* (CD); *No More* on *Monsters of The Midwest, Vol. 1* and *Pebbles, Vol. 14*; and *Go Away* on *Monsters Of The Mid-west II*. An unreleased 1966 stereo demo of *Winter Dreams* is also on *The Cicadelic '60s Vol. 5* CD. Eight more unreleased versions including some demos appear on the Collectables CD comp *The Thingies Have Arrived*, which also features The Thingies and The Exotics.

(Max Waller)

Morning Glory

Personnel:

- BOB BOHANNA bs, gtr, vcls A
- LARRY GERUGHTY organ, piano, harpsichord, vcls A

- GINI GRAYBEAL ld vcls, cymbals, tamb A
- ALLEN WEHR drms A

ALBUM:

1. (A) TWO SUNS WORTH (Fontana SRF 67573) 1968 R1

45:

1. Need Someone/I See The Light (PS) (Fontana 1613) 1968

A hippie-rock outfit formed in San Francisco in 1967. Their album comprises ten originals, mostly penned by Bob Bohanna. The standard of the material is inconsistent to say the least making a positive recommendation difficult but one cut *Jelly Gas Flame* is a superb piece of acid rock with layered vocals, sound effects and catchy guitar - a pity it isn't all this good. *I See The Light* and *Hey Little Girl* also catch the ear. Side Two wins out over Side One which is more in a hard rock vein. The album was produced by Abe "Voco" Kesh.

Bob Bohanna later played with Pure Love and Pleasure.

Morning Song

TOP

ALBUM:

1	LISTEN TO A SUNRISE	(Private Pressing)	c1974 SC

A Christian psych group inspired by Pink Floyd.

(Stephane Rebeschini)

The Morning Tymes

TOP

45:

1. Every Day/On Top (MAAD 522768) 1968

A garage band from Osage, Iowa who recorded a 45 for a Minnesota label. Uncompiled to date but reputedly great garage.

Morninglory

TOP

Personnel:

- JIM DRAPER gtr, keyb'ds A
- JIM GRUDEN bs, gtr A

- PHIL MEDEIRA drms A
- CRAIG THOMAS gtr, keyb'ds A

ALBUM:

1. (A) GROWING (Toya TSTLP 2001) 1972

45:

1. Happiness To The Homeland/Face To The West Wind (Toya 100) 1972

Unconnected with Morning Glory. This is backwater rock with hippie undertones. In places it gets too close to the group America - acoustic guitars and close harmonies wrapped in smooth orchestral arrangements - at other times they kick out and rock in a countrified fashion. (Max Waller)

Morocco

45:

1. Opa Kukia/Ela'Tho (MGM Kl 3496) 1967

For those into the Kaleidoscope, Orient Express/John Berberian, Eastem trip, here's a 45 to watch out for. Full of (middle) Eastern promise, *Opa Kukla* gently sways in the desert breeze but turn over and we get serious gyrations complete with ululating females. A delight. (MW).

Kent Morrill

ALBUM:

1 THE DREAM MAKER (Cream) c1972

NB: (1) came with a big poster.

An overproduced album, by the former singer of The Wailers.

(Stephane Rebeschini)

The Morticians

45s:

1. Little Latin Lupe Lu/Baby Darlin' (Mortician 101) 196?
2. Louie Louie/Twist And Shout (Mortician 102) 196?

You'll also find *Little Latin Lupe Lu* on the cassette compilation *Monsters Of The Mid-west, Vol. 1*, although they were from Waco, Texas.

The Morticians

45:

1. Now That You've Left Me/Marie, Marie (Roulette R 4702) 1966

Cool 'n' classy garage - folk - rock buried in Philipsburg, New Jersey and worthy of exhumation. (Max Waller)

Mortimer

Personnel incl:

G. MASSON	A
T. SMITH	A
T. VAN BENSCHOTEN	A

ALBUM:

1(A)	MORTIMER	(Philips PHS 600-267)	1968

Another obscure group who released one album on Philips, with tracks like *Where Dragons Guard The Doors*, *Singing To The Sunshine* and *Life's Sweet Magic*. Some dealers describe the album as psych but we haven't yet heard it.

(Stephane Rebeschini)

Moses Lake

Personnel incl:

- CHUCK WARREN bs, vcls
- BOB GALLOWAY drms, vcls
- MARDI SHERIDAN ld gtr, vcls
- MIKE BALZOTTI keyb'ds, vcls

45:

1. Oobleck/Moses (Together T-113) 1969

From Moses Lake, Washington and originally known as The Bards, they moved to LA in 1969 and teamed up with Curt Boetcher and Keith Olsen. Under this auspicious producton team they recorded an unreleased album, and the above 45. After the album's completion however Curt Boetcher wanted to go back to the Northwest to sing with the band which delighted Mike and Mardi but not Bob and Chuck who wanted to get back on their old gig circuit and preserve their autonomy. So they split and Mike and Mardi left and ultimately headed back to LA to pursue writing and recording careers.

The multitrack masters for their album still exist and may yet see the light of day. For more information see The Bards entry.

Mo-Shuns

45:

1. Way She Walks/What Can I Say? (20th Century 6645) 1966

Long Island was home to this mob. They put out just one teenbeat raver with the 'A' side having pounding drums, a neat guitar outburst, and a vocalist intent on telling us how he likes the way his girlfriends hips swivel... Check it out on *Destination Frantic!* (CD). The flip too has been compiled on *Garage Punk Unknowns, Vol. 4*, and it also features a good guitar break but is most notable for the gong that ends the song.

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Mother Earth *to* Mouzakis

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Mother Earth
- The Motifs
- The Motion
- The Motions
- The Motivations
- The Motleys
- Motor City Bonnevilles
- The Mott's Men
- Mountain
- Mountain Bus
- Mount Rushmore
- The Mourning Reign
- Mouse and The Boys
- Mouse and The Traps
- Mouzakis

Mother Earth

Personnel:

- TRACY NELSON vcls, piano A B C D
- JOHN 'TOAD' ANDREWS ld gtr A B C D
- MARK NAFTALIN keyb'ds A
- GEORGE RAINS keyb'ds A
- R POWELL ST JOHN vcls, harp A B
- BOB ARTHUR bs A B
- MARTIN FIERO horns A
- LONNIE CASTILLE drms B
- CLAYHORN BUTLER COTTON keyb'ds B
- REV RONALD STALLINGS horns B
- JAMES DAY slide gtr
- DAVE ZETTNER bs C
- ANDY MCMAHON keyb'ds C D
- KARL HIMMEL drms C D

- BOB CARDWELL ld gtr C D
- TIM DRUMMOND bs D

ALBUMS:
(up to 1972)

1. (A) LIVING WITH THE ANIMALS (Mercury SR 61194) 1969 144
2. (B) MAKE A JOYOUS NOISE (Mercury SR 61226) 1969 95
3. (B) PRESENTS TRACY NELSON COUNTRY (Mercury SR 61230) 1969 -
4. (C) SATISFIED (Mercury SR 61270) 1970
5. (D) BRING ME HOME (Reprise 6431) 1971 199

45s:
(up to 1972)

1. Revolution/Stranger In My Own Home Town (United Artists 50303) 1968
2. Wait, Wait, Wait/I Wanna Be Your Mama Again (Mercury 72943) 1969
3. Good Night Nelda Grebe/Down So Low (Mercury 72878) 1969
4. Satisfied/Andy's Song (Mercury 73116) 1970
5. I'll Be Long Gone/Bring Me Home (Reprise 1041) 1971

Mother Earth originated in Texas, (Andrews, Rains and Arthur had earlier played with Wigs), but were one of a number of bands who were attracted by the San Franciscan music scene and it was there they made their home. They first came to attention nationally in the film *Revolution*, which featured them singing two tracks *Without Love* and *Stranger ln My Own Home Town* as well as the title number.

With their roots in the blues, Tracy Nelson's harsh voice was **Mother Earth**'s prime strength. **Powell St. John** too was a talented songwriter and friend of Janis Joplin. He also wrote some songs for The Thirteenth Floor Elevators and both his *Monkey Island* and *Living With The Animals (Down In Jungle Land)*, share common themes - the later commenting on the Texan thickheaded rednecks who would regularly chase the local artsy types and pound their heads for their drunken amusement.

The band ended their career in Nashville and their later albums were very much in a country vein.

Naftalin, who had joined from The Butterfield Blues Band went on to play with Electric Flag. Fiero played with the Sir Douglas Quintet. McMahon later played for Commander Cody.

A track from their first LP *Sorry Heidi Neldi, The Telephone Company's Cut Us Off* was also featured on the *Blues Package* compilation.

The Motifs

TOP

45:

1. Molly/If I Gave You Love (PS) (Selsom 107) 1966

Open Up Your Door, Vol. 2 features *If I Gave You Love* by this New Jersey band. Other Motifs also popped up in Minneapolis and the Pacific Northwest.

The Motion

45:

1. The Thief/Granny Goose (Dore 781) 1967

A little known band. The 'A' side has resurfaced on *Moxie Punk EP Box Set*.

The Motions

45s:

1. Big Chief/Where Is Your Heart (ABC-Paramount 10529) 1964
2. Beatle Drums/Long Hair (Mercury 72297) 1964
3. I Can Dance/Land Beyond The Moon (Mercury 72368) 1964
4. Bumble Bee 65/Motions (Mercury 72413) 1965

In those crazed early days of Beatlemania when anything that wasn't English didn't seem to matter, **The Motions** still held sway as a top band in the Cleveland area. They had the local scene sewn up in '64, playing Beatles rallies to thousands of screaming teens, and going on to open for every top act of the day. *Land Beyond The Moon*, their third of four releases, was a torrid chunk of reverb insanity and has resurfaced on *Hipsville 29 B.C., Vol. 1*. Wilder still is the fact that the oldest guy in the band was fourteen!

The Motivations

45:

1. The Birds/Motivate (Pride 301) 1964?

You can also hear The Birds on *Garage Punk Unknowns, Vol. 6* or *Scum Of The Earth, Part 1*. Glendale, California was their home turf.

The Motleys

45s:

1. I'll See Your Light / Louisiana (Valiant V-724) 1965
2. You/My Race Is Run (Valiant V 739) 1966

Their second 45 contains brisk L.A. folk - rock/beat sounds that can be heard on *Turds On A Bum Ride, Vol.'s 5* and *6* respectively.

(Max Waller)

Motor City Bonnevilles

45s:

1. High School Sally/Wrong Side (Red Rooster 310) 196?
2. Make Up Your Mind/That Lonely Feeling (Patlow 7009) 196?

This outfit was from Detroit as the name suggests, *Make Up Your Mind*, a fairly typical garage-punker with a Kinks-influenced guitar rim, can also be heard on *Garage Punk Unknowns, Vol. 3*.

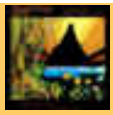
The Mott's Men

45:

1. She Is So Mean/Comin' Or Goin' (Loren 105) 1966

An obscure band from St. Johnsburg, Vermont. The 'A' side, a primal rocker, has also resurfaced on *Sixties Rebellion, Vol. 3*.

Mountain

Personnel:

STEVE KNIGHT	keyb'ds	A
CORKY LAING	drms	A
FELIX PAPPALARDI	bs, vcls	A
LESLIE WEST	gtr, vcls	A

ALBUMS:
(up to 1974)

1	CLIMBING	(Windfall 4501)	1970
2	NANTUCKET SLEIGHRIDE	(Windfall 5500)	1970
3	FLOWERS OF EVIL	(Windfall 5501)	1971
4	LIVE	(Windfall 5502)	1972
5	THE ROAD GOES ON FOREVER	(Windfall 5503)	1972
6	AVALANCHE	(Epic 33088)	1974
7	TWIN PEAKS	(CBS 32818)	1974

45s:

1	Roll Over Beethoven/Crossroader	(Island 6138009)	1972

2	The Animal Trainer And The Toad/Don't Look Around	(Island 6123002)	1972

NB: Partial list. Both 45s are French releases with picture sleeves.

Formed in 1969 by Felix Pappalardi after the demise of Cream (he was their producer) and Leslie West (ex Vagrants), **Mountain** was one of the first successful hard rock acts, in the same style, not surprisingly, as Cream.

Although their apparent leader was the huge Leslie West, Pappalardi was in fact the bands musical director, producer and main songwriter. A respected musician, he began working in the mid-60s on the New York folk scene and played with Fred Neil, Tom Rush, Richard Farina and Richie Havens. He was also a producer and worked with The Youngbloods, Apple Pie Motherhood Band, Bo Grumpus, Hot Tuna, Devil's Anvil and Canada's Kensington Market.

One of their first appearances was the Woodstock Festival and two songs: *Blood Of The Sun* and Jack Bruce/Pete Brown's *Theme For an Imaginary Western* appeared on the *Woodstock* compilations.

Their first album *Climbing* was "made to be played loud" and sold well, *Mississippi Queen* also being released as a 45. It's probably their most interesting effort, the songs being well structured and penned by West, Laing, Pappalardi and his wife Gail Collins.

Mountain toured constantly and four more albums were released in two years, still in the same vein: loud guitar, bass a la Jack Bruce, plus heavy percussion and keyboards, with occasional "lighter" cuts. The vocals were shared between Pappalardi and West.

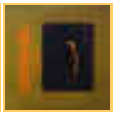
The group first broke up in 1972. West and Corky Laing attempted to revive Cream with Jack Bruce forming West, Bruce and Laing for three albums. In 1974, **Mountain** reformed without Steve Knight for two best avoided efforts. Leslie West then went solo and released two uninspired albums for Phantom in 1975: *Leslie West Band* and *The Great Fatsby*, the later with Mick Jagger.

Corky Laing later released *Makin' It On The Street* (Elektra 7E-1097) 1977 with Clapton and played with various Canadian hard rock groups. Pappalardi recorded two solo records in 1976 (*Pappalardi And Creation*) and 1979 (*Don't Worry Mum*). He was stabbed to death in 1980 by his second wife.

From time to time, **Mountain** have reformed and issued new albums (the last one in 1998).

(Stephane Rebeschini)

Mountain Bus



TOP

Personnel:

TOM JURKENS	vcls	A
BILL KEES	electric, acoustic, 12-string and bottleneck gtr	A
STEVE KRATER	drms, perc	A
ED MOONEY	electric and acoustic gtr	A
LEE SIMS	drms, perc	A
CRAIG TAKEHARA	bs, banjo	A

ALBUM:

1(A) SUNDANCE (Good Records G 101) 1971

NB. (1) has had a limited pirate repress and has been bootlegged on CD by Eva. The Gear Fab official reissue (GF-115), includes five bonus tracks.

This Chicago-based outfit were sued by Mountain for stealing the name. In actual fact they had the name first but never really recovered from the law suit which required them to state on their album cover that they were in no way connected with Mountain. If you like The Grateful Dead you should like this album because it's very similar in style. The title cut, in particular, includes some beautiful ringing guitar work but almost all the tracks are good and the album, which is now rare, is recommended listening.

Ed Mooney recalls that "Our plan, when we recorded, was to have a seamless transition between the last three songs - *I Know You Rider* - *Apache Canyon* - *Hexahedron*. That idea never made it on to the LP but we often did this for live shows, with the three songs often ending up being 45 minutes to an hour long, depending on the quality & quantity of substances we ingested!" Incidentally, the new Gear Fab CD features these final three tracks, run together as originally intended.

I Know You Rider has also resurfaced on *Reverberation IV* (CD).

Mount Rushmore

Personnel:

- MIKE BOLAN ld gtrs
- GLEN SMITH vcls
- TERRY KIMBALL bs
- TRAVIS FULLERTON drms

ALBUMS:

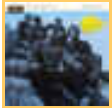
1. (-) HIGH ON MOUNT RUSHMORE (Dot DLP 25898) 1968
2. (-) '69 (Dot DLP 25934) 1969

45:

1. Stone Free/(Cause) She's So Good To Me (Dot 17l58) 1968

A San Francisco band of no particular merit whose albums are not recommended. Fullerton later played with Sylvester and The Hot Band.

The Mourning Reign



Personnel:

- JOHNNY BELL ld gtr A
- STEVE CANALI rhythm gtr A B

- CHARLIE GARDEN bs A B
- BEAU MAGGI vcls A B
- CRAIG MAGGI drms A B
- THOMAS O'BONSAWIN ld gtr B

ALBUM

1. THE MOURNING REIGN (Beat Rocket) 1998

EP:

1. Satisfaction Guaranteed/Our Fate/Light Switch/Cut Back (Sundazed SEP 115) 1996

NB: (1) *Light Switch* and *Cut Back* are two previously unreleased tracks from 1967 recorded by line-up 'B'.

45s:

1. (A) Satisfaction Guaranteed/Our Fate (PS) (Link-MR 1) 1966
2. Evil Hearted You/Get Out Of My Life Woman (Link MR-2) 1966
3. Evil Hearted You/Get Out Of My Life Woman (Contour 601) 1966

A mid to late sixties five piece band from San Jose, in California. Both of their 45s are sought-after, containing good pop efforts with great Byrds-style guitar work. More recently there's been a retrospective compilation, on Sundazed subsidiary Beat Rocket, which includes all of their 45 cuts, unreleased tracks and mono / stereo versions.

Alec Palao's liner notes to Crystalize Your Mind confirms the line-up details above and also reports that they were orignally known as The English

Compilation coverage has included: *Satisfaction Guaranteed* and *Our Fate* on *Finest Hours Of U.S. Sixties Punk*, *Sixties Archive Vol. 5* and *Good Things Are Happening*. The unreleased *Light Switch* and *Cut Back* also appear on Crystalize Your Mind.

Mouse and The Boys

TOP

Personnel:

LARRY DREGGORS	ld gtr	A B
BILL HARDEN	bs	A B
LESTER LANGDALE	keyb'ds	A B
TED ROWLAND	drms	A
MAURICE "MOUSE" SAMPLES	vcls	A B
TED VAUGHN	drms	B
(FRANK CRUMPLER	trumpet	?)
(JIMMY MOORE	trumpet	?)

45s:

1	Dancing To The Beat / Tears In My Eyes	(Wild Moose # Unkn)	Jun 1967

2	Dancing To The Beat / Tears In My Eyes	(SSS Int'l 716)	Sep 1967
3	Xcedrin Headache #69 / Love Is Free	(Rubiat 68-1043)	Sep 1968

NB: (1) and (2) as Mouse and The Boys and Brass. (3) as Mouse and The Boys.

45s:

1	Knock On My Door / Where's The Little Girl	(Bell 870)	1970
2	Woman Or A Girl / I Can Only Touch You With My Eyes	(Bell 918)	1970

NB: (1) and (2) as "M.O.U.S.E.".

A Jacksonville, Florida group who rose from the ashes of The Deep Six (aka Florida Deep Six) and The Boys. Their first two 45s were issued as Mouse and The Boys and Brass, with the brass portion provided by Moore and Crumpler. Their finest moment is the acid-punker *Xcedrin Headache #69*, which can be enjoyed once more on Psychedelic States: Florida Vol. 1 (CD). It's actually a rip-off of Ellie Greenwich's *I Want You To Be My Baby* but they add Vanilla Fudge harmonies, Creamy riffs, wah-wah and phasing. It works well - indeed it hit the #1 spot in Jacksonville in October 1968.

Maurice "Mouse" Samples later released two solo 45s as "M.O.U.S.E.".

(Jeff Lemlich/Max Waller)

Mouse and The Traps




Personnel:

- RONNIE WEISS gtr, vcls A B C D
- DAVE STANLEY bs A B C D
- JERRY HOWELL keyb'ds A B
- KEN MURRAY drms A B C D
- BUDDY 'BUGS' HENDERSON ld gtr A
- DOUG RHONE ld gtr B C
- BOBBY DALE keyb'ds C
- BOBBY DELK D

ALBUMS:

1. THE FRATERNITY ALBUM (Fraternity)
2. PUBLIC EXECUTION (LP) (Eva 12001) 1981
3. FRATERNITY YEARS (CD) (Big Beat CDWIKD 171) 1997

NB: (1) not issued. (2) & (3) are retrospective compilations.

45s:

1. A Public Execution/All For You (Fraternity 956) 1966

2. Maid Of Sugar, Maid Of Spice/I Am The One (Fraternity 966) 1966 -
3. Would You Believe?/Like I Know You Do (Fraternity 971) 1966'
4. Do The Best You Can/Promises Promises (Fraternity 973) 1967'
5. Cryin' lnsidena Ya (Fraternity 989) 1967
6. L.O.V.E. Love/same (Fraternity 1000) 1967
7. L.O.V.E. Love/Lie, Beg, Borrow and Steal (Fraternity 1000) 1967
8. Sometimes You Just Can't Win/Cryin'lnside (Fraternity 1005) 1968 125
9. I Satisfy/I Satisfy (long and short versions) (Fraternity 1011) 1968
10. I Satisfy/Good Times (Fraternity 101 1) 1968
11. Requiem For Sarah/Look At The Sun (Fraternity 101 5) 1968
12. Wicker Vine/And I Believe Her (Bell 850) 1969
13. Knock On My Door/Where's The Litte Girl (Bell 870) 1969

NB: Flip to (1) as Mouse. (6) and (9) promo only.

This band played in Tyler, Texas between 1965-69. Their founder Ronnie Weiss and Dave Stanley and Jeff Howell had all previously played together in an outfit called Jerry Vee and The Catalinas. Weiss had also done studio work for Robin Hood Brians studio. Lead guitarist Bugs Henderson joined from an instrumental combo called The Sensors and played on some of The Cast of Thousand's 45s. Their first 45, a Dylan soundalike, actually made the Billboard charts climbing to No. 121. The follow-up was as good, if not better, but poorly marketed and failed to repeat their early chart success. A later 45 *Sometimes You Just Can't Win* (Fraternity 1005) did spend one week at No 125 and was also a regional hit in Tyler and Louisville, Kentucky.

The band also recorded a couple of 45s under pseudonyms:- *I've Got Her Love/As Far As The Sea* (Fraternity 983) 1967 was issued as Chris St. John and in the same year they issued *Psychotic Reaction/l3 O'Clock Theme For Psychotics* (HBR 500) 1967 with the singer Jimmy Rabbit as Positively Thirteenth O'Clock. Their two Bell 45s were produced by Dale Hawkins and the band were included on two of his 45s and his LP, *L.A., Memphis and Tyler, Texas* (Bell 6036).

The Eva compilation includes all of their 45s except *Satisfy/Good Times* and is also available on CD, but even better is the legitimate *Fraternity Years* CD (Big Beat CDWIKD 171) 1997, which includes 25 tracks, including 7 unreleased cuts and detailed analysis from Alec Palao and Robin Hood Brians.

A Public Execution can also be found on *Nuggets* 1972; *Maid Of Sugar, Maid Of Spice* on *Glimpses, Vol. 1* and *The Acid Dreams Testament* CD; both sides of the *I Satisfy* 45 can be heard on *Texas Punk From The Sixties* and *I Satisfy* was also included on *Psychedelic Unknowns, Vol. 4*.

The band split late in 1969. There was a very brief reformation in 1972 (line-up D) and Weiss, Stanley and Murray then went on to play together in another Texan band, Rio Grande.

Buddy 'Bugs' Henderson now has a pretty fair reputation in Texas as a "legendary blues guitarist." He currently records for a Colorado indie named Flat Canyon Records.

(Vernon Joynson / Max Waller / Paul Moffett)

Mouzakis

TOP

ALBUM:

1	MAGIC TUBE	(British Main)	c1970 R2

From Pennsylvania, a rare garage psych group, recorded and pressed on low-fi equipment.

(Stephane Rebeschini)



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The Movement *to* The Music Machine

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Movement
- The Movement
- The Movers
- Movin' Morfomen
- The Moving Sidewalks
- Moving Violations
- The Moxies
- Mu
- Muffets
- Muffetts
- Mugwumps
- The Mugwumps
- Munx
- Muphets

The Movement

45s:

1	Green Knight / Stinking Peanut Butter Love	(Tinker No #)	1967/8
2	Just-A-Driftin' / Dear Abby	(Hemphill No #)	Aug 1968

An unknown group from Midfield, Alabama. Psychedelic Crown Jewels Vol. 3 re-airs *Just-A-Driftin'*, the sultry ballad of a vagrant well-evoked by whiskey-roughened vocals and whistled break. Their debut sides have reappeared on *Open Up Yer Door* and *Sixties Rebellion Vol. 12*.

(Max Waller/Mike Markesich)

The Movement

45:

1	Combination Of The Two / Riding On A Sunday	(Century 34180)	1969

Another **Movement** from Buffalo, NY. Both sides of their 45 appear on *Seeds Turn To Flowers Turn To Dust*.

(Max Waller)

The Movers

45s:

1. Birmingham/Leave Me Loose (123 1700) 1968
2. Hello L.A. (Bye Bye Birmingham)/Hey You, Hey Me (123 1705) 1968

A solid and bouncy version of *Birmingham* in a Paul Revere style (shame about the horns) with a meaner flip - raucous vocals, wicked guitar and NO horns - a definite improvement. *Hello L.A....* returns to bounce and brass but the rampant fuzz - rock flip rules again and is the pick of these tracks. The band hailed from New Port Richey, Florida and were known previously as The Intruders. (Max Waller)

Movin' Morfomen

Personnel:

- DANNY GAVURNIK trumpet, gtr, vcls
- RUDY MAESTAS gtr, vcls
- ANTHONY MARTINEZ bs
- DAVE RARICK gtr, keyb'ds, vcls
- ED VALDEZ drms

CD:

1. FLASHBACKS! (Collectables COL-0696) 1997

45s:

1. When You Were Mine/Run Girl Run (Delta 2242) 1967
2. Don't Go Baby / Only The Young (Lance 2242) 1967
3. Write Me A Letter / ? (Tewa 1001) 1967
4. We Tried, Try It / Distant Drums (Nel-Ric 301) 1967
5. Thinking Of You / What I'm Going Through (Goldust GR-45-5306) 1969

NB: (5) released as by **The Morfomen**.

A five-piece pop outfit with a punky edge from Espanola, New Mexico. After the first two 45s the line-up underwent constant changes, apparently breaking up and reforming at frequent intervals - the end finally came officially in 1969 although Dave Rarick did record several songs in 1971 (featured on the Colectables CD) with a new band using the same name. Three original members - Rarick, Gavurnik and Valdez - are back together performing in the '90s as the Flashbacks, and contribute the final five tracks, and the title, to the retrospectve CD.

Run Girl Run, written by Dave Ranick, is compiled on *Pebbles Vol. 8*, *New Mexico Punk From The Sixties* and *Sixties Archive, Vol. 4*. *We Tried, Try It* - made famous by The Standells - can be found on *Diana's Rootin' Tootin' Wild Teenage Rock'n'Roll Party* and *Garage Music For Psych Heads, Vol. 1*. *What's Happened To Me?*, one of the

unreleased 1971 tracks with backwards guitar effects and lyrics about a bad trip, has also resurfaced on the *Psychedelic Crown Jewels Vol. 1* (CD). Both sides of the Goldust 45 appear on Collectables' *The Goldust Records Story* CD.

(Max Waller)

The Moving Sidewalks



Personnel:

- BILL GIBBONS gtr, vcls A B
- TOM MOORE organ, piano A
- DON SUMMERS bs A B
- DAN MITCHELL drms A B
- LANIER GREIG keyb'ds B

ALBUMS:

1. (A) FLASH (Tantara 6919) 1969
2. (A) 99TH FLOOR (Eva 12002) 1982

NB. (1) was repressed in the eighties and more recently on CD by Afterglow (002) 1993 and in Germany on TRC Records (041) 1994.

45s:

1. 99th Floor/What Are You Going To Do? (Tantara 3101) 1967
2. 99th FloorMhat Are You Going To Do? (Wand 1156) 1967
3. Need Me/Every Night A New Suprise (Wand 1167) 1967
4. I Want To Hold Your Hand/Joe's Blues (Tantara 3108) 1968
5. Flashback/No Good To Cry (Tantara 3113) 1968

EP:

1. 99th Floor/What Are You Going To Do?/Need Me/Every Night A New Suprise (Moxie Mutt 1030) 1980

Hailing from Houston this was one of Texas' premier psychedelic bands. Their first 45 topped the Texan chart for five weeks and was selected for national distribution by Wand. It was not a national hit and nor were any of their subsequent efforts but all are now sought-after collectors' items. The album was also full of excellent psychedelic rockcuts like *Flashback, Scoun da Be, You Make Me Shake* and *Pluto-Sept 31st*. With Gibbons' Hendrix-like guitar work and freaky lyrics some of these are very trippy indeed. Others like *Eclipse* and *Reclipse* on the end of Side 2 were very experimental. The album remains rare although there were pirate repressings a few years back. The Eva compilation included all the album, the Moxie EP and their cover of The Beatles' *I Want To Hold Your Hand*. It does have a disadvantage though of poor sound quality.

The band lasted until 1970 when Moore and later Summers were drafted. Lanier Greig came in from Neal Ford and The Fanatics to fill the keyboard slot but by the end of 1970 the three remaining members had become the first ZZ Top line-up - Gibbons and Mitchell having enrolled at the University of Texas to avoid the draft. Gibbons' earlier bands had been Billy and The Ten Blue Flames, The Saints and The Coachmen.

Naturally the band has featured prominently on compilations, including:- *99th Floor, What Are You Going To Do?, Need Me* and *Every Night A New Suprise* on *Mindrocker, Vol. 4*; *99th Floor* on *Pebbles, Vol. 2* and *21 KILT Goldens, Vol. 2*; *Need Me* and *Every Night A New Suprise* on *Journey To Tyme, Vol. 1*; *I Want To Hold Your Hand* on *Endless Journey, Phase 1*, *Texas Flashbacks, Vol. 5* and *30 Seconds Before The Calico Wall*; *Need Me* on *We Have Come For Your Children* and *Crimson Witch* on *Reverberation IV* (CD).

Moving Violations

45s:

1. This Time/Three For Love (Gem 101) 196?
2. You'd Better Move On/In The Deep Blue Sea (SSS International 733) 196?

A Chicago garage band. *Three For Love* was a cover of a Shadow of Knight's 'B' side. I can't confirm for sure that the second 45 is by the same band, it was produced by Huey P. Meaux so Texas is a more likely location.

The Moxies

Personnel incl:

- GEORGE CORYELL

EP:

1. FOUR BY THE MOXIES (No label #20932) 1964

NB: (1) features *I Feel Happy, I Must Apologize, Passout, Jazzmine*.

45:

1. I Feel Happy/I Must Apologize (Monza C-1124) 1965
2. Please Don't Go/Get A Move On (Monza C-1126) 1965
3. I'm Gonna Stay/Drinkin' Wine (PS) (Century 26070) 1966

NB: (1) flip is an edited version of the EP track.

Out of Pacudah, Kentucky, their fuzz-garage peak *I'm Gonna Stay* is a highlight of *Highs In The Mid Sixties Vol. 8: The South*. *Please Don't Go* gets aired on *Diggin' For Gold Vol. 7*. The *I Feel Happy* 45 is fine garage-beat backed by a charming but soppy garage-ballad.

(Max Waller)

Mu



Personnel:

JEFF COTTON	gtr, sax	A B C D

MERRELL FANKHAUSER	gtr, vcls	A B C D
LARRY WILLEY	bs	A
RANDY WIMER	drms	A B C D
JEFF PARKER	bs	C D
MARY LEE	violin	D

ALBUM:

1(A/C)	MU	(RTV 300)	1971

NB: (1) copies on RTV are R3. (1) also issued in the U.K. by United Artists as *Lemurian Music*. (1) reissued on CAS in 1974 (R1) and on Reckless (RECK 4) 1988 in the UK. Later retrospective releases include:- (D) *The Last Album* (Appaloosa AP 017) 1981, an Italian release; (D) *Children Of The Rainbow* (Blue Form BF1) 1985; (D) *End Of An Era* (Reckless RECK 7) 1988, which was recorded in Maui in 1974; and (-) *The Band From The Lost Continent* (Xotic Mind XMCD-1) 1995, a double CD which includes the first album, three singles tracks from 1971 and another 20 songs which were recorded in 1974. This was later issued on Sundazed (SC 11037) and there's also an 18 track U.S. CD, *Best Of*.

45s:

1	I'm Flying Home/Girl	(Shamley 44008)	1968
2	Tampa Run/Everybody's Talking	(Shamley 44019)	1969
3	Ballad of Brother Lew/Nobody Wants To Shine	(Mantra 101)	1971
4	One More Day/You've Been Here Before	(Mu 101/2)	1971/2
5	Too Naked For Demetrius/On Our Way To Hana	(Mu 103/4)	1973

NB: (1) and (2) were solo Fankhauser singles before **Mu**.

Fankhauser formed this band after the demise of Fapardokly. Cotton and Willey had earlier played with Fankhauser in The Exiles.

Mu initially lived on a half acre estate in Canoga Park, California and were heavily into meditation and vegetarianism. Their debut album, recorded on a small Beverly Hills label, was both inventive and imaginative.

After Willey's departure the remaining trio moved to the island of Maui in Hawaii in 1974, where they recorded two singles for their own Mu label and, with the additional of Mary Lee, a second album, which was shelved when they split up. In 1981 Fankhauser remixed it, added two singles, and it was released in Italy.

Many other tapes of **Mu** exist and *Children Of The Rainbow* is an excellent album of material recorded live on Maui in 1974. It's full of well-structured, often mystical songs and also includes some tasty laid back guitar work from Fankhauser and Jeff Cotton (who later played with Captain Beefheart). It also features a brief interview of the band by Lew Irwin.

Fankhauser, one of the West Coast's most interesting musicians, went on to make three solo albums, including one in 1976 (Maui M 101) and Mary Lee continued to play in his band. Parker remained in Hawaii, where he purchased an orchid plantation and Wimer became a youth counsellor in Los Angeles.

Like all of Fankhauser's bands, **Mu** were interesting and worth investigation.

You can also find Merrel Fankhauser's *Pot* on *Reverberation IV* (CD).

(Vernon Joynson/Chris Williams)

Muffets

45:

1. Cold Winds / My Money (Counterpart C-2621/2) 1968

From Germantown, Ohio and previously put out a 45 in 1965 as the Muphets.

(George Gell/Max Waller)

Muffetts

45:

1	Lost/Heather Girl	(Counterpart C 2629/30)	1968

Late sixties garagey pop from Hurricane, West Virginia. Snaking leads and a simple fuzzy break bring an average number up a notch. The subdued flip is enhanced solely by a fluid wah-wah break - other than that it's pretty ordinary pop - rock.

The band had earlier recorded as The Mojos.

Lost can be found (ahem) on *Lost Gems From The 60s Vol. 1* (EP), *Acid Dreams Vol. 2* (LP) and Psychedelic Crown Jewels Vol. 3 (CD). The latter reveals how The Mojos became **The Muffets**, ended up in Ohio, and released two further 45s (whose details remain elusive) - the final one on Rondo in 1970 as "A.G.Pygmie and The Muffet Company" .

(Max Waller/Geroge Gell/Mike Markesich)

Mugwumps

Personnel:

DENNY DOHERTY	vcls	A
CASS ELLIOTT	vcls	A
JAMES HENDRICKS	vcls, gtr	A
ZAL YANOWSKY	vcls, gtr	A
(JOHN SEBASTIAN	hrmnca	A)

ALBUMS:

1	THE MUGWUMPS	(Warner 1697)	1967
2	HISTORICAL RECORDINGS	(Valiant VS 134)	196?

45:

1	Season Of The Witch/My Gal	(Warner ?)	1967

Formed by the former Big Three members Cass Elliott and Denny Doherty, the **Mugwumps** were a folk/rock group who were completely unsuccessful during their time together, circa 1964/65. The above records were released when their members later found fame. Mama Cass and Denny Doherty went on to form the Mamas and The Papas, James Hendricks (Cass' husband) the Lamp Of Chilhood and Zal Yanowsky the Lovin' Spoonful with John Sebastian.

For those wondering about their name, "Mugwump" is an Indian word meaning "a person who is neutral in a controversial issue"!

(Stephane Rebeschini)

The Mugwumps

TOP

45s:

1. Bald Headed Woman/Jug Head Music (Sidewalk 900) 1966
2. My Gal/Season Of The Witch (Sidewalk 909) 1967
3. Bo Weevil/I Can't Keep From Cryin' (Sidewalk 931) 1967

NB: (3) released as by The Mugwump Establishment.

Unconnected to the Mugwumps, this was almost certainly a LA-based studio group and they played a sort of jug-punk music. Mike Curb's Sidewalk label was most notably for producing Soundtracks for teen movies. They managed a pretty good cover of *Bald Headed Woman*, which can also be heard on *Highs In The Mid-Sixties, Vol. 20: LA, Part 4* and you can also find *Sunset Sally* on *Riot On Sunset Strip* and *Season Of The Witch* on *Freak Out USA*.

(Vernon Joynson / Max Waller)

Munx

TOP

45s:

1. Sometimes I Dream / It's Too Late For Love (Clevetown CTXP-280) 1966
2. Our Dream / Girls, Girls, Girls (Clevetown CTXP-400) c1968
3. Our Dream / Girls, Girls, Girls (Jubilee 5612) 1968
4. So Much In Love / Why Did You Run Away (Jubilee 5634) 1968

This band were from Lorain, Ohio and would later be known as Sheffield Rush.

(Max Waller, George Gell)

Muphets

45:

1. Why Can't You Go / All I Want (Sound Spectrum 36001) 1965

From Germantown, Ohio they'd correct their spelling and release another 45 as the Muffets in 1968.

(George Gell/Max Waller)



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Murmaids *to* The Music Machine

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Murmaids
- J.F. Murphy and Free Flowing Salt
- Murphy and The Mob
- Music
- Music Asylum
- The Music Emporium
- Music Explosion
- Music Fair
- The Music Machine

Murmaids

45:

1	Popsicles And Icicles / Huntington Flats	(Chattahoochee CH 628)	1965

Produced by Kim Fowley, the 'A side was written by David Gates (pre Bread) and is average female pop. The flip, credited to **The Murmaids Band**, was written by Fowley / Harris (probably one of the WCPAEB brothers) and is an early '60s instrumental track.

(Stephane Rebeschini)

J.F. Murphy and Free Flowing Salt

Personnel:

RON ALLARD	sax, bagpipes, flute	A
GEORGE CHRIST	hrmnca, bs, perc	A
BOBY KURTZ	drms	A
J.F. MURPHY	ld vcls, piano, bs, gtr	A
JOE PARRINO	ld gtr, bs, flute	A

ALBUM:
(selective)

1(A)	ALMOST HOME	(MGM SE-7408)	1970

Produced by Vinny Testa (who also worked with Group Image), this New York band had quite an unique sound, veering from hard rock (on *Rock'n'Roll Band*) to almost avant-garde jazz with its use of saxophone, piano and flute (on *The First Born* and *Trilogy*). All their material was original, penned by Murphy and the album definitively has

its moments. It may interest some curious collectors, but be aware that they also used bagpipes on some tracks (not all of them luckily!).

J.F. Murphy with Salt (a renewed line-up) also released one live album on Elektra in 1972 but the continuous use of bagpipes with sax and guitars must be reserved to specially trained ears!

(Stephane Rebeschini)

Murphy and The Mob

45:

1. Because You Love Me/Born Loser (Talisman 1823) 196?

A garage punk outfit from Tyler in Texas. The flip included some catchy guitar work. It can also be found on *Flashback, Vol. 3, Back From The Grave, Vol. 3, Get Primitive (The Best Of Pebbles)* and *The Acid Dreams Testament (CD)*.

Music

Personnel:

(DAVID BROMBERG	dobro	A)
(MARK KLINGMAN	keyb'ds	A)
BUZZY LINHART	vcls, gtr, vibes	A
DOUGLAS RAUCH	bs, gtr, perc	A
DOUG RODRIQUES	ld gtr	A
JON SIOMOS	drms	A

ALBUM:

1(A)	MUSIC	(Eleuthera Records ELS 3601)	1971

NB: (1) also released in England (Buddha 2318028) 1972.

Produced by Eddie Kramer and recorded in New York, this is an interesting album with Buzzy Linhart (ex-Seventh Sons), Doug Rauch and Doug Rodriquez (Santana). Covers of Fred Neil, Tim Hardin and several Linhart songs with good vocals and guitars.

(Stephane Rebeschini)

Music Asylum

Personnel:

1. LOUIS ARGESE keyb'ds, vcls, various horns A
2. LEONARD ARGOSE gtr, vcls A

3. LEONARD CONFORTI drms, perc A
4. LUIS LUZZI bs, vcls A

ALBUM:

1. (-) COMMIT THY SELF (United Artists UAS 6776) 1970

45s:

1. I Need Someone (The Painter)/Yesterday's Children (Ascot 2238) 1967
2. I Need Someone (The Painter)/Yesterday's Children (United Artists UA 50274) 1968

NB: (2) not released.

This album of U.S. psychedelia, which is a very minor collectable, was also issued in Germany. Produced by Steve and Eric Nathanson who also produced Boffalongo and Omnibus, all the tracks are written by the Argese brothers, except a strange cover of Dylan's *Million Dollar Bash*. An interesting album if you like melodic psyche influenced by jazz. Its best track is *In My World*.

(Stephane Rebeschini / Vernon Joynson)

The Music Emporium



Personnel:

- CASEY COSBY organ, vcls A
- DAVE PADWIN ld gtr, vcls, acous bs gtr A
- CAPOLYN LEE bs gtr, piano, acoustic bs, organ, vcls A
- DORA WAHL perc, drms A

ALBUM:

1. (A) MUSIC EMPORIUM (Sentinel 100) 1969

NB. (1) reissued on Psycho (11) 1983, Sentinel (PC 69001-1) 1991, ??? 1997 and on CD by Afterglow (001) 1992 and Flash 1997.

45:

1. Nam Myo Renge Kyo/Times Like This (Sentinel 4-501) 1969

This group's leader, Casey Cosby, apparently won the Frank Sinatra Award Competition at UCLA in 1967 and performed in both classical and jazz media prior to forming **The Music Emporium**. Padwin has previously played for several Midwest country rock groups. In Dora Wahl the band had one of rock's few woman drummers at the time. All songs on their album were written by the band. The album is one of different moods, from the quasi-religious chants of *Nam Myo Renge Kyo* and *Day Of Wrath* to gentle ballads, such as *Velvet Sunsets* and *Gentle Thursday*, which are both noteworthy for Carolyn Lee's soft, smooth vocals, to the haunting introduction of *Catatonic Variations*. Only 700 copies of the Psycho reissue were pressed (and it's only in mono and not with the original cover - the inner sleeve has been photographed) and it was deleted by 1984. The album is a significant collectors' item and originals change hands for quite a considerable sum.

Unfortunately the Psycho reissue lost something in the process (like one channel!) but a recent reissue on 'Sentinel' has corrected that.

Nam Myo Renge Kyo can also be heard on *Love Peace & Poetry Vol. 1*, *Gathering Of The Tribe* and *Acid Trip From The Psychedelic Sixties*.

Music Explosion

TOP

Personnel:

DON ATKINS	ld gtr	A
BOB AVERY	drms	A
JAMIE LYONS	vcls, perc	A
RICHARD NESTA	gtr	A
BURTON SAHL	bs	A

ALBUM:

1(A)	LITTLE BIT OF SOUL	(Laurie SLLP 2040)	1967

NB: (1) reissued on CD. In addition, One Way has issued the CD *Anthology* (18260).

45s:

1	Stay By My Side/Little Black Egg	(Attack A-1 404)	1967
2	Road Runner/Sunshine Games	(Attack)	1967 -
3	Little Bit O'Soul/I See The Light	(Laurie 3380)	1967 2
4	Sunshine Games/Can't Stop Now	(Laurie 3400)	1967 63
5	We Gotta Go Home/Hearts And Flowers	(Laurie 3414)	1967 103
6	What You Want/Road Runner	(Laurie 3429)	1968 119
7	Where Are We Going?/Flash	(Laurie 3440)	1968
8	Yes Sir/Dazzling	(Laurie 3454)	1968 120
9	Jack In The Box/Rewind	(Laurie 3466)	1968 -
10	What's Your Name/Call Me Anything	(Laurie 3479)	1969
11	Stay By My Side/Little Black Egg	(Laurie 3500)	1969

NB: (5) and (10) were also released in France by Vogue with picture sleeves. There's also a French EP with picture sleeve: *Little Bit O'Soul/I See The Light/Let Yourslf Go/La La La* (Vogue INT 18140).

This pop/soul quintet hailed from Mansfield, Ohio and their records were produced by Jerry Kasenetz and Jeff Katz who founded the short-lived but commercially successful bubblegum movement. Jamie Lyons also enjoyed a brief solo career and played for Capital-City Rockets and Bob Avery later went on to Crazy Elephant, a top bubblegum group. They enjoyed commercial success with *Little Bit Of Soul* which can also be heard on the *Battle Of The Bands CD* and *Wild Thing* compilation. Their cover of Question Mark and The Mysterians' *96 Tears*, which appeared on their album, has also resurfaced on Eva's *Sound Of The Sixties* compilation. Other compilation appearances have been made:- *Road Runner* and *Sunshine Games* on *Mindrocker, Vol. 5* and *Stay By My Side* on *Everywhere Chainsaw Sound*.

They were previously known as the Chosen Few but with no release under that name - thank heavens, there are too many Chosen Few's as it is.

(Max Waller/Stephane Rebeschini)

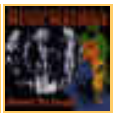
Music Fair

45:

1. I'll Be Back Up On My Feet Again/Councilman Jones (Epic 5 10569) 1969

An awful bouncy pop version of the Linzer - Randell track covered by The Monkees on *The Birds, The Bees...* album. The flip is of greater interest here - late sixties pop-psych that can be heard on the *Growing Slowly Insane* CD and it's vinyl counterpart *Psychedelic Unknowns Vol. 11*. (Max Waller)

The Music Machine



Personnel:

SEAN BONNIWELL	rhythm gtr	A B
RON EDGAR	drms	A
MARK LANDON	ld gtr	A
KEITH OLSEN	bs, vcls	A
DOUG RHODES	organ, vcls	A

ALBUMS:

1(A)	TURN ON	(Original Sound 8875)	1966 76
2(B)	BONNIWELL MUSIC MACHINE	(Warner Bros 1732)	1967
3(B)	CLOSE	(Capitol ST 277)	1969

NB: (1) reissued on Big Beat (Big Beat WLK 17) in 1983 in the U.K. and later on CD and vinyl by Performance (PERF 0397). (2) also released in France (Warner CLPW 1545) 1968. (3) Sean Bonniwell Solo LP. There's also a number of retrospective releases:- *Best Of* (Rhino RNLP 11 9) 1984; *Turn On - The Very Best Of* (CD) (Collectables COL-CD-6044) 199?; *Beyond The Garage* (CD) (Sundazed SC 11030) 1996, a reissue of the second album from 1967 with two previously unreleased and bonus tracks; and *Ignition* (LP/CD) (Sundazed SC 11038 / LP 5038) a decent collection of rarities and unreleased material.

45s:

1	Talk, Talk/Come On In	(Original Sound 61)	1966 15
2	The People In Me/Masculine Intuition	(Original Sound 67)	1967 66
3	Double Yellow Line/Absolutely Positive	(Original Sound 71)	1967 ll
4	The Eagle Never Hunts The Fly/I've Loved You	(Original Sound 75)	1967
5	Hey Joe/Taxman	(Original Sound 82)	1968
6	Hey Joe/Wrong	(Original Sound 82)	1968
7	Bottom Of My Soul/Astriologically Speaking (PS)	(Warner Bros 7093)	1967
8	Me, Myself And I/Soul Love	(Warner Bros 7162)	1968

9	You'll Love Me Again/In My Neighbourhood	(Warner Bros 7188)	1968
10	You'll Love Me Again/To The Light	(Warner Bros 7199)	1968
11	Tin Can Beach/Time Out For A Daydream	(Warner Bros 7234)	1968
12	Advice And Consent/Mother Nature Father Earth	(Bell 764)	1969
13	Where Am I To Go?/Sleep	(Capitol 2551)	1969

NB: The Warner Bros and Bell 45s are as the Bonniwell Music Machine. The Capitol 45 is taken from Sean's solo LP. (11) released in France with picture sleeve (Warner WV 5110). A rare French EP with picture sleeve also exists: *Talk, Talk*/*Come On In*/*The People In Me*/*Wrong* (Vogue INT 18121).

Centred around Bonniwell, who had earlier sung with sixties folk group The Wayfarers, this Los Angeles band developed out of a trio called the Ragamuffins, which had featured Bonniwell, Edgar and Olsen. Edgar had earlier drummed for The Goldebriars with Curt Boettcher, whilst Olsen who was an old friend of Boettcher, had played with Gale Garnett and Jimmie Rodgers, and also briefly with the Wayfarers, at whose club in Charleston the Goldebriars often played. He later married Goldbriar Sheri Holmberg.

Bonniwell disillusioned with straight folk, became the Goldebriars tour manager, and migrated to LA with them. Olsen meanwhile had run into another old friend, Doug Rhodes and Bonniwell grabbed them for his new band, **The Music Machine**, adopting The Goldebriars all-in-black, dyed black Beatlecut look in the process, lock, stock, and barrel.

The Music Machine's debut album contained the U.S. hit *Talk Talk* and a number of other strong original compositions, notably *Masculine Intuition*, *Wrong* and *Trouble*. Bonniwell's harsh voice was ideal for much of this material and for a while the group achieved some success. Their debut album also featured competent versions of *Hey Joe*, ? and The Mysterians' *96 Tears*, the Beatles' *Taxman* and Neil Diamond's *Cherry Cherry*.

The People In Me/*Masculine Intuition* 45 was also taken from their debut album and *Hey Joe* was subsequently issued as a 45. However, not everything was presumably going smoothly and the second album was issued after the band had split. Recorded in Muscle Shoals, Alabama and New Mexico it comprised three outtakes from the earlier album and some new material.

The band also made some other recordings, acetates of which have recently surfaced with the following tracks: Side One *Everything Is Everything*/*You'll Love Me Again*/*This Should Make You Happy*/*Black Snow*/*Mother Nature, Father Earth*/*Dark White*; Side Two *No Girl Gonna Cry*/*King Mixer*/*Advise And Consent*/*Tell Me What Ya Got*/*Citizen Fear*/*Point Of No Return*.

After the split Edgar, Rhodes and Olsen all reunited again with Boettcher in Millenium and appeared on the first Sagittarius album. Keith Olsen later became a studio engineer and producer

Bonniwell went on to record a solo album *Close*, a moody, rather introverted effort. After that he dropped out and got religious, resurfacing in the 1980s fronting Heaven Sent, a Christian band. In 1982 he re-recorded *Talk Talk*.

In 1984, Rhino issued a *Best Of* compilation, which comprised many of their best known cuts and some unissued masters. One interesting and rare spin off from the band was *Nothin's Too Good For My Car/So Long Ago* (OS95) which Bonniwell recorded with Paul Buff under the name Friendly Torpedos shortly before leaving Original Sound. It was released in 1968. Warner Bros 7188 also from 1968 was withdrawn soon after being issued and is now highly sought-after. The 'A' side appears on *Acid Dreams* and *The Acid Dreams Testament* (CD). Other compilation appearences have been both sides of their 3rd and 4th 45s, which appear on *Mindrocker Vol. 10*; *Double Yellow Line* can also be heard on *Garage Music For Psych Heads, Vol. 1* and *Nuggets, Vol. 2*, which also includes *The Eagle Never Hunts The Fly*. Their best known song, *Talk Talk*, can be heard on *The Battle Of The Bands* (CO), the *More Nuggets, Vol. 2* CD, *Nuggets, Vol. 1* and *Wild Thing* compilations. Finally *No Girl Gonna Cry* has resurfaced on *Turds On A Bum Ride, Vol's 1 & 2* (CD).

A 1997 pic sleeve 45 from those fine folks at Sundazed features two more unreleased tracks from 1966 - *Point Of No Return* and *King Mixer*. Hopefully many more corpses from the moody men in black are still to be exhumed.

(Vernon Joynson / Max Waller / Joe Foster/Stephane Rebeschini)



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Charlie Musselwhite *to* The Mystifying Monarchs

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Charlie Musselwhite
- The Mussies
- Mustache Wax
- The Mustang
- The Mustangs
- The Mustard Family
- The Mustard Men
- Mustardseed
- Mutha Goose
- Mutzie
- The Myddle Class
- Dave Myers and The Disciples
- The Myrchents
- Myrth
- Mysteries
- Mysterians
- The Mystery Trend
- The Mystic Astrologic Crystal Band
- Mystic Blue
- The Mystic Five
- The Mystic Five
- The Mystic Number National Band
- The Mystics
- The Mystic Siva
- The Mystic Tide
- The Mystifying Monarchs

Charlie Musselwhite

TOP

ALBUMS:

1	STAND BACK HERE COMES	(Vanguard VSD 79232)	1967
2	STONE BLUES	(Vanguard ??)	1968
3	CHARLIE MUSSELWHITE	(Vanguard VSD 79287)	1968
4	TENNESSEE WOMAN	(Vanguard VSD 6528)	1969

5	LOUISIANA FOG	(Cherry Red CR5102)	1969
6	BLUES FROM CHICAGO	(Cherry Red CR5104)	1969
7	TAKIN' MY TIME	(Arhoolie 1056)	1971

Charlie Musselwhite grew up in Memphis where he learned to play blues guitar. After moving to Chicago and hearing Little Walter, he switched to harmonica and became one of the three best white players coming out of the Chicago blues scene, alongside Paul Butterfield and Corky Siegel (Siegel Schwall Band). His '60s albums may interest some readers because of the involvement of some of the finest musicians of this scene and for the excellent mix of blues harmonica with a powerful rhythm section and inventive guitar leads.

His first album *Stand Back* was produced by Sam Charters and features a great backing group with Harvey Mandel and Barry Goldberg, who also produced *Stone Blues*. Vanguard was putting the pressure on for some Butterfield-style records (and sales!) but **Musselwhite** stuck to his basics and moved to Cherry Red and Arhoolie.

Musselwhite also played on albums by John Hammond, Neil Merryweather and Barry Goldberg.

He is still touring and recording.

(Stephane Rebeschini)

The Mussies

TOP

Personnel incl:

- MARK SHELDON

45:

1. Louie Go Home/12 O'Clock July (Fenton 2216) 1966

The above 45 was the sole vinyl offering from this obscure West Michigan group. Both sides can be heard on *The Chosen Few, Vol. 2* and the flip, a OTT psych-punk instrumental with lots of fuzz and feedback has also resurfaced on *Highs In The Mid-Sixties, Vol. 5* and *Everything You Always Wanted To Know....* CD.

Mark Sheldon later issued a 45 as Smoke.

(Max Waller)

Mustache Wax

TOP

45:

1	I'm Gonna Get You/On My Mind	(Inner 501/2)	1965

Highs In The Mid-Sixties Vol. 13:- Texas, Part Three includes the rather uninspired effort, *I'm Gonna Get You*. Despite being on a 'Texas' comp however, the band came from the Queens/Bronx in New York. You can also find the flip to their 45 on *Sixties Rebellion Vol. 5* (CD).

(Mike Markesich/Max Waller)

The Mustang

45:

1. Why/Here There And Everywhere (Ascot 2231) 1967

This seems to have been their sole vinyl offering. You'll also find the 'A' side on *Dianas Rooten Tooten Rock And Roll Party*. The flip was a Beatles cover.

The Mustangs

45:

1. That's For Sure/Nova Blues (Nero 1002) 1965

Hailed from Riverside, California. They were originally known as The Ressacs. The 'A' side to their sole 45 has resurfaced on *Boulders, Vol. 3* and *Back From The Grave, Vol. 7* It's a snarling fuzz-punk effort which made little impression at the time and by the end of 1966 they were no more.

The Mustard Family

Personnel:

- BILL DURSO vcls, gtr A
- BILL CARTIER drms A
- BOB DEPALMA flute, sax A
- DON DEPALMA keyb'ds A
- GILNELSON bs A

45:

1. Yesterdays Folks/African Sunshine (Buddah 101) 1969

This was the Connecticut outfit U.S. 69 under a different name. Both cuts also figure on the U.S. 69 album.

The Mustard Men

Personnel:

STAN KELLICUT	ld gtr	A
KEITH PAPLHAM	gtr, ld vcls	A

GEORGE WELIK	drms	A
WARREN P. WIEGRATZ	sax, organ	A
JERRY WIMMER	bs	A

45:

1	Another Day/I Lost My Baby	(Raynard 10036)	1965

NB: 'A' side by Don Grady, backed by **The Mustard Men**, flip by **The Mustard Men**.

From the suburbs of Brookfield and New Berlin, Milwaukee, Wisconsin. **The Mustard Men** formed at Brookfield Central high school, and judging by *I Lost My Baby* had a primitive punk sound.

Warren Wiegratz:- "*Another Day* written and sung by Don Grady with backing by **The Mustard Men**. The 'B' side, *I Lost My Baby* was a collaboration between all the members of the band. We were popular in the South eastern part of Wisconsin from 1964 to 1967, and won the WRIT Radio 'Battle of the Bands' in 1965 and 1966.

Compilation appearances have included: *I Lost My Baby* on the *Mind Blowers*, and *Highs In The Mid-Sixties, Vol. 15:- Wisconsin, Part 2*.

Mustardseed

ALBUM:

1	MUSTARDSEED	(Spectrum)	c1972 R1

From California, an interesting Christian psych rock outfit with organ and fuzz guitar. Issued in a plain cover with dayglow yellow stickers, the few known copies were made in Canada but the label has a Californian address.

(Stephane Rebeschini)

Mutha Goose

ALBUM:

1. MUTHA GOOSE 1 (Alpha Omega LP 264-01) 1975 R2/3

A rare local Indiana privately pressed hard rock/guitar psych/progressive album. Similar in style to Sweet Toothe.

Mutzie

Personnel:

- E. 'MUTZIE' LAVENBURG gtr, vcls A
- MARC WHITE drms A

- BARRY LAVENBURG bs A
- ANDEE LAVENBURG organ A
- NICK PALISE sax, flte A

ALBUM:

1. (A) LIGHT OF YOUR SHADOW (Sussex 7001) 1970

A Detroit outfit who span heavy rock, jazz, blues, soul and psychedelic influences on their album which was produced by Theo-Coff. There's also a promo-only 33rpm 7" *LP Sampler* (Sussex SP 24) 1970 clocking in at about sixteen minutes. It features *Highway* (a blast of fuel-injected hard rock with fluid intertwining leads), *Because Of You* (a rock ballad that starts off rather leadenly before picking up in mood and tempo), *Cocaine Blues* (a series of diverse styles from funky to fuzzy, then a drum solo and toy effects - strange) and finally *Daily Cycles* (back to guitar squealin' hard rock). A good appetiser.

(Vernon Joynson / Max Waller)

The Myddle Class

TOP

Personnel:

- DANNY MANSOLINO keyb'ds
- DAVE PALMER vcls
- CHARLES LARKEY bs
- RICK PHILP ld gtr
- MYKE ROSA drms

45s:

1. Gates Of Eden/Free As The Wind (Tomorrow 7501) 1966
2. Don't Let Me Sleep Too Long/I Happen To Love You (Tomorrow 7503) 1966
3. Wind Chime Laughter/Don't Look Back (Tomorrow T-912) 1967
4. Don't Let Me Sleep Too Long/I Happen To Love You (Buddah 150) 1969

Started out as a Summit, New Jersey prep-rock outfit, The Four Classics featuring Mansolino (vcls), Philp, Rosa and Kurt Gabrook (bs). By 1965 they'd become The King Bees, after adding Dave Palmer and Charlie Larkey, only to discover late that year than Danny Kortchmar's New York City group has got there first. They adopted the moniker of **Myddle Class**. Already a popular draw around the Summit/New Providence/Berkeley Heights area they were put in touch with New Jerseyans Gerry Goffin and Carole King. This famous tin-pan alley team not only provided material and co-wrote (with Palmer/Philp) but also provided the means for the band to appear on vinyl via their Tomorrow label.

The results are three high quality releases of garagey folk-rock ballads that have stood the test of time remarkably well. Of these the 2nd is regarded as their best. *I Happen To Love You*, a superb punk ballad later recorded by The Electric Prunes and Them, can be heard on *Mindrocker, Vol. 3*. *Don't Let Me Sleep Too Long* is on *Boulders, Vol. 3* - it was 'adapted' by the Blues Project as *Wake Me Shake Me* and covered by many others including Australia's Vacant Lot (*Ugly Things, Vol. 1*), Canada's Power of Becket (*Nlghtmares From The Underworld, Vol. 2*) and the Wrough Black Bag. Both sides of this 45 were also compiled on *A Journey To Tyme, Vol. 3*.

Still, success was elusive. A move to Buddah in 1969 resulted in a reissue of the 2nd 45 and the recording of an album which sadly was never released, although *Lovin' Season* did make it onto the 1970 *Rock And Roll With Buddah* sampler (and can now be heard on *Psychotic Reactions*). After this disappointment the band disintegrated. Fate dealt a further blow when Rick Philp was murdered by a college room-mate. The rest regrouped as the Quinames Band. Chadie Larkey would team up with rival King Bees' Danny Korchmar in The City and was married to Carole King for several years. Following their divorce, he committed suicide.

A sad demise for a band of undoubted talented - perhaps some adventurous spirit may see fit one day to put out the unreleased LP and 45s to redress the balance.

The band may also have helped Carole King record a 45 as Bachs Lunch, one side of which was written by Palmer/Philp.

(Max Waller)

Dave Myers and The Disciples

TOP

ALBUMS:

1. HANGIN' TWENTY (Del-Fi DFST 1239) 1963
2. GREATEST RACING THEMES (GNP Carole CARS 8002) 1967

45s:

1. Church Key/Passion (Impact 27) 1962
2. Blue Soul/Exotic (GNP Crescendo 196) 1963
3. Let The Good Times Roll/Gear! (Wickwire 13008) 1964
4. Gear!/? (Zordan 801) 1964
5. C'mon Love/? (Harmony Park?) 1965/6

NB: (2) as Dave Myers and The Rhythm Kings.

According to Tim Warren's *Back From The Grave Vol. 8* sleeve-notes, Californian guitarist **Dave Myers** first started making music, at the age of 8, in 1951. He spent a few years playing the folkie circuit and one night during a show at a pad called Cafe Frankenstein, Dave strolled along and was exposed to the insane rattle emerging from the nearby Rendezvous Ballroom, where Dick Dale was cutting loose with his insane reverbed frenzy. He then formed the Surf-Tones in 1961. By spring 1962 they issued their first single, *Church Key/Passion* on the Impact label and a bunch of cuts on various 'battle of the bands' albums. In early 1963 their first album, *Hangin' Twenty*, was released on Del-Fi. 1964 saw their sharp Gear 45 and in 1965 *C'Mon Love* (with vocals) and a second album on *Carole (Greatest Racing Themes)* was released. The band kept at it up through 1969 before calling it quits. *C'Mon Love* has recently resurfaced on *Back From The Grave, Vol. 8*.

The Myrchents

TOP

45:

1. Indefinite Inhibition/All Around (Mus-i-Col 1094) 196?

From Columbus, Ohio, you'll also find *Indefinite lnhibition* on *Scum Of The Earth, Part 2*. (Max Waller)

Myrth

Personnel:

GRIER COOK	A
RAY CORK	A
DAVE DRURY	A
JOHNNY GUTHIE	A
BOB KENRICH	A
KEN MULHOLLAND	A

ALBUM:

1	MYRTH	(RCA LSP 4210)	1969

An unknown six-piece group, reputedly playing horn rock.

(Stephane Rebeschini)

Mysteries

Personnel:

TOM BENNETT	drms	A
HENRY SEYMOUR	bs	A
TOM "KARL" ZACKTON	ld gtr	A

45s:

1	My True Love / Pink Panther	(JDL 3554)	Nov 1965
2	Please Agree / I Find It's True Love	(Manhattan 815)	Nov 1967
3	I Can't Wait For Love / Satisfaction Guaranteed	(Manhattan 817)	Jan 1968

These **Mysteries** aren't. They were an Orlando, Florida trio who issued three interesting poppy 45s between 1965 and 1968.

Their debut is very rare. *My True Love* is bouncy pop-beat and was included on a rare 1966 sampler LP - *12 Groovy Hits, 12 Florida Bands* (Tener 154). The second 45 is their best. *Please Agree* steams along at locomotive pace - catchy and well-produced pop with a unique sound and a few touches of fuzz. It ain't garage but deserves its inclusion on Psychedelic States: Florida Vol. 1. Its flip is slow harmonious pop.

I Can't Wait For Love kicks off their final 45 with some fine fuzzy guitar that promises so much but.... thereafter it's almost buried under a wash of sweet harmonies. The result is decent midtempo pop, but a big disappointment. Tom Bennett's *Satisfaction Guaranteed* is lightweight fluff with Everlys-style harmonies, sounding out-of-date for '68.

(Max Waller/Jeff Lemlich)

Mysterians

TOP

45s:

1. Ram Charger/Loraine (Sterian 691) 196?
2. Wild Man/A-Bomb (Zordan 801) 1965
3. Theme From The Fuzzy Ones/Pure Distortion (Jorel 101) 196?

Came out of Chicago in the late sixties. *Wild Man* can also be heard on *Ho-Dad Hootenanny* compilation, and *A-Bomb* on *Strummin' Mental, Vol. 5*.

The Mystery Trend



TOP

Personnel:

LARRY BENNETT	bs	A B C D
BOB CUFF	gtr	A B C
JOHN LUBY	drms	A B C D
RON NAGLE	vcls	A B C D
LARRY WEST	ld gtr	B
JOHN GREGORY	gtr	D

CD:

1	SO GLAD I FOUND YOU	(Big Beat CDWIKD 190)	1999

EP:

1	Mambo For Marion/Words/Empty Shoes	(Sundazed SEP 118)	1996

NB: (1) contains previously unreleased tracks from 1966.

45:

1	Johnny Was A Good Boy/House On The Hill	(Verve VK 10499)	1967

This band were one of the first generation San Francisco sound groups, with only The Charlatans pre-dating them. Formed in 1965, and originally known as The Terrazzo Brothers (minus West), they soon became known as **The Mystery Trend**. The name was apparently taken from the line in Dylan's *Like A Rolling Stone* where he sings 'the mystery tramp', although the band apparently thought his words were 'the mystery trend'. They played at the very first Bill Graham Benefit for The San Francisco Mime Troupe on November 6th, 1965. Later that month (27th Nov) they played a gig at Peter Voulkos' studio. Both were apparently very successful. They also played at some of the

early Fillmore gigs. However, their music, which consisted of two - three minute tightly structured songs, ran against the predominant tide of long, loose, free-flowing jams which were so popular in the city in this era. They were managed by Mike Daly.

The band signed to Verve in mid-1966, which was around the time Larry West left. Originally an album was projected and seven tracks were recorded, (*There It Happened Again, Carl Street, Words You Whisper, One Day For Two, Johnny Was A Good Boy, A House On The Hill* and *Carrots On A String*). In the event only a 45 appeared. This came out in March 1967. The 'A' side is a fast, frantic number (which was originally mastered too fast) which included some vintage 'Frisco guitar work. The 'B' side is an interesting slower number written by Bob Cuff. Cuff left the band in June 1967, later joining Serpent Power. He was replaced by John Gregory, who later played with Seatrain.

The band struggled on to 1968, but then fizzled out largely because they could not secure enough live gigs to survive. Nagle, who later became one of the United States' top ceramicists, put together a band called Marlow, before forming Fast Bucks in 1969. He also produced a solo album *Bad Rice* in 1970.

In 1979 Ron Nagle formed the duo Durocs with Scott Matthews. They made one album, *Dorocs* (Capitol ST 11981) 1979.

The Big Beat CD collects together twentyone tracks - all their known studio recordings plus five home-taped efforts. It confirms the hearsay over the years - that this band produced a varied selection of intelligent and artful pop.

Johnny Was A Good Boy has also resurfaced on *Turds On A Bum Ride, Vol. 4* (CD), *Psychedelic Unknowns, Vol. 5, Sound Of The Sixties:- San Francisco, Part 1, California Acid Folk* and *Nuggets* 4-CD box.

(Vernon Joynson/Max Waller)

The Mystic Astrologic Crystal Band



TOP

Personnel:

- STEVE HOFFMAN keyb'ds, bs, gtr
- RON ROMAN vcls, perc
- JOHN LEIGHTON bs, gtrs
- BOB PHILLIPS drms
- JOHN MORELAND ld gtr

ALBUMS:

1. (-) MYSTIC ASTROLOGIC CRYSTAL BAND (Carole 8001) 1967
2. (-) CLIP ON PUT ON BOOK (Carole 8003) 1968

NB: (1) and (2) also issued in France by Vogue in 1969.

45:

1. Flower Never Cry/Early Dawn (GNP Carole 1004) 1967

Musically their albums were Los Angeles psychedelic pop which has its moments. A 22 track CD compilation of their two LPs (*Flowers Never Cry* on Dropout (DO 1993) released in 1992, is worth checking out.

Steve Hoffman and Ron Roman later went on to Proposition.

Mystic Blue

TOP

45:

1. Mr. McKenzie/Shelia (Planet No 80) 1969

Simple garage - pop from Rhode Island, sounding like it was recorded in someone's living room circa 1965. For all that it has a certain charm. The flip is called *Sheila* but misprinted as 'Shelia' on the label. (Max Waller)

The Mystic Five

TOP

45:

1. Are You For Real, Girl?/I'm Gonna Love You To (Go-Go's 26,000) 1966

This crew formed in Venetia, Pennsylvania in 1965 and put out the above 45 the following year. The 'A' side is a rather routine crunching garage-punker which can be heard on *Back From The Grave, Vol. 7* and *Chosen Few, Vol. 1*. The flip was a Buddy Holly cover. The label was based in Wintersville, Ohio.

The Mystic Five

TOP

45:

1. It Doesn't Matter/Walking The Nose (?) (Mystic 1) Aug. 1966

This was a different outfit from Hope, Rhode Island. *It Doesn't Matter* can also be heard on the *New England Teen Scene* and *Garage Music For Psych Heads, Vol. 1*.

(Max Waller)

The Mystic Number National Band

TOP

Personnel:

- GLENN WALTERS drms, vcls A
- BOB SEBBO gtr A
- RUSS BOOTH bs A
- DAVE LORENZ gtr A

ALBUM:

1. (A) A MYSTIC NUMBER NATIONAL BANK (Probe CPLPS 4501) 1969

45s:

1. Good Time Music/I Put A Spell On You (Brass 421) 1968?
2. Beautician Blues/St James Infirmary (Probe 457) 1969

A late sixties Kansas City outfit, who'd originally intended to call themselves The After Life Carnival Singers. Walters went on to join Stoneface and The Hoodoo Rhythm Devils. The album is not recommended though their rendition of *I Put A Spell On You* (on the *Garage Zone Box Set* bonus EP) is quite respectable.

The Mystics

TOP

45s:

1. Snoopy/Ooh Poo Pah Doo (Future Talent 13893/4) Aug. 1964
2. Snoopy/Ooh Poo Pah Doo (Black Cat 501) 1964

Snoopy, a punk-style reinterpretation of The Vibrations old R & B hit, was also a big hit for The McCoys in 1965. These 45s were the work of a Tullahassee, Florida band and it's rumoured that their version, which is thought to have been recorded in September 1964, got played in Akron, Ohio, where The McCoys heard it and recorded the tune turning it into a big commercial success.

This **Mystics** later changed name to The Many Others recording one 45, *(TellMe Why) I'm Alone / Can I Get A Witness?* (Orchid 504) circa 1965, the 'A' side is reputedly a Byrds-influenced folk-rocker.

(Max Waller / George Gell)

The Mystic Siva



TOP

Personnel:

- AL TOZZI gtr A
- DAVE MASCARIN drms, ld vcls A
- MARK HECKERT organ, vcls A
- ART TRIENEL bs, vcls A

ALBUM:

1. (A) THE MYSTIC SIVA (V.0. 19713) 1972

NB. This album had a limited repress a few years back and has also been reissued by Anthology on CD (Ant 16.11) 1994.

This outfit, from Michigan produced an excellent psych-rock album, which comes in an amazing sleeve and is as rare as hell. The *Compositions* compilation (*Gathering Of The Tribe, 4*) features three tracks, *Supernatural Mind, Keeper The Keys* and *Spinning A Spell*, which demonstrates the band's superb guitar work.

The Mystic Tide



Personnel:

- JOE DOCKO gtr, ld vcls A B
- PAUL PICELL bs, vcls A B
- JIM THOMAS gtr, vcls A
- JOHN WILLIAMS drms A B

ALBUM:

1. (A/B) IT COMES NOW (Distortions DB-1 006) 1991
2. (A/B) SOLID SOUND/SOLID GROUND (Distortions ?) 199?

NB: (2) is an eighteen track CD compilation, including all single tracks and an unreleased acetate of their first song from 1965. Seven songs are not on (1) which is now out of print.

45s:

1. Stay Away!Why (Esquire 4677) 1965
2. Mystic Eyes/I Search For A New Love (Esquire 719/720) 1966
3. Frustration/Psychedelic Journey Pt 1 (Solid Sound 156/7) 1966
4. Running Through The Night/Psychedelic Journey Pt 2 (Solid Sound 158/9) 1967
5. Mystery Ship/You Won't Look Back (Solid Sound 321/2) 1967

Out of the Woodbury suburb of New York City, this band made some outstanding recordings. They started life combining their own compositions with Them, Searchers and Zombies originals. They went very much against the tide of most Long Island bands, who were heavily into soul. By early 1966 they were becoming more adventurous. For their 2nd 45, they covered a Them song, *Mystic Eyes*. Indeed, this slow punk ballad, was party responsible for their name their leader Joe Docko liked it so much. Their third 45 was their magnum opus. *Frustration* was a haze of dementia with superb guitar leads from Docko. They played 10 minute versions of it live and each was different. The flip, *Psychedelic Journey Pt 1* was a stunning psychedelic instrumental which once again contained some superb guitar playing from Docko. The song continued on the flip to their fourth 45, which featured fine discordant clashing guitars and a striking ending. After this Jim Thomas left and they continued as a trio for one final effort:- *Mystery Ship*, another punk ballad - a tale of death and the futility of life, backed by the more optimistic, *You Won't Look Back*. Possibly, this lacked the 'fullness' of sound of their previous two, now they were only a trio.

The band are well represented on compilations. You can find *Psychedelic Journey pts 1 & 2* on *Endless Journey, Phase 1*; *Frustration* on *Acid Dreams*; *Mystery Ship* and *Mystic Eyes* on *Finest Hours*; *Psychedelic Journey, Part 1* on *Son Of Gathering Of The Tribe*; *Mystery Ship* on *Glimpses 2*; *Runnin' Through The Night* on *Ear-Piercing Punk* and *Pebbles (CD), Vol. 2*; *You Won't Look Back* on *Boulders, Vol. 11* and finally *You Know It's True* on *Psychedelic Crown Jewels Vol. 1* (CD). The band also appear on Eva's *E-Types vs Mystic Tide* 1984 retrospective with the following tracks:- *Frustration, Psychedelic Journey (Pts 1 and 2), Running Through The Night, Search For A New Love,* and *You Won't Look Back*. All tracks were written by Joe Docko.

The recent Distortions retrospectives include all their 45s plus an early effort, *I Wouldn't Care*, a gentle Merseybeat-influenced song. The later CD release includes seven extra tracks. Forget all the compilations and get this excellent legitimate collection of their 45s.

An absolute 'must' for connoisseurs of psychedelia, they were at the forefront of experimentation and ahead of their time.

The Mystifying Monarchs

45:

1. Soldier Of Fortune/I'm In Misery (Century 27913) 1967

This 45 had a nice garage style sixties sound with fuzz guitar and organ. The band came from Fargo in North Dakota.



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'N' Group *to* Neighb'rhood Childr'n

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- 'N' Group
- Ron Nagle
- Naked Truth
- Napoleon XIV
- Napoleonic Wars
- The National Gallery
- The Naturals
- The Nautiloids
- The Navarros
- The Nazz
- The Nazz
- Ted Neeley
- Negative Space
- Tommy Nehls
- Neighborhood Of Love
- Neighb'rhood Childr'n

'N' Group

45:

1. Keep On Runnin'/Words Of Love (Wes Mar 1021) 196?

The titles may sound familiar but these are not covers of the Spencer Davis Group and Buddy Holly. From Akron, Ohio, this bunch do two originals - one upbeat and one ballad - in a competently soulful Young Rascals style. Not likely to get aired on any 'garage comp' but not at all bad for the much maligned 'soul - garage' sub - genre.

This was their only 45 and they were previously known as The Ingroup.

(Max Waller / George Gell)

Ron Nagle

Personnel:

JIM BARNETT	bck vcl	A
JOHN BLAKELEY	gtr, perc	A
RY COODER	gtr	A

JIMMY GETZOFF	strings	A
RON NAGLE	keyb'ds, vcls	A
JACK NITZSCHE	perc	A
GEORGE RAINS	drms	A
BRAD SEXTON	bs	A
SAL VALENTINO	bck vcl	A
MICKEY WALLER	drms	A

ALBUM:

1(A) BAD RICE (Warner WS 1902) 1970

NB: (1) reissued by Edsel (ED204) in 1986.

Produced by Jack Nitzsche and Tom Donahue, this was the only solo album by the former Mystery Trend leader. Tracks like *Marijuana Hell* or *61 Clay* are full of excellent guitar solos and the backing group is outstanding: Sal Valentino (Beau Brummels, Stoneground), John Blakeley (Stoneground), George Rains (Mother Earth, Sir Douglas Quintet), Mickey Waller (Pilot, Silvermetre)...

On the liner notes for the Edsel reissue, **Nagle** explains that his memories of th 1969/70 period are mostly vague, due to experimenting with "the combo plate", a mixture of drugs and alcohol. The songs are about repressed teenagers killing their moms, gypsy faith healers, astrology...

Nagle later continued writing songs for Leo Kottke, The Tubes and Stoneground. Together with Scott Matthews he formed the Durocs who recorded one album for Capitol in 1979 and became a renowned producer (working with John Hiatt, Non Fiction). A multi-talented artist, **Nagle** is also known as one of the top american ceramicists and has also written the score for "The Exorcist", "The Sorcerer" and "Cat People".

(Stephane Rebeschini)

Naked Truth

TOP

45s:

1. Shing-A-Ling Thing/The Stripper (RCA Victor 47-9327) 1967
2. The Wall/If I Needed Someone (Jubilee 5642) 1968

This outfit has a track called *The Wall* included on *Pebbles Box* set, *Trash Box* set and *Pebbles Vol. 2* (ESD CD). Thought to be a New York or Philadelphia outfit, this is a cover of a fruit machine track and is slightly bent soft psych with suitably phased vocals.

A **Naked Truth** album *Bubble Gum Music* (Buddah BDS-5032) 1968, may be by the same outfit.

Napoleon XIV

TOP

EP:

1 They're Coming To Take Me Away/ aaah-ah yawa m (Warner 108) 1965
ekat.../Doing The Napoleon/I'm In Love With My
Little Red Tricycle

NB: (1) French release.

Definitely a novelty song, it was later recorded by Kim Fowley. The second song is the title track played backwards, an idea also used by the Yellow Ballon on their *Yellow Balloon* 45.

(Stephane Rebeschini)

Napoleonic Wars

TOP

45s:

1	Little Sally Tease / Lonely Lonely Boy	(Hunch 45-GQP-824)	1966
2	I Can't Explain It/The Singer Not The Song	(20th Century 6659)	1966

From Greensburg, just South Easy of Pittsburg, they were earlier known as The Starfires. *The Singer Not The Song* has also resurfaced on *Burghers, Vol. 1*. (Max Waller)

The National Gallery

TOP

ALBUM:

1. THE NATIONAL GALLERY (Philips PHS 600-266) 1968

Literally an 'art-rock' concept album from Cleveland, inspired by the works of artist Paul Klee (1879-1940) and complete with a glossy leaflet with lyrics and pictures of some of his paintings.

A fusion of harmonious folk, pop and avant garde with some psychy touches, culminating in its most memorable track *Long Hair Soulful* with stoned vocals and acid-etched guitar. This had been released in 1967 in an abridged form and credited to Bhagavad Gita, backed by an instrumental version of the same (Philips 40485, with PS). The instrumental take can be heard on *Beyond The Calico Wall* CD (not on the LP version).

The musicians themselves don't get a name-check, just a picture - three guys and a gal.

Composers Roger Karshner and Charles Mangione were involved with several other Cleveland area acts and Karshner was manager of one of the city's more successful '60s bands, The Outsiders.

(Max Waller)

The Naturals

TOP

Personnel:

F. CARR	A
A. FRAZIA	A

45s:

1. Internationally Me/Say Hay-Ha-Ha (Jowar 120) 1967
2. Maiden From The East/Theme From A Natural (Jowar 123) 1967

A Long Island-based garage band whose 45s were tinged with psychedelia. They later evolved into Tea Company.

(Max Waller)

The Nautiloids

From the Washington D.C. area, (Ocean City, Maryland), the *Signed D.C.* compilation includes an instrumental *Nautiloid Reef* taken from a 45 on the Octopus label.

The Navarros

Personnel:

RICK BOLZ	gtr, vcls	A B
GARY CAMPBELL	ld gtr	A B
DIANE (CARTER) HOFFMAN	keyb'ds, vcls	A B
GEORGE GLEIM	bs	A B
JOHN MORRISON	drms, vcls	A
TOM RYAN	drms	B

45s:

1	Moses/Ikie	(Corby CR-204)	196?
2	I'll Be Back/Last Kiss Goodbye	(Acetate)	196?
3	Tomorrow Is Another Day/Too Many Times	(Golden State Acetate)	1966
4	Please Leave Me Alone/Sad Man	(Golden State Recorders metal acetate)	1966

NB: (2) only one metal acetate is known to exist.

From Phoenix and Talent, Oregon, **The Navarros** began in 1960 playing in a Pacific North West style. Carter, Bolz and Morrison shared lead vocals, backing the others in turn for three-part harmonies. On the group's best known recording, *Moses*, all three sing and it is Morrison's high pitched scream that is heard on the chorus echo. The two voices heard at the end of the record are Morrison and Carter. The flip side, *Ikie*, features Bolz on lead vocal with Carter and Morrison providing harmony backup.

The group began its metamorphasis into the psychedelic-sounding Neighb'rhood Childr'n when Morrison was drafted and sent to Vietnam. His replacement, Tom Ryan influenced the group away from its original Pacific Northwest roots toward a mix of British Invasion/San Fransisco sounds. It was at this time that the line up of Bolz, Campbell, Carter (now married and using the name Hoffman), Gleim and Ryan changed their name to the Neighb'rhood Childr'n. After about a year, this lineup broke up with the departure of Campbell, Gleim and Ryan. Bolz and Hoffman then were joined by central California musicians W.A. Farrens on drums and Ron Rachsdorf on lead guitar to form the quartet that recorded most of the groups psychedelic album, although Campbell, Gleim and Ryan can be heard on some of the early work.

There is also one unreleased recording (two sides) recorded by the original band in Portland, Oregon shortly before Morrison's departure for the army. Both show the group beginning to move away from its earlier party-rock sound roots. *I'll Be Back*, a slow blues with some distinctive rhythm twists was written and sung by Morrison as his farewell. The flip, *Last Kiss Goodbye* is a medium tempo somewhat haunting three part harmony with Bolz singing

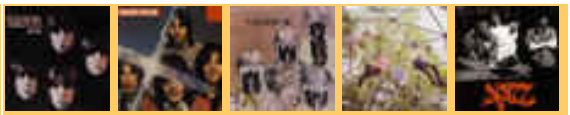
lead and Morrison and Carter in support.

The Corby label was based in Corvalis, Oregon.

Compilation appearances have included:- *Moses* on *Mondo Frat Dance Bash A Go Go*; *Tomorrow Is Another Day* on *Highs ln The Mid-Sixties, Vol. 16:- The Northwest, Part 3*; and both *Tomorrow Is Another Day* and *Sad Man* on *Good Things Are Happening*.

(Max Waller/Darryl F. Riffero)

The Nazz



TOP

Personnel:

ROBERT 'STEWKEY' ANTONI	piano, vcls	A B
THOM MOONEY	drms	A B
TODD RUNDGREN	ld gtr	A
CARSON VAN OSTEN	bs	A B
RICK NIELSON	gtr	B
TOM PETERSSON	gtr	B

ALBUMS:

1(A)	NAZZ	(SGC SD 5001)	1968 118
2(A)	NAZZ NAZZ	(SGC SD 5002)	1969 80
3(A)	NAZZ III	(SGC SD 5004)	1971
4()	THE BEST OF NAZZ	(Rhino RNLP 119)	198?
5()	NAZZ FROM PHILADELPHIA	(Distortions DR-1037)	1997
6()	13th AND VINE	(Distortions DR-1044)	1998

NB. (1) - (3) reissued (Rhino RNLP 109 to 111) 1983, and reissued on CD (Rhino R2 70109 to 111). (5) & (6)are retrospective collections of outtakes, demos and alternate versions on vinyl and CD respectively.

45s:

1	Open My Eyes/Hello It's Me (PS)	(SGC 001)	1968 112
2	Hello It's Me/Crowded	(SGC 002)	1969 66
3	Not Wrong Long/Under The Ice	(SGC 006)	1969 -
4	Magic Me/Some People	(SGC 009)	1969 -
5	Sydney's Lunch Box/It Must Be Everywhere Sydney's Lunch Box #2 (PS)	(Distortions DR-1035)	1997

Nazz were not really Todd Rundgren's first band, both he and Van Osten had earlier played with Woody's Truck Stop, who were basically a white blues band and went on to record an album in the early seventies.

Essentially a British-influenced mod band, the Philadelphia-based **Nazz** were quickly signed by Screen Gems Columbia who were looking for a replacement for The Monkees. 1968 saw the release of their debut album and a

single *Open My Eyes*. Both were superb. The single was a high energy rocker with a compulsive beginning (which begged comparison to The Who's *I Can't Explain*), and beautifully blended harmonies. It received a lot of airplay in Britain, but inexplicably was not a hit. In the U.S. it was only a minor hit. It may well have been a much bigger hit, but many stations preferred to play its Rip side *Hello It's Me*, which was also a minor hit when re-issued as the 'A' side to *Crowded* in 1969.

The album was full of variety - aside from the stunning *Open My Eyes*, it contained a number of fine rock ballads such as *See What You Can Be, Hello Its Me, and If That's The Way You Feel* and other dynamic hard rock numbers such as *Back Of Your Mind, When I Get My Plane* and *She's Goin' Down* (the latter showing a distinct Hendrix influence). Despite its acclaim, in retrospect, as a superb album Nazz did not sell, either in the U.S. or the UK. Released at the height of the American West Coast's heyday, perhaps it cut across the general musical tide that year. However, it became a sought after collectors' item.

Nazz Nazz recorded in Los Angeles, was a more consistent album and arguably the band's best. It was originally planned as a double album, but relationships within the group, particularly between Rundgren and Mooney were beginning to deteriorate to such an extent that only a single album was possible. (Nazz III was later released after the band split and made up of left overs from the earlier recording sessions.) Opening track, *Forget About It* was a cohesive, melodic number. *Not Wrong Long* was the band's third U.S. single - the final one to be released in the UK. *Under The Ice* and *Rain Rider* were further examples of their heavier brand of rock. *Gonna Cry Today* and *Letters Don't Count* were melodic ballads, whilst *Meridian Leeward* was a rather strange number about a piloting human-eating pig. The final track, an eleven minute extravaganza entitled *A Beautiful Song*, married together all of **The Nazz**'s musical styles as well as many of the influences on them. The album was not released in the UK, although all three **Nazz** albums were reissued by Rhino in 1983, making original SGC copies of this and the third (US only) album much sought-after by collectors.

Nazz III is not as good as the first two albums. It lacked the consistency of their second one, but had its moments. It contains quite a good version of Paul Revere's *Kicks* and a number of rock ballads, such as *Only One Winner, Resolution, It's Not That Easy* and *You Are My Window*, on which Todd sang vocals, but lacks any killer cuts. Indeed, the best of the harder rock numbers *Christopher Columbus* was written by Van Osten rather than Rundgren.

When Todd Rundgren left in 1970 he was replaced by Rick Nielson and Tom Petersson who were later both members of Cheap Trick.

The Nazz are certainly well worth listening to but their greatest significance is as an early musical songwriting venture for Todd Rundgren. Rhino have issued a *Best Of Nazz* compilation which is a good starting point for their material. Fans of the band will also be interested in the *Sydney's Lunch Box* 45, which contains two studio outtakes by the band, and the *Nazz From Philadelphia* retrospective, which compiles unreleased and alternate versions of **Nazz** classics.

(Vernon Joynson / Max Waller)

The Nazz

TOP

Personnel:

1. VINCENT FURNIER (ALICE COOPER) vcls A
2. GLEN BUXTON ld gtr A
3. DENNIS DUNAWAY bs A
4. MIKE BRUCE gtr, keyb'ds A

5. NEALSMITH drms A

45:

1. Wonder Who's Loving Her Now/Lay Down And Die Goodbye (Very Record S-001) 1967

Formerly known as The Earwigs and then The Spiders Neal Smith was added to the line-up for **The Nazz**, Cooper's third and final Arizonan band before they relocated to LA and became known' as Alice Cooper, The 45 resurfaced on an EP along with The Spiders' 45 made available by Blitz magazine in 1980 and a very different version of *Lay Down And Die Goodbye* appeared on Alice Cooper's *Easy Action* album. *Lay Down* can also be heard on *Garagelands, Vol. 1*.

Ted Neeley

TOP

ALBUM:

1	TEDDY NEELEY	(Capitol)	1967
2	1974 AD	(RCA APLJ 0317)	1974

Ted Neeley was a singer and actor. His first solo album is a good folk rock effort, quite commercial, with organ and guitar. In the '70s, he went on to work with Meat Loaf and Bo Diddley.

Ted Neeley also appeared in the 'Jesus Christ Superstar' film).

(Stephane Rebeschini)

Negative Space



TOP

ALBUM:

1	HARD, HEAVY, MEAN AND EVIL	(Castle NS1001)	1969 R5/6

NB: (1) limited reissue in 1995. Also pirated on CD and reissued officially as *The Living Dead Years* (Monster MCD009).

45:

1	The Long Hair/Light My Fire	(Castle 106)	1969

From either the Philadelphia, Pennsylvania or New Jersey area. Their album may not be considered psychedelic, but the music is plenty raw and not too polished, being in a heavy garage rock vein. It was apparently sent out to local venues around 1971 for booking purposes and was issued in both plain white jacket, and white jacket with group name and label/number stamped on it in blue ink. Some copies contain a bio and cover letter.

The 45 was non-album. It is also rumoured that they backed El John, an Elvis impersonator on his album *Caught In The Act* (private pressing, circa 1972).

(A. Mullin / Clark Faville / Max Waller / Stephane Rebeschini)

Tommy Nehls

45s:

1	I ALWAYS CATCH THE THIRD SECOND OF A YELLOW LIGHT	(Private Pressing)	1973

Dedicated to all of the Beatles, Frank Zappa, J.R.R. Tolkien, M. Sandberg and D. Stoyke, this rare private pressing comes in a handmade black and white cover with an insert, and includes cuts like: *The Under Water Symphony Dream*, *No People in The Forest*, *Your Death*, *Words Can't Explain*, *Clean Air*, *All I Need*, *Reminiscing*, *Hot Wind*, and *Dawn In The Park*.

(Stephane Rebeschini)

Neighborhood Of Love

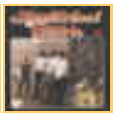
45:

1	Count Yourself Out Of Bounds / Miss' Blue Three Quarter	(Trip 102)	1969

Nothing has been uncovered yet on this southern Florida outfit. According to the liners for Psychedelic States: Florida Vol. 1, which features *Miss' Blue Three Quarter*, a double-length version of this wild freak-out exists ... where the song is repeated twice.

(Max Waller/Jeff Lemlich/Roger Maglio)

Neighb'rhood Childr'n



Personnel:

RICK BOLZ	12 string gtr, tamb, hrmnca, vcls	A B
GARY CAMPBELL	ld gtr	A
GEORGE GLEIM	bs	A
DYAN HOFFMANN	vcls, organ, tamb	A B
TOM RYAN	drms	A
W. A. FARRENS	drms, hrmnca, tamb, vcls	B
RON RASCHDORF	gtr, tamb, vcls, hrmnca	B

ALBUMS:

1()	THE NEIGHB'RHOOD CHILDR'N	(Golden State Recorders acetate)	1967 R5
2()	THE BOOK OF CHANGES	(Golden State Recorders acetate)	1968 R5
3(B)	NEIGHB'RHOOD CHILDR'N	(Acta A-38005)	1968

4(-)	LONG YEARS IN SPACE (dbl)	(Sundazed 5023)	1997

NB: (1) is a 12" metal acetate album. Some tracks appear on the Acta album, most don't. (2) is a one-sided 12" metal album acetate of Acta album tracks with different mixes. *Chocolate Angel* has a longer intro. (3) pirated in 1989 and also on CD. (4) is an essential retrospective collection, also issued on CD (SC 11041).

EP:

1	PROMO-ONLY	(Vegas Productions 863)	1967

NB: (1) issued with press kit by the group's booking agency. This 7" EP was not issued in a sleeve. It contained non-album cuts/versions of *Up, Down, Turned Around World, Maggie's Farm, That's What's Happening* and *Please, Please Leave Me Alone.*

45s:

1	Little Black Egg/Louie Louie	(Golden State Recorders)	1967
2	Maintain/Just No Way (as 'The Neighborhood')	(Acta 8l3)	1967
3	Please Leave Me Alone/Happy Child	(Acta 823)	1968
4	Behold The Lilies/I Want Action	(Acta 828)	1968
5	Women Think/On Our Way	(Dot 17238)	1969

NB: (1) is a One-sided 8" metal acetate. Only (3) is from the Acta album.

One of the many forgotten bands gigging in the 'Frisco area, **Neighb'rhood Childr'n**'s sole album on Acta is a psychedelic 'gem'. But, alas, after its release they simply vanished from the scene. Back in '68 with comparatively crude instrumentation available they created some very spacey sounds on tracks like *Long Years In Space*, while *Chocolate Angel* is something of a psychedelic jam. *Feeling Zero* appears to have been specially written to bring you down after another trip, while tracks like *Happy Child* and *Patterns* feature Dyan Hoffmann's crystal clear vocals. lndeed on *Long Years In Space* she complements the other vocalists to give the band a Jefferson Airplane-type sound. They even perform a re-creation of *Over The Rainbow* from Wizard of Oz.

Neighb'rhood Childr'n also recorded a couple of acetate albums in addition to the album on Acta. Much of this material has been compiled on the excellent *Long Years In Space* retrospective on Sundazed, and this together with the 'Acta' album is strongly recommended to connoisseurs of psychedelia.

The band evolved out of Oregon's Navarros, when their original drummer John Morrison was drafted. After about a year Campbell, Gleim and Ryan quit too and Bolz and Hoffman were then joined by central California musicians W.A. Farrens on drums and Ron Rachsdorf on lead guitar.

Collectors should note that a DJ 45, with *Dancing In The Street* on both sides (N.A.M.l. 2014) 1974, is actually by a different Neighborhood Children, and sounds similar to early Jackson brothers.

Changes Brought To Me, has also resurfaced on *Turds On A Bum Ride, Vol. 2.*

(Vernon Joynson / Clark Faville / Darryl F. Riffero / Stephane Rebeschini)



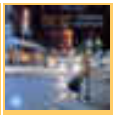
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Fred Neil *to* New Colony Six

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Fred Neil
- Neon
- Neon Philharmonic
- Nepenthe
- The Nervous Breakdown
- Neurotic Sheep
- Never Mind
- The New Arrivals
- The New Breed
- The New Breed
- New Breed
- New Buffalo (Springfield)
- New Colony Six

Fred Neil




TOP

Personnel:

VINCE MARTIN	gtr, vcls	A				E
FRED NEIL	vcls, gtr	A	B	C	D	E
PETE CHILD	gtr, dobro		B	C	D	
DOUGLAS HATLELID	bs		B			
JOHN SEBASTIAN	mouth harp		B			
JAMES E.BOND	acoustic bs			C	D	
CYRUS FARYAR	magic bouzouki, gtr			C	D	
RUSTY FARYAR	finger cymbals			C		
JOHN T.FORSHA	gtr			C		
BILLY MUNDI	drms, perc			C		
NICK VENET	lightning, thunder			C		
AL WILSON	harp			C		
ERIC GLEN HORD	gtr				D	
BRUCE LANGHORN	gtr				D	
MONTE DUNN	gtr					E
LES LMcCANN	piano					E
GRAM PARSONS	vcl, piano					E

ALBUMS:

1(A)	TEAR DOWN THE WALLS	(Elektra EKS-7248)	1964

2(B)	BLEEKER AND MACDOUGAL	(Elektra EKS 7293)	1966
3(C)	FRED NEIL	(Capitol ST 2665)	1967
4(D)	SESSIONS	(Capitol ST 2862)	1968
5(C)	EVERYBODY'S TALKIN	(Capitol SM 294)	1969
6(B)	LITTLE BIT OF RAIN	(Elektra EKS 74073)	1970
7(E)	OTHER SIDE OF THIS LIFE	(Capitol ST 657)	1971

NB: (6) is a retitled reissue of (2) with a new sleeve. (5) is a retitled reissue of (3) with a new sleeve. Some albums have been reissued on CD, including (2) on (Elektra AMCY-2693). There's also a double CD compilation *The Many Sides Of Fred Neil*(Collector's Choice CCM 070) 1999.

45s:

1	Dolphins/Badi-da	(Capitol 5786)	1966
2	Dolphins/I've Got A Secret	(Capitol 2047)	1967
3	Felicity/Please Send Me Someone To Love	(Capitol 2091)	1968
4	Everybody's Talkin/That's The Bag I'm In	(Capitol 2256)	1968
5	Candy Man/The Water Is Wide	(Elektra EKSN 45036)	1968
6	Everybody's Talking/Badi Da	(Capitol 2604)	1969

NB: (6) also issued in various European countries including a French 45 with picture sleeve (Capitol 2C00680188) 1969.

A folk, folk/jazz and blues singer, guitar player and songwriter, **Fred Neil** is a very important figure in the '60s music scene, although he's never reached a high level of public awareness.

Born in Florida in 1937, **Neil** came from the late '50s folk Village scene and began writing songs which have been popularized by many, many groups: *Other Side Of This Life* has been recorded by Jefferson Airplane, Lovin Spoonful, Eric Burdon, the Youngbloods and several other acts, *Blues On The Ceiling* by Tim Hardin, *Everybody's Talkin* by Harry Nillson, *Dolphins* by Tim Buckley...

Managed by Herb Cohen (Frank Zappa business associate), **Fred Neil** began recording in 1964 and his first songs can be found on live folk compilations (*Hootenanny Live At The Bitter End*, *World Of Folk Music*). After a rare first album (*Tears Down The Walls*) with Vince Martin, *Bleeker And MacDougal* was recorded with John Sebastian, Felix Pappalardi and Pete Childs and produced by Paul Rothchild (Tim Buckley, Doors etc.). It contains an excellent mix of folk and folk/blues and his classic songs *Blues On The Ceiling*, *Candy Man* and *Other Side Of This Life*. For an unknown reason, Elektra reissued this album in 1970 under the new title of *Little Bit Of Rain*.

In 1967, **Neil** left Elektra, signed a new contract with Capitol and released one of his best records, *Fred Neil* with *Sweet Cocaine*, *The Dolphins*, *I've Got A Secret* and the superb acid folk raga *Cynicrustpetefredjohn Raga*. Produced by Nick Venet, he is accompanied by Al Wilson (Canned Heat), Billy Mundi (Mothers Of Invention), Cyrus Faryar (Modern Folk Quartet, Cosmic Sounds) and Peter Childs. This album would be reissued under a new title after his song *Everybody's Talkin* was chosen for the theme of 'Midnight Cowboy' and became a huge hit sung by Nillson.

The next album *Sessions* is once again excellent and was recorded in October 1967 live in the studio: four acoustic guitars, one bass and Nick Venet producing.

Finally released in 1971 but probably recorded before, *Other Side Of This Life* is composed of one live side of his classics recorded with Monte Dunn at the Elephant Club in Woodstock, and one studio with Gram Parsons on one track (*You Don't Miss Your Water*).

Jefferson Airplane wrote two songs about **Neil**: *House At Pooneil Corner* and *Ballad Of You And Me And Pooneil*.

Refusing to play the game of promotion, interviews and tours, **Neil** never had much commercial success and retreated by the late sixties to Coconut Grove, Florida, where he has been engaged in dolphin research. The recent

CD reissues have helped to relaunch the interest on his music.

(Stephane Rebeschini / Gianpaolo Banelli)

Neon

Personnel:

- PETER BRANNIGAN gtr, vcls A
- FRANCIS CRABTREE keyb'ds, vcls A
- RUSSELL LESLIE vcls, perc A
- FUNG PORTER bs, vcls A

ALBUM:

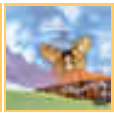
1. (A) NEON (Paramount PAS 5024) 1971

45s:

1. Dark Is The Night/Hold Back My Tears (Paramount 0061) 1970
2. Movin'/Darling Before I Go (Paramount 0121) 1971

An obscure outfit whose output might interest readers. Their sole album was produced by Tommy James and Bob King of Tommy James and The Shondells fame.

Neon Philharmonic



Personnel:

- DON GRANT vcls A
- TUPPER SAUSSY keyb'ds A

ALBUMS:

1. (A) THE MOTH CONFESSES (Warner WS 1769) 1968
2. (A) NEON PHILHARMONIC (Warner WS 1804) 1969

NB: (1) and (2) have be reissued on CD.

45s:

1. Morning Girl/Brilliant Colors (Warner Brothers 7261) 1969 17
2. No One Is Going To Hurt You/You Lied (Warner Brothers 7311) 1969 120
3. Clouds/Snow (Warner Brothers 7355) 1969 -
4. Heighty - Ho Princess/Don't Know The Way Around Soul (Warner Brothers 7380) 1970 94
5. Flowers For Your Pillow/To Be Continued (Warner Brothers 7419) 1970 -

6. Something To Believe In/A Little Love (Warner Brothers 7457) 1971 -
7. Gotta Feelin' In My Bones/Keep The Faith In Me (Warner Brothers 7497) 1971 -
8. Making Out The Beat You Can/So Glad You're A Woman (Trx 5039) 1972 -
9. Annie Poor/Love Will Find A Better Way (MCA 40518) 1976 -

Beware of opportunistic dealers who describe this studio creation duo as psychedelic, they are more poppish really. The project consisted of Nashville Symphony Orchestra musicians and was headed by Gant and Saussy. They have their moments though, on tracks like *Are You Old Enough To Remember Dresden?* from their second album. Their debut 45 *Morning Girl* was a Top 20 hit and they enjoyed a couple more minor hits.

Gant later died on 6th March 1987, aged only 44.

For more information on **Neon Philharmonic** check the following website:
http://weeklywire.com/ww/05-18-98/memphis_n_fea.html

Nepenthe

45:

1. Good Morning Baby/Slow It Down (Direction 4003) 196?

A mid-sixties San Francisco-based outfit.

The Nervous Breakdown

45:

1. I Dig Your Mind/Seeds Of Love (Take 6 1001) 196?

This outfit is thought to have been Californian, based in L.A. The 'A' side of their 45, is quite a good effort where the vocals blend with the organ backing and moderate echoes are used to good effect. The flip is apparently nothing more than an instrumental version of the 'A' side.

You can also find *I Dig Your Mind* on *Pebbles, Vol. 9* (CD), *Psychedelic Unknowns, Vol. 1*, *The Psychedelic Unknowns (EP)*, *The '60s Choice, Vol. 2*.

Neurotic Sheep

45s:

1. Season Of The Witch/I'm Free (Bofuz BF-1117) 1967
2. Drive My Car/? (N/K) 1968

Originally from Houston, Texas they relocated to Baton Rouge, Louisiana and released the Bofuz 45, in 1967, during their stay. Returning to Houston they recorded *Drive My Car* around 1968, legend has it, for a 45 on Capitol

which never appeared.

Drive My Car has subsequently resurfaced on *The Cicadelic '60s, Vol. 4*.

(Max Waller, Andrew Brown - Brown Paper Sack)

Never Mind

TOP

Personnel:

- DAMIN EIH gtrs, ld vcls, syn, piano A
- A.L.K. (A. KATZNER) perc, piano, vcls, gtr A
- BROTHER CLARK (C.DIRCZ) bs, gtr, piano, Chinese chimes A

ALBUM:

1. (A) NEVER MIND (Demelot NS-7310) 1973 R4

N.B. This has been repressed.

These three began playing together in 1966 and their efforts culminated in the above album in 1973. Musically it falls into the progressive genre, but much of it is disjointed and I can't recommend it. There are counterfeit copies which have circulated in recent years if you are interested. The album was recorded in Minneapolis, Minnesota.

The New Arrivals

TOP

45s:

1	Take Me For What I Am / You Know You're Gonna Be Mine	(South Bay SBM 102)	1966
2	Scratch Your Name / Just Outside My Window	(South Bay SBM 103)	Nov 1966
3	Just Outside My Window / Let's Get With It	(South Bay SBM 104)	1967

NB: (3) also issued on Macy's 7-UP (104) 1967.

The second 45 is a superb stompin' fuzz - punker in a folk - rock vein, from the San Jose area, complete with a great rave-up outro in the Count Five *Psychotic Reaction* style for good measure. The 'B' side is lighter pop, but is still good harmony 'n' jangle folk - rock full of California sunshine vibes. Recorded at the now - legendary Golden State Recorders, this is a nugget of some pedigree. *Scratch Your Name* was written by Tom Talton - yes, he of We The People fame, confirmed by Alec Palao: "the bands manager was a friend of We The People's producer Tony Moon, hence their access to the song". Alec adds -"All their singles are worth getting, but tend to be mostly instrumentals".

Let's Get With It is to be found on *Acid Dreams Volume 3*.

(Max Waller/Alec Palao)

The New Breed

45s:

1. Sunny/P.M. Or Later (In Crowd 001) 1967
2. Sunny/P.M. Or Later (Jamie 1341) 1967
3. Big Time/Summer's Comin' (In Crowd 1234) c 1967
4. Little Bit Of SouVSomeone (In Crowd 1235) c 1967
5. I'd Like To See HerAgain/High Society Girl (Fraternity 1003) 1968

This Dallas band were earlier called The Mystics and a 45 *Didn't We Have A Good Time/Now And For Always* (Spectra 707-1) was issued under this name and leased to Dot (16862) for nationwide distribution. Their finest moment was *Big Time*, which had a catchy guitar riff and can be heard on *Flashback, Vol. 6*. You'll also find *High Society Girl* on 4 *Journey To Tyme, Vol. 2*. The 45 was also released on Cottonball (1 235) as by Tim and Bill.

The New Breed

Personnel:

- TOM PHILLIPS gtr, keyb'ds, vcls A
- RON FLOGEL gtr, vcls A
- TIM SCHMIT bs, vcls A
- GEORGE HULLIN drms A

ALBUM:

1. (A) WANT AD READER (Cicadelic CICLP 985) 1985

NB: (1) has been reissued on CD by Collectables (COL-CD-0524) together with Basement Walls *The Incredible Sound Of....*

45s:

1. Green Eyed Woman/I'm In Love (Diplomacy 22) 1965
2. Leave Me Be/I've Been Wrong Before (Mercury 72556) 1966
3. Want Ad Reader/One More For The Good Guys (World United 001) 1966
4. Want Ad Reader/One More For The Good Guys (HBR 508) 1966
5. Fine With Me/The Sound Of The Music (World United 003) 1967

Sacramento, the State Capital of California was home to this band and their finest moment, *Want Ad Reader* is recommended to garage fans. After a few 45s they changed name again beginning work on an album using the name Never Mind, although the album was later issued under the name Glad who later evolved into Redwing. Tim Schmidt would go on to Poco amongst others.

The retrospective LP on Cicadelic is worth checking out - it contains all 45 tracks bar *Fine With Me* plus nine unreleased gems.

Compilation appearances have included:- *Want Ad Reader* on *Psychedelic Unknowns, Vol. 7* and *Sound Of The Sixties: San Francisco, Part 1*; *One More For The Good Guys* on *Buzz Buzz Buzzzzzz Vol. 1* (CD); and *Green Eyed Woman* on *All Cops In Delirium* (aka *Good Roots*).

New Breed

TOP

45:

1. Wasting My Time/It's Love (Polaris 711) 1966

Out of Worcester, Massachusetts, *Wasting My Time* has resurfaced on *Basement Walls* and *New England Teen Scene*. Both sides feature on *The Polaris Story* CD.

New Buffalo (Springfield)

TOP

Personnel:

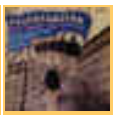
BOB APPERSON	bs	A
DEWEY MARTIN	vcls	A B C
DON PONCHER	drms, vcls	A B C
DAVE PRICE	gtr, vcls	A B C
JIM PRICE	hrmnca	A
GARY ROWLES	gtr	A B
RANDY FULLER	bs	B C
BOB JONES	gtr	C

After Buffalo Springfield disintegrated, Dewey Martin put together **New Buffalo Springfield**, with line-up 'A' including Gary Rowles (ex-Nooney Ricket and The Pure) in October 1968. The band made its debut in Hawaii in November 1968 and the following month played at San Francisco's Holiday Rock Festival alongside Canned Heat and Steppenwolf. Early in 1969 however, they were forced to shorten their name to **New Buffalo**, and shortly afterwards Apperson was replaced by ex-Randy Fuller Four leader Randy Fuller and Jim Price left to join Delaney & Bonnie.

Bob Jones then replaced Rowles, who later joined Love and a recording deal was obtained with Atco. Before they could fulfil this, however, Martin left for a solo deal with UNI in July, and the group added Joey Newman (ex-Don and The Goodtimes / Touch) to become Blue Mountain Eagle.

(Nick Warburton)

New Colony Six




TOP

Personnel:

RAY GRAFFIA	vcls, tamb	A B C D
CHIC JAMES	drms	A B C

CRAIG KEMP	organ	A
WALLY KEMP	bs	A B
JERRY VAN KOLLENBERG	gtr, vcls	A B C D
PAT McBRIDE	hrmnca, vcls, perc	A B C D
RONNIE RICE	vcls, gtr, keyb'ds	B C D
CHUCK JOBES	keyb'ds	C D
LES KUMMEL	bs	C D
BILLY HERMAN	drms, vcls	D

ALBUMS:

1(A)	BREAKTHROUGH	(Sentar 101)	June 1966 - 172
2(B)	COLONIZATION	(Sentar SST-3001)	June 1967 - 157
3(C)	REVELATIONS	(Mercury 61165)	June 1968 - 179
4(D)	ATTACKING A STRAW MAN	(Mercury 61228)	Oct. 1969

NB. (1) reissued on Eva (12008) 198?. (1) reissued by Sundazed as *At The River's Edge* on LP (LP 5007) and on CD (SC 11016), 1993, with eight additional tracks. (2) reissued by Sundazed on CD (SC 6026) 1994 with two additional tracks - alternate versions of *Accept My Ring* and *Rap-A-Tap* which earlier appeared on the Sundazed 7" EP below. (3) and (4) reissued on one CD as *The Best Of New Colony Six* in Japan (Mercury PHCR 1436) 1996. There's also a "greatest hits" CD entitled: *Colonized! Best Of The New Colony Six* (Rhino CD: R2 71188) 1993.

EP:

1	FOUR BY SIX	(Sundazed SEP 107)	1993

NB: (1) contains *Last Nite*, *Accept My Ring*, *Cadillac* and *Rap-A-Tap*. *Accept My Ring* and *Rap-A-Tap* are previously unreleased alternate versions.

45s:

(up to 1974)

1	I Confess/Dawn Is Breaking	(Centaur 1201)	Nov. 1965 - 80
2	I Lie Awake/At The River's Edge	(Centaur/Sentaur 1202)	Feb. 1966 - 111
3	Cadillac/Sunshine	(Sentar 1203)	June 1966 -
4	(The Ballad of the) Wingbat Marmaduke/The Power Of Love	(Sentar 1204)	Sept. 1966 -
5	Love You So Much/Let Me Love You	(Sentar 1205)	Nov. 1966 - 61

6	You're Gonna Be Mine/Woman	(Sentar 1206)	Feb. 1967 108
7	I'm Just Waiting/Hello Lonely	(Sentar 1207)	June 1967 128
8	Treat Her Groovy/Rap-A-Tap (PS)	(Mercury 72737)	Sept. 1967 -
9	I Will Always Think About You/Hold Me With Your Eyes	(Mercury 72775)	Jan. 1968 22
10	Can't You See Me Cry/Summertime's Another Name For Love (PS)	(Mercury 72817)	May 1968 52
11	Things I'd Like To Say/Come And Give Your Love To Me	(Mercury 72858)	Oct. 1968 16
12	I Could Never Lie To You/Just Feel Worse	(Mercury 72920)	Apr. 1969 50
13	I Want You To Know/Free	(Mercury 72961)	July 1969 65
14	Barbara, I Love You/Prairie Grey	(Mercury 73004)	Nov. 1969 78
15	People And Me/Ride The Wicked Wind	(Mercury 73063)	May 1970 116
16	Close Your Eyes Little Girl/Love, That's The Best I Can Do	(Mercury 73093)	Sept. 1970 -
17	Roll On/If You Could See	(Sunlight 1001)	Aug. 1971 56
18	Long Time To Be Alone/Never Be Lonely	(Sunlight 1004)	Nov. 1971 93
19	Someone, Sometime/Come On Down	(Sunlight 1005)	Mar. 1972 109
20	Never Be Lonely/Long Time To Be Alone	(MCA 40215)	Mar. 1974 -
21	I Don't Really Want To Go/Run	(MCA 40288)	Sept. 1974 -

NB: (2) was originally released as (Centaur 1202) but after a threatened copyright lawsuit, it was reissued as (Sentaur 1202). This too falled foul of a copyright problem and subsequent singles came out as "Sentar"! The 'A' side to (4), *(The Ballad of the) Wingbat Marmaduke* is actually the same track as *Elf Song* from their *Colonization* album.

This Chicago band started out as The Patsmen in 1964 playing a British invasion sound. The travelled to California

in 1965 but returned to Chicago forming their own Centaur (later Sentar) label in 1966. In 1966 they sounded very punkish with a strong Animals - Them influence. Their first album, in particular is very much in this vein and originals are very rare and sought-after. Its reissue by Eva has made it more accessible. The second is more poppy but contains a fine cover of The Yardbirds' classic *Mister You're A Better Man Than I*. Later they signed to Mercury during 1967 and developed into a successful harmony ballad/soft rock act which continued recording well into the 1970s. Over the years they enjoyed much minor chart success and one Top Twenty hit, *Things I'd Like To Say*.

In 1967, Ray Graffia produced a single for The Prophets. In 1969, Graffia and Chic James left the **New Colony Six** and joined up with former member Craig Kemp to form the Raymond John Michael Band, which eventually released three singles. Patrick McBride later worked at Plynth Studios in the Chicago area. In 1975, the **New Colony Six** finally stopped rockin'.

Ray Graffia and Ronnie Rice re-formed **The New Colony Six** for a one-time reunion at Chicago's Park West in 1988. Subsequently Ray Graffia has also toured with a new line-up of the band at selected shows throughout the nineties. Ronnie Rice also now performs as a solo artist and still makes occasional appearances with **New Colony Six**. Anyone interested in Ronnie's solo material, should check out *Refried Rice ('61-'86)* on Sunlight Records (SU-5007) 1997.

Les Kummel and Chuck Jobes had earlier been in The Revelles, whilst Billy Herman had been in Aorta. Sadly Les Kummel died in an auto accident on 19th Dec, 1978.

In the '80s and '90s Ray Graffia has been busy running his company Arbortech, which deals with cleaning up environmental problems in industry, primarily focusing on wastewater. For more information check the following website: http://www.arbortech.com.

New Colony Six also have a website at: http://www.newcolonysix.com

Compilation appearances have so far included:- *At The River's Edge* on *Pebbles, Vol. 9*; *At The River's Edge* on *Pebbles, Vol. 4* (CD) (ESD version - **Not** the Bomp/AIP series!); *At The River's Edge* on *Nuggets* (4 CD box); *I Will Always Think About You* on *45s On CD, Vol. 3 ('66 - '69)*; *I Will Always Think About You* on the 8-track *Sound Singles Best of '68: Volume One*; *Things I'd Like To Say* on *Rock 'N' Roll Relix, 1968-1969* (CD) (reissued in 1998 as as *Whole Lotta...Rock, 1968-1969*); *Things I'd Like To Say* on *Sunshine Days: Pop Classics Of The Sixties, Vol. 5* (CD) and *Cadillac* on *Mindrocker, Vol. 12*. There also make two appearances on Sundazed sampler CDs: *Cadillac* (SC PRO 01), and *Love You So Much* (SC PRO 02).

(Vernon Joynson / Byron Stewart / Cheryl Miller / Max Waller)

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The New Dawn *to* The News

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The New Dawn
- New Directions
- The New Fugitives
- The New Generation
- New Hudson Exit
- The New Life
- The New Life
- Newluvs
- The New Mix
- The New Order
- The New Phoenix
- The Newports
- The New Roadrunners
- The New Rock Band
- The New Survivors
- The New Tweedy Brothers
- The New Wing
- New World Congregation
- The New York Rock (& Roll) Ensemble
- The New Yorkers
- New Zealand Trading Company
- Curt Newbury
- The News

The New Dawn

Personnel:

- BILL A
- LARRY A
- DAN A
- BOBBY A
- JOE A

ALBUM:

1. (A) THERE'S A NEW DAWN (Hoot (Garland GR) 70-4569) 1970

NB. (1) has been repressed and also reissued on CD.

45:

1. Tears/Why Did You Go? (Garland 2020) 1970

Salem, Oregon was home turf for this soft rock quintet whose ultra rare album has recently seen a pirate reissue. The opening cut *New Dawn* begins with an unusual spoken intro but is essentially a soft rock ballad; *I See A Day* has some good fuzz guitar and *Its Rainin'* couples this with sound effects; there's some upfront organ on *Hear Me Cryin'* and side one closes with *Dark Thoughts*, a more uptempo song with lots of fuzz guitar. Side two is disappointing by comparison and very samey with a country-style rhythm section that never excites,

There was at least one other New Dawn around with two 45s on Mainstream (including *Slave of Desire* on *The '60s Choice, Vol. 2*), one on RCA and another on Imperial.

You can also find *Dark Thoughts* on *Love Peace & Poetry Vol. 1*.

New Directions

TOP

Personnel:

CHIP GOLDEN	drms	A
BOB JONES	vcls	A
LOUIS JONES	vcls	A
STEVE KORMAN	bs	A
STEVE PEPPOS	gtr	A
JIMMY WHITE	gtr	A

45:

1	Springtime Lady / Swalbr	(Nottingham Disc Co. 850)	1969

Formed in Virginia Beach, circa 1965, as the Directions. In early 1969 they recorded their sole 45 - a laid-back rock original backed by a Cream cover. An initial pressing of 500 copies was successful enough in the Petersburg charts to warrant a second helping.

Aliens, Psychos And Wild Things (CD) features two versions of *Springtime Lady* - the 45 version is above-par late 60s rock with a West Coast vibe in the vocal arrangements. The instrumental version is a different unreleased take, introduced as "Springtime Lady music track one", highlights the soothing quality of the twin-guitar workout where wah-wah snakes in and out of fluid runs and sustains. It's the final "bonus track" on the CD and a great way to wind down.

(Brent Hosier/Dr.Simon Trent D.S.U./Max Waller)

The New Fugitives

45:

1. She's My Baby/That's Queer (GLO 5241) 1966

The New Fugitives, from Meriden, Connecticut, were formed early 1965 by two high-school pals. Both sides of their 45 have recently resurfaced on *Back From The Grave, Vol. 8*. According to Tim Warren's liner notes, at the suggestion of The Rogues' label boss they hit Soyka Studios in the late Summer of 1966 and cut four tunes. RCA then offered to sign them if they dropped their lead singer, but they declined. Their manager worked out a deal with the studio owner to press up 300 copies of the above 7" but they had to add New to their name because some New York City lawyers representing a group named The Fugitives threatened to sue if they used that name. The group split up in mid-1967 when the guitarist was drafted and the rest went off to college.

The New Generation

Personnel incl:

TOMMY CALDWELL	bs	A
DOUG GRAY	vcls	A

45:

1	Because Of Love (It's All Over) / That's The Sun	(Sonic SR 1002)	Apr 1968

From Spartanburg, South Carolina, this band released two 45s before Gray and Caldwell found success with The Marshall Tucker Band. *That's The Sun*, a breezy garage-pop ditty, has re-emerged on *Basementsville! U.S.A.*.

(Mike Markesich/Max Waller)

New Hudson Exit

Personnel incl:

- PHIL KEAGGY

45s:

1. Come With Me/Waiting For Her (Date 1576) 1967
2. Fantasy Day/Too Many People (Peace 222) 196?

This band featured Phil Keaggy from Ohio who was also in The Squires and, later, in Glass Harp. Previously known as Volume IV, the power-poppy *Come With Me* was also written by Phil and the band also made several acetates of original material.

Their second 45 was recorded after Phil Keaggy had left the band, and suffers from poor production.

(George Gell/Max Waller)

The New Life

ALBUM:

1. SIDEHACKERS (Original Soundtrack) (Amaret ST 5004) 1968

45s:

1. Ha Lese Cle Di Khana/Backwoods Annie (Amaret 103) 1968
2. Strollin'Sunday Mornin'/Only For Our Minds (Amaret 107) 1968
3. All Aboard/Sidehacker (Amaret 115) 1969

This hippie quartet is thought to have originally been based in Minneapolis although they relocated to San Francisco, as did so many bands in the late sixties. They also had a cut, *Why Now Girl?* included on the rare *San Francisco Pop Festival, Vol. 1* (Colstar 5001), which has since resurfaced on *Pebbles, Vol. 13*. Mike Curb discovered them in California and used them on the "Sidehackers" Soundtrack. Most of the album tracks are written by Curb collaborator Jerry Styner. Three tracks from the Amaret singles are included (*Ha Lese Cle Di Khana, Strollin' Sunday Mornin'* and *Sidehacker*). The best tracks are *Ha Lese...*, a killer garage/psych rocker written by C. Semenya, and *I Wanna Cry*, written by Fred Perry. Semenya and Perry were probably both members of the group. Larry Goldberg was also an associate producer on this album.

The New Life

45:

1	Canterbury Road/Up Grade	(Epic 10538)	1969	(-)

Probably the work of a different **New Life** to The New Life on Amaret, this 45 was the brainchild of Bob Goldstein, a showbiz/Broadway type who was involved in the Goldbriars management and also with Lou Christies management. *Canterbury Road* is a re-write of *There Is Nothing More To Say* from The Millennium *Begin* album with an additional songwriting credit for Lou Christie. The track was intended as part of a Broadway show / Rock opera based on Chaucer, but who is featured on the record is anyone's guess. It could be the Millennium and Lou Christie, a multi-tracked Sandy Salisbury (always a good sport with these things) or maybe the band on the Amaret records were involved after all.

A solo version of *Canterbury Road* often shows up on Lou Christie compilations.

(Joe Foster)

Newluvs

45:

1. It's All Over/Be My Girl (Barclay N 196713/4) 1967

Invasion-influenced reedy garage-beat that may have sounded dated by 1967 in Reading, Pennsylvania. It still has a certain charm and Barclay releases are becoming much harder to find. Both sides of the 45 are also featured on Arf!Arf!'s 1998 Barclay compilation CD *Eastern PA Rock - Part Two (1966-69)*.

(Max Waller)

The New Mix

TOP

ALBUM:

1. THE NEW MIX (United Artists UAS 6678) 1968

A fresh-sounding psychedelic rock/pop album. The opening cut, *While We Waited*, has a melodramatic intro and wailing guitar, but for the most part the album consists of pleasing vocal harmonies and nicely blended keyboards. The music is quite Beatle-ish at times, particularly on side two. Recommended.

All the material on this album was written by D. Brown and H. Steele but the group still remain enigmatic. No 45s can be found by this band on United Artists or elsewhere. It may explain why their album seems to have made little impact and remains obscure and unappreciated.

(Vernon Joynson / Max Waller)

The New Order

TOP

Personnel incl:

BARBERIS		A
ROGER JOYCE	vcls	A
WEINSTEIN		A

45s:

1	You've Got Me High/Meet Your Match	(Warner Bros 5816)	1966
2	Why Can't I/Pucci Girl	(Warner Bros 5836)	1966
3	Had I Loved Her Less/Sailing Ship	(Warner Bros 5870)	1966

NB: (3) as **The New Order Featuring Roger Joyce**. There's also a French EP with picture sleeve: *You've Got Me High/Meet Your Match/Why Can't I/Pucci Girl* (Warner 113) 1966.

Combining U.S. and U.K. influences, New England's **New Order** belt out a healthy mix of raunchy Beatlesque beat with some Four Seasons-like harmonies on *You've Got Me High*, which can now be heard on *Psychotic Reations*. The flip is a slow moody ballad with a touch of Dylan about it but is more garage than folk-rock.

The 2nd 45 is the killer, a glorious slice of moody garagey pop with ringing guitar chords and a neat solo - sorta like the early Ides Of March in style - great 'teenbeat'. *Pucci Girl* is a decent beat ballad.

Their 3rd 45, however is very different from its predecessors, having crossed the tracks into big production pop

ballad territory - blue-eyed soul with a nod to the Four Seasons.

(Max Waller/Stephane Rebeschini)

The New Phoenix



Personnel incl:

- RUDY ROMERO
- (and probably) BILL RICHARDSON
- LARRY BYROM

45:

1. Give To Me Your Love/Thanks (World Pacific 77884) 1968

This would appear to be a one-off project between the demise of San Diego's Hard Times and the birth of T.I.M.E. A mellow workout with some laid-back guitar that presages the sounds that T.I.M.E. would treat us to. Bill Richardson and Larry Byrom would go on to form T.I.M.E. whilst Rudy split for a solo career. Thanks is purely an instrumental of the 'A' side. The 45 was produced by Mama Cass Elliot. (Max Waller)

The Newports



Personnel incl:

- WILLETT

45:

1. The Trouble Is You/I Want You (Laurie 3327) 1966

Maryland was home to this band. The 'A' side is a decent garage band effort with good vocals, effective drumming and distinctive harpsichord playing. It can also be heard on *Mindrocker, Vol. 8*.

The New Roadrunners



Personnel:

- BOB SIMONETTI
- GARY PNUNN
- DON POWELL
- TOME RENDERS

45:

1. Tired Of Living/Love Is (AOK 1036) 1967

This West Texas outfit was put together by Simonetti who'd earlier made a 45 with Bob and His Agents and one as The Venturas. This quartet included Gary P. Nunn who was in many sixties bands and emerged as a solo artist during the eighties. Their semi-psychedelic 45 can be heard on *Highs In The Mid-Sixties, Vol. 12:- Texas, Part Two* and both sides of the 45 are compiled on Collectables' *The History Of Texas Garage Bands in The '60s Volume 3: The AOK Record Story* (CD) (snappy title, eh?).

(Max Waller)

The New Rock Band

TOP

45:

1. Rock Steady/Little David (Laurie LR 3480) 1968

Inoffensive and catchy pop-rock with some smooth guitar - the 'B' side is just an instrumental take on the 'A' side. Significant only in that it is Florida's Birdwatchers with Duane Allman. (Max Waller)

The New Survivors

TOP

Personnel incl:

- TONY TEEBO

45s:

1. The Pickle Protest/Little One (Kanwic 147) 1968
2. The Pickle Protest/But I Know (Scepter 12227) 1968

A Pittsburg/Fort Scott, Kansas combo put out the poppy *Pickle Protest* that still retains a garage feel with some reedy doodlings. Teebo would go on to a solo career in the seventies. (MW).

The New Tweedy Brothers

TOP

Personnel:

- STEVEN EKMAN A
- DAN LACKOFF A
- FRED LACKOFF A
- DAVE McCLURE A

ALBUM:

1. NEW TWEEDY BROTHERS (Ridon 234) 1968

NB. (1) has been pirated and reissued on CD in an original hexagon style cover by Afterglow (004) 1993.

45:

1. Good Time Car/Terms Of You Love Me (Dot 16910 1966

Originally from Portland, Oregon, this outfit (like so many others) seems to have played a lot in San Francisco. Their album is one of the mega rarities of the psychedelic genre and has been pirated recently. Although clearly recorded on primitive equipment lending it a rather tinny sound, it is certainly an album to cherish. Its highlights are many and include the opening track, *Someone's Peeping*, with its nice vocal harmonies; *I Can See It*, a folk-rocker with effective echoed vocals and a psychedelic ending; *Wheel Of Fortune*, which has a very catchy chorus and ends with a psychedelic guitar jam; *I See You're Looking Fine*, another mildly psychedelic number with interesting echoed vocals and *Her Darkness In December*, arguably the most complex and psychedelic track on the album. All connoisseurs of psychedelia should get to hear this now it's more widely available.

The New Tweedy Brothers producer, Rick Keefer also worked with The Wallflowers.

Compilation coverage has been limited to: *Danny's Song* on *Love Peace & Poetry Vol. 1* and three cuts:- *What's Wrong With That, Someone Just Passed By* and *Darkness In December* on the bootleg compilation *California Halloween*.

The New Wing

TOP

45s:

1. The Thinking Animal/My Petite (Pentacle 101) 1967
2. Brown Eyed Woman/I Need Love (Pentacle 104) 1968

A raw sounding LA-based punk band which evolved out of The Sons of Adam who provided the music, fronted by one Davy Peters on vocals. *I Need Love* later resurfaced on *Boulders, Vol. 1*.

It's rumoured that *I Need Love* was also put out on the Take 6 label but this remains unconfirmed. The first 45, at least, is for Sons Of Adam completists only - the material sounds like it's from some 3rd-rate musical show or exploitation movie.

New World Congregation

TOP

Personnel:

- JAY EPSTEIN drms
- ROY BERGER ld gtr
- DAVE HEYER keyb'ds
- BO BRIDEN bs

45s:

1. Day Tripper/My World Is Empty Without You (PS) (Coulee 123) 1967
2. Day Tripper/My World Is Empty Without You (Atco 6667) 1967

From Winona, Minnesota - this lot blast through two covers in true '69 post-Vanilla Fudge bombastic style. Actually *Day Tripper* isn't all that bad but it's not one for yer garage purist so beware the garage or psych tags touted by none-too-discerning dealers. Roy Berger had earlier been with another Winona band The Messengers and he later managed The Ferraris.

The New York Rock (& Roll) Ensemble



Personnel:

- BRIAN CORRIGAN rhythm guitar A
- MARTIN (MARTY) FULTERMAN drums, oboe A B C
- MICHAEL (MIKE) KAMEN keyb'ds, oboe A B C
- CLIFTON (CLIFF) NIVISON lead guitar A B C
- DORIAN RUDNYSTSKY bs, cello A B C
- (HANK DEVITO oboe B)

ALBUMS:

1. (A) THE NEW YORK ROCK AND ROLL ENSEMBLE (Atco SD33-240) Aug. 1968
2. (A) FAITHFUL FRIENDS... (Atco SD 33-294) Aug. 1969
3. (A) REFLECTIONS (Atco SD 33-312) 1970
4. (B) ROLL OVER (Columbia C 30033) 1970
5. (C) FREEDOMBURGER (Columbia KC-31317) 1972

NB: (4) and (5) released as **The New York Rock Ensemble**. (3) reissued on CD. (4) and (5) issued on one CD.

45s:

1. Biji/Biji Rock (Atco 6467) Feb. 1967
2. Kiss Her Once/Suddenly (Atco 6501) July 1967
3. The Thing To Do/Pick Up In The Morning (Atco 6584) May 1968
4. Wait Until Tomorrow/The Brandenburg (Atco 6671) Mar. 1969
5. Running Down The Highway/Law And Order (Columbia 45242) Sept. 1970
6. The King Is Dead/Beside You (Columbia 45288) Dec. 1970
7. Fields Of Joy/Ride, Ride My Lady (Columbia 45367) Mar. 1971
8. Roll Over/A Whiter Shade Of Pale (Columbia 45574) Feb. 1972

The story goes that three members of this act were classically trained at Juilliard Music Conservatory (arguably the most prestigious American music school) and that at some point they "realized" that they could make more money

being rock stars than classical musicians. The music on their first two albums is distinctive in that they used classical instruments (usually oboes and string quartets) in their rock songs and then might play a classical Bach piece using modern rock instruments. Their third album was a unique collaboration with Manos Hadjidakis, who is best known for composing the music for the movie "Never On Sunday". This album has a distinctive Greek flavor and is quite unique - very beautiful, relaxing. After their third album, they shortened their name to become **The New York Rock Ensemble**, switched record companies (from Atco to Columbia), and Brian Corrigan left.

The fourth album was less original, but was ironically their best selling album. I have a personal theory that this was related to a free or inexpensive sampler album, called *Different Strokes*, that Columbia distributed and which featured a cut from this album. In my humble opinion, their fourth and fifth albums were much less interesting and qualify only as average rock music.

Michael Kamen went on to have a successful career producing film scores, working with artists such as Pink Floyd, Roger Waters etc. In 1991 he won two Grammy's: "Best Pop Instrumental Performance" for the *Robin Hood: Prince Of Thieves* album conducting Greater Los Angeles Orchestra and "Best Song Written Specifically For A Motion Picture Or For Television" for *(Everything I Do) I Do It For You* from *Robin Hood: Prince Of Thieves*.

(Charlie O'Bannon / Lloyd Peasley)

The New Yorkers

TOP

Personnel:

- KEN FILLMORE drms A
- WILLIAM HUDSON gtr, vcls A B
- BRETT HUDSON bs, vcls A B
- MARK HUDSON gtr, vcls A B
- BOB HAWORTH drms B

45s:

1. Things Are Changing/City Girl (Santana 6602) 1966
2. When I'm Gone/You're Not My Girl (Scepter 12190) 1967
3. Mr. Kirby/Seeds Of Spring (Scepter 12199) 1967
4. Show Me The Way To Love/Again (Scepter 12207) 1967
5. Ice Cream Wodd/Adrianne (Jerden 906) 1968
6. Michael Clover/Land Of Ur (Jerden 908) 1969
7. Lonely/There'll Come A Time (Warner Bros. 7319) 1969
8. I Guess The Lord Must Be In New York City/Do Wah Diddy (Decca 32569) 1969
9. Love Is The World/Laugh, Funny Funny (Decca 732634) 1970

NB: (1) *City Girl* was by The Fury Four. (9) Credited to Everyday Hudson.

Despite their name, this outfit came out of Portland, Oregon, where they won some local "Battle Of The Bands" contests early in 1967 when they were known as My Sirs. Based around the three Hudson brothers they changed name to **The New Yorkers** when asked to do a promotional tour by the Chrysler company who required them to

use the name of one of the company's cars. Musically they were very influenced by The Beatles and they did enjoy some regional success with their early recordings.

Mr. Kirby, which is a fine psychedelic raga style punker, with lots of fuzz can be heard on *Hlstory Of Northwest Rock, Vol. 2*, *Psychedelic Unknowns, Vol. 4* and *Garagelands, Vol. 2*. You'll also find *Again* on *History Of Northwest Rock, Vol. 5* and *Mindrocker, Vol. 8*. Years later the three brothers signed to Elton John's Rocket label achieving some commercial success as The Hudson Brothers and even having their own TV show!

(Max Waller/Darryl F. Riffero)

New Zealand Trading Company

ALBUM:

1 NEW ZEALAND TRADING COMPANY (Memphis 1001) 1970

A quintet of uncertain origin. The music is group-penned (except for an inventive cover of *Hey Jude*) in a soft psych-jazz vein, reminiscent of the *Wake Up, It's Tomorrow* era Strawberry Alarm Clock. The song *Jam And Anti-freeze* is particulary fine. There are also very nice harmonies on several cuts, most notably *Winnifred Jellicoe*, and one cut (*Ruo Moko*) which seems to be sung (as near as I can tell) in Portugese.

(Russell Brown)

Curt Newbury

Personnel:

RICHARD APLANALP	clarinet	A
MIKE DEASY	gtr, dobro, mandolin	A
COFFI HALL	perc	A
HOWARD JOHNSON	tuba	A
RON JOHNSON	bs	A
JEFF KAPLAN	gtr, organ, bs, piano	A
PAUL LAGOS	drms	A
RICK MATTHEWS	perc	A
CURT NEWBURY	vcls, gtr	A
TEMPLETON PARSLEY (MAX BUDDHA)	electric violin, hrmnca	A
PAT SMITH	bs fiddle	A

ALBUM:

1(A) HALF A MONTH OF MAY DAYS (Verve Forecast FTS-3087) 1969

Texan born, **Curt Newbury** began picking folk guitar in the coffee houses then became a flying instructor and a licensed hypnotist. He recorded his only solo album in 1970 at The Sound Factory in Hollywood, produced by Don Hall. Backed up by four members of Kaleidoscope:- Lagos, Kaplan, the enigmatic Parsley/Buddha (aka Fenrus Epp or Chester Crill) and Ron Johnson, plus Mike Deasy and some other players, **Newbury** composed and sang all

the tracks for an interesting result of west-coast folk/rock with some brilliant guitar solos.

(Stephane Rebeschini)

The News

45s:

1	Blue Shoes / Follow My Footsteps	(MU MUL-5578)	196?
2	If I Had A Girl / Does Your New Boy Cry	(JCP 1032)	196?
3	She's A Baby / I'll Be Your Friend	(JCP 1044)	196?

NB: (2) & (3) as Dayv Butler and The Delmars. A third 45 under the same name may also exist on the Freak Out label.

Blue Shoes, by this obscure North Carolina band, has resurfaced on *30 Seconds Before The Calico Wall* (CD). It's got some great fuzz guitar. Both sides of first 45 were written by Dayv (note the spelling!) Butler.

(Max Waller / Erik Lindgren)

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Next Five *to* Nineteen Eighty-Four

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Next Five
- Next Morning
- The Next World
- NGC-4594
- Chet Nichols
- Nickel
- The Nickel Bag
- The Nickel Bag
- Nicodemus
- Ralph Nielsen and The Chancellors
- The Nightcrawlers
- The Night Crawlers
- The Night Crawlers
- The Night People
- Night Riders
- The Night Riders
- The Nightrockers
- The Nightriders
- The Nightshadows
- The Night Walkers
- Nightwalkers
- Nineteen Eighty-Four

Next Five

Personnel incl:

ERIC OLSON	A

45s:

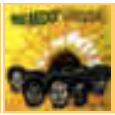
1	He Stole My Love / Little Black Egg	(Destination 637)	1967
2	Mama Said / Talk To Me Girl	(Wand 1170)	1967
3	Sunny Sunny Feeling / What's The Melody	(Jubilee 5668)	1969

NB: (3) as Toy Factory.

From Brookfield, Wisconsin. Their version of The Nightcrawlers' *Little Black Egg* is on *Mindrocker Vol. 3*, noteworthy for harmonious vocals and tasty organ chord changes. *Talk To Me Girl*, more commercial power-pop than garage, is to be found on *Pebbles Vol. 10*. After another label change and some personnel shuffles they released a final 45 as by the Toy Factory.

(Vernon Joynson / Max Waller)

Next Morning



Personnel:

- EARL ARTHUR keyb'ds A
- BERT BAILEY gtr A
- HERBERT BAILEY drms A
- LOU PHILLIPS vcls A
- SCIPIO SARGEANT bs A

ALBUM:

1. (A) THE NEXT MORNING (Calla SC 2002) 1971 R2

NB: (1) also issued in France on Roulette (R2). Reissued on CD (Sundazed SC 6150) 1999.

A black group from Pennsylvania area play Hendrix - style heavy rock with great acid fuzz organ jams and great fuzz bass on this album.

(Clark Faville / Max Waller)

The Next World

ALBUM:

1	SYMPHONIC ROCK	(Era E-604)	1966

45:

1	Blown Out Fugue/Kung-Fu In G Minor	(Era 109)	1970

An unknown group. It's front sleeve shows two men outside a battered building and they don't seem to belong to a classical orchestra, so maybe there's hope for something interesting... Any additional information welcomed!

(Stephane Rebeschini/Dave Gman)

NGC-4594

45:

1 Going Home/Skipping Through The Night (Smash S-2104) 1967

This group of students at the University Of Connecticut in Storrs, CT chose a truly astronomical monicker in their search for stardom (NGC-4594 being otherwise known as the 'Sombrero' galaxy). Their 45 features very pleasant psychy soft-rock with the odd jazzy feel. *Going Home* is the more commercial, slightly more upbeat. *Skipping* is the gem here with its mellowed-out aura and trilling flute - somewhere between Boston's Freeborne and UK's Caravan. Delightful.

Incredible Sound Show Stories Vol. 8 and *Psychedelic Experience, Vol. 1* (CD) both include *Skipping*.

(Max Waller/Chris Williams)

Chet Nichols

TOP

Personnel:

LEO COLLIGNON	gtr	A
DAVE GARIBALDI	drms	A
NICKY HOPKINS	piano	A
CHET NICHOLS	vcls, gtr	A
PETE SEARS	bs	A

ALBUM:

1(A) TIME LOOP (Kama Sutra KSBS 2057) 1972

A Californian folk singer/songwriter, whose album is beginning to interest collectors. Most tracks were written between 1967 and 1970 and were produced by Steve Barncard and **Nichols**. The title track was produced by Nick Gravenites and is the only one with an electric backing (Sears, Hopkins, etc.).

A good album but definitely more folk than psychedelic. Don't spend what some dealers ask for it!

(Stephane Rebeschini)

Nickel

TOP

Personnel:

- NAUMANN A
- POOR A
- RESNICK A

ALBUM:

1. (A) NICKEL (Musicor MS-3205) 1971

45:

1. Saturday Night At The Movies / (Musicor 1430) 1971

Little is known about the band but the album ranges from reasonable psych pop to more guitar-orientated early seventies style rock.

The Nickel Bag

TOP

45:

1. The Woods/Come On Back (Rembrandt 5004) 1966

A Chicago punk band previously known as The Nite Owls. *Garage Punk Unknowns, Vol. 7* includes their unreleased version of *Come On Back* from 1966 and *Chicago Garage Band Greats* includes *Come On Back* and *The Woods*, another pounding rocker from 1966.

The Nickel Bag

TOP

ALBUM:

1 DOING THEIR LOVE THING (Kama Sutra KPLS-8066) 1968

Between pop psych and bublegum music. The front cover of their album showed them wearing oriental outfits, with a pretty girl waiting on a chair and a tree with human skulls on the branches on the background. Strange!

(Stephane Rebeschini)

Nicodemus

TOP

ALBUM:

1. BACKSTREET ORANGE (Zedikiah) 1978
2. BETTER ART MUSIC (Zedikiah NR 16754) in 1986
3. ANTANNAE MOONLIGHT (Zedikiah 7275539) 1994

NB: (2) credited to Nicodemus and Matchez. (3) limited edition of 500.

Although strictly outside this book's time-frame, all his albums are acid - stoned folk masterpieces. His real name is thought to be J.R. Houvener.

Ralph Nielsen and The Chancellors

TOP

45:

1. Scream/? (Surf 5032) 1962

This insane, hyperspeed rocker was the work of a Metuchen, New Jersey band. Since it's included on *Back From The Grave, Vol. 2* I've listed the band here but they really do predate this book.

The Nightcrawlers



Personnel:

- CHUCK CONLAN vcls A
- ROBBIE ROUSE vcls A
- SYLVAN WELLS A
- PETE THOMASON A
- TOM RUGER A

ALBUM:

1. (A) THE LITTLE BLACK EGG (Kapp KS 350) 1967

NB: (1) reissued on Eva (I 2042) 198? with additional tracks.

45s:

1. Cry / Marie (Lee 101) 1965
2. I Won't Tell You/You're Coming On (Marlin 16006) 1965
3. Won't You Say Yes To Me Girl/Midnight Reader (Marlin 16007) c 1965
4. The Little Black Egg/You're Running Wild (Lee 101 2) 1966
5. The Little Black Egg/You're Running Wild (Kapp 709) l966 85
6. Washboard/A Basket Of Flowers (Marlin 135) 1966
7. I Don't Remember / What Time Is It (Scott 28) June 1966
8. Basket Of Flowers/Washboard (Kapp 746) 1966
9. My Butterfly/Today I'm Happy (Kapp 826) 1967

NB: (2), (3), (6) as by Conlan and The Nightcrawlers. (5) also issued on Kapp (KE-110).

From Daytona Beach, and centred around Chuck Conlan this band were initially known as Conlan and The Nightcrawlers and the Marlin 45s were issued under this name. The band were a typical example of mid-sixties folk-rock punk-pop and their music should appeal to Beau Brummels and early Bluethings fans.

The Little Black Egg, which was a modest hit, was also covered by Music Explosion, Columbus's Margins and The Kommotions among others. *Little Black Egg* can also be heard on *Nuggets, Vol. 6*, *More Nuggets, Vol. 2* (CD) and *Nuggets* 4-CD box set.

(Max Waller)

The Night Crawlers

45:

1. Let's Move/Hiding (Shadow 101) 196?

A garage band from Lubbock, Texas who may have included a young Marc Benno. The 'A' side of this raw, poorly recorded 45 can be heard on *Vile Vinyl, Vol. 1* and *Highs In The Mid-Sixties, Vol. 13:- Texas, Part Three*. There was no connection with the Florida outfit of *Little Black Egg* fame.

The Night Crawlers

Personnel:

- MARK HEADINGTON bs
- MARC REIGEL keyb'ds
- MIKE JINES ld gtr
- BILL REDEKER drms
- BARRY GILLESPIE vcls

45s:

1. You Say/Night Crawlin' (MAAD 51166) 1966
2. You Say/Night Crawlin' (Joel 1566) 1966
3. (I) Feel So Fine/Want Me (Acetate) 1966

Yet another band of this name, this time they were students at Carlton College in Northfield, 30 miles south of Minneapolis in Minnesota. This highly touted garage 45 came out on two different colour labels. Both pressings are hard to find, the one with the green label was the earlier of the two. You'll find the 'A' side on *Hipsville, Vol. 3* and the flip, a raw Stones-style recording has reappeared on *Pebbles, Vol. 17*.

Later in 1966 they travelled to the CBS Studios in Chicago for another recording session. Six songs in all were recorded:- *Dandelions* (a Marc Reigel original); *(I) Feel So Fine* (a cover ot Johnny Preston's classic); *Want Me* (a fuzz guitar original); *Chimes Of Freedom* (a Byrds cover); *Just Like Romeo and Juliet* (a Reflections song) and *Shoulder Of A Glint* (a Prince and The Paupers cover). Acetates of *(I) Feel So Fine/Want Me* were pressed up, but no actual records materialised from the session and the band disbanded in the fall of 1967.

Their drummer Bill Redeker later became a TV journalist for ABC News and 20/20.

The Night People

45:

1. We Got It/Erebian Borealis (Del-Nita 1002) 1967

This group from Parma, Ohio were responsible for a superb two-sided garage psych 45. The 'A' side features an early Theremin solo which is pretty unusual for a garage 45. It's been reissued on the *It's Finkin' Time* compilation. The flip side is a psychy instrumental. Both sides have also been reissued on the *Sixties Rebellion, Vol. 6* CD compilation.

Night Riders

45:

1. Don't Say/? (Bublo 110) 1965

From Detroit, Michigan - *Don't Say* can also be heard on *Garage Punk Unknowns, Vol. 2.*

The Night Riders

Personnel:

MONTE ALLISON	keyb'ds, vcls	A
RAY ATWATER	rhythm gtr, vcls	A
JON (TWO GUN) JOHNSON	drms, vcls	A
MAC LEWIS	rhythm gtr	A
DAVID MARLETTE	ld gtr, vcls	A
STEVE ROGERS	bs, drms	A

ALBUM:

1(A) INTRODUCING THE NIGHT RIDERS (Justice 157) 1967

NB: (1) reissued on CD (Collectables Col-0603) 1995.

After finishing as second runner-up in a local high school Battle of the Bands, **The Night Riders** were contacted by a correspondent for the Justice Records Company, whom they later recorded their sole album for in 1967. Typical Justice fare, the album includes cover versions of *Double Shot Of My Baby's Love, Twist & Shout, Night Train, Little Latin Lupe Lu* and *Louie Louie*, among others.

The band were from North Carolina, and were all sixteen (except 15 year old Mac Lewis) at the time of recording. The sole original on the album, a keyboard led instrumental entitled *Journey To The Stars* has subsequently resurfaced on *Oil Stains, Vol. 2* and *Relics, Vol. 2.*

(Mike Dugo / Max Waller)

The Nightrockers

Personnel incl:

RONNY KNIGHT	A

45:

1	Junction No.1 / Run Mary Run (PS)	(Arco SC-105)	Aug 1966

The Arco label from New Bedford, Mass. put out some notable 45s by the Bad Manners, Circle Of Friends, Dandelion Army, the pre-Tangerine-Zoo Ebb Tides, Northeast Expressway, Reign, Van Goghs, and Your Own Kind.

This **Nightrockers** 45 also came in a rare colour pic-sleeve, reproduced on the front of the *Yeah Yeah Yeah* CD booklet and in b&w on the front cover of *Midnight To Sixty-Six*. Both these compilations feature *Junction No. 1*, a fab garage stomper.

(Max Waller)

The Nightriders

TOP

45:

1. With Friends Like You, Who Needs Friends/? (Star-Bright) 1965
2. With Friends Like You, Who Needs Friends/? (Modern) 196?
3. Satisfaction Guaranteed/Whatever's Right (Star-Bright 3054) 196?

NB: (2) as The Composers. (3) as Niteriders.

With Friends Like You is a guitar/organ pounder which most likely came out of Portland, Oregon area as it was issued on a local label over there. The second issue was released on a Los Angeles R&B label and credited to **The Composers**. It has resurfaced on *Back From The Grave, Vol. 8*.

The Nightshadows



TOP

Personnel:

- LITTLE PHIL (ROSS) vcls A
- CHARLIE SPINKS drms A
- BOBBIE NEWELL keyb'ds A
- RONNIE FARMER gtr A
- ALECK JANOULIS bs A

ALBUMS:

1. (A) THE SQUARE ROOT OF TWO (Spectrum Sounds) 1968
2. (A) THE SQUARE ROOT OF TWO (Hoftrax ST 1414) 1978
3. (-) LIVE AT THE SPOT (Hoftrax ST 1430) 1981

4. (-) INVASION OF THE ACID EATERS (Hoftrax) 1982
5. (-) A ROCK ANOMALY (Roft) 1988

NB: (2) was remixed in stereo and is much superior in sound to (1). Consequently this reissue has become very wanted and belongs better in the R2 rather than R1 category in the rarity/sought-after scale.

45s:

1. * The Way It Used To Be/So Much (Dot 16912) 1966
2. * Hot Dog Man/Hot Rod Song (800 pressed) (Banned 6T9) 1966
3. * 60 Second Swinger/In The Air (500 pressed, 250 with PS) (Gaye 3031) 1966
4. + Turned On/Don't Hold Your Breath (500 pressed) (Baja 4504) 1967

* Little Phil & the Night Shadows. + As 'Square Root of 2'.

The Nightshadows, who were also known as **Little Phil And The Nightshadows**, were one of the Old South's few acid punk bands, and something of a rock anomaly. They started playing in the late fifties, and their 27 or so members apparently included Barry Bailey (later of The Atlanta Rhythm Section). The artistes listed above were those who recorded for their 1968 album which was pieced together from an assortment of tapes recorded on portable cassette machines. The band, who actually heralded from Georgia in the heart of Dixieland, never achieved the recognition they might have because of the Vietnam War, which prevented them touring for fear of losing their draft deferments.

Of particular note on their album is the psychedelic intro to *In The Air* and *The Hot Rod Song*. Another track *I Can't Believe* has a Spoonful-type beat and others like *Illusions* sounded rather a racket. Overall, the album is probably best forgotten. They have one cut *The Way It Used To Be* on *Pebbles, Vol. 5*. The most sought-after of their recordings is the original release of *The Square Root Of Two* on Spectrum Sounds. They recorded over a long period under various names and backed numerous other artistes so the 45s shown are highly selective and only cover their garage/psych period.

The Night Walkers

TOP

Personnel:

- DICK CARASCO drms A
- DAVID HOOPER ld gtr A
- BOB KALAL bs A
- JERRY McCASLAND ld vcls, gtr A
- JIM SPRINGER sax A
- BOB THURMAN keyb'ds
- DARRELL BOYLES drms
- MANNY PALAZZO drms

45:

1. Sticks And Stones/Give Me Love (Detroit 2648) 1965

This outfit formed in Longview, Washington when a bunch of high school kids came together for fun on the crest of the wave of Beatlemania that swept across America in 1963/64. They recorded their sole 45, a garage-sounding recording, at Northwestern Studios in 1965. It was offered to major labels but rejected, so the group released it on their own label. You'll find the 'A' side on *Highs In The Mid-Sixties, Vol. 7* None of the band remained in the music business. Bob Kalal was last repotted to be a pharmacist in Longview where Dave Hooper also works. Carasco works in construction and lives in Portland, Oregon and Springer owns a bowling alley in Kalama.

Nightwalkers

45:

1. It'll Only Hurt For A Little While/? (JCP 1058) 196?

Came out of Raleigh in North Carolina with this Dave Clarke Five cover which can also be heard on *Tobacco-A-Go-Go, Vol. 1*. It's nothing special.

Nineteen Eighty-Four

45:

1. Three's A Crowd/Amber Waves (Kapp 2003) 1969

As compilers often tell us, it's often the 'B' side of an apparently naff 45 that bears fruit. Here's one they've not found yet. The 'A' here is a typical '69 brassy belter - the flip is a sorta mid-tempo ballad in a folk-rock vein with harmonies - pleasant enough but punctuated by some heavyish acidic fuzz, harking back to '68 sounds. Interesting, if an acquired taste. (MW).

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1910 Fruitgum Co. *to* The Nobles

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- 1910 Fruitgum Co.
- The '1900' Storm
- 90th Congress
- The Ninth Street Bridge
- 9th Street Market
- Nirvana Banana
- The Nite Owls
- The Nite Walkers
- Nitty Gritty Dirt Band
- Noah's Ark
- Noah's Ark
- The Noblemen
- The Noblemen
- The Noblemen
- The Noblemen
- The Noblemen
- The Noblemen
- The Noblemen
- The Noblemen
- The Noblemen
- Noblemen 4
- The Nobles

1910 Fruitgum Co.

TOP

Personnel:

- MARK GUTKOWSKI vcls, keyb'ds A
- FLOYD MARCUS A
- PAT KARWAN A
- STEVE MORTKOWITZ A
- FRANK JECKELL A
- BRUCE SHAY bs
- JIMMY CASAZZA drms B

- RALPH COHEN trumpet B
- JERRY ROTH sax B
- DON CHRISTOPHER gtr, vcls B
- RICHIE GOMEZ gtr, vcls B
- PAT SORIANO gtr, vcls B

ALBUMS:

1. (A) SIMON SAYS (Buddah BDS 5010) 1967 162
2. () CHECKMATE (Buddah BDS 5015) 1968
3. (A) A RED LIGHT (Buddah BDS 5022) 1968 163
4. (A) GOODY GOODY GUM DROPS (Buddah BDS 5027) 1968 -
5. (A) INDIAN GIVER (Buddah BDS 5036) 1969 147
6. (B) HARD RODE (Buddah BDS 5043) 1969
7. (-) JUCIEST FRUITGUM (Buddah BDS 5057) 1970

NB: (1) reissued on CD by Repertoire. (2) is a split album with The Lemon Pipers. There is also a *Golden Classics* CD compilation on Collectables.

45s:

1. Simon Says/Reflections From The Looking Glass (Buddah 24) 1967 4
2. May I Take A Giant Step (Into Your Heart)/(Poor Old) Mr Jensen (Buddah 39) 1968 63
3. 1-2-3 Red LighVSticky Sticky (Buddah 54) 1968 5
4. Goody Goody Gumdrops/Candy Kisses (Buddah 71) 1968 37
5. Indian Giver/Pow Wow (Buddah 91) 1969 5
6. Special Delivery/No Good Annie (Buddah 114) 1969 38
7. The Train/Eternal Light (Buddah 130) 1969 57
8. When We Get Married/Baby Sweet (Buddah 146) 1969 118

This 'bubblegum' outfit came from Linden, New Jersey. Their records were produced by Jerry Kasenetz and Jeff Katz, who masterminded the 'bubblegum' movement and were behind other key acts like The Music Explosion and Ohio Express. Essentially a 'singles' band they made an immediate impact with *Simon Says*, which has become a classic party song and, in addition to being a Top Ten hit in America, it also made No. 2 in the U.K. (although it was their only major hit here). They enjoyed other success in the US, particularly with *1-2-3 Red Light* and *Indian Giver*. Their *Hard Rode* album was by an entirely different line-up. There may come a time when collectors take an interest in their first four albums.

The flip side to their first 45 later re-emerged on *Psychedelic Unknowns, Vol. 7* and *Goody Goody Gumdrops* appeared back in 1968 on *Pop Explosion* (Buddah 643312).

Bruce Shay was their bass player on their second, third and fourth albums and Chuck Trois (ex-Soul Survivors) was also in the band at some point.

Mark Gutkowski sang the lead vocal on the first two 45's and plays organ, whilst his brother played rhythm guitar. One interesting thing about this group is that the following 45s, *Goody Goody Gumdrops* and *1-2-3 Red Light*, were entirely sung by members of the Philly-based doo-wop group, Billy and The Essentials, who had a few 45s out in the early and mid '60s.

(Vernon Joynson/Mike Markesich)

The '1900' Storm

45s:

1. A Beautiful Day/Lila (Cinema 003,04) 196?
2. Sympathy Stone/Lila (Texas Revolution 2) 1969
3. Fireside Song/Slow Down (American Worm 710) 196?

NB: (3) as Storm.

This Houston outfit recorded on collectable labels. Their final effort, a rock'n'roller, was issued as by simply Storm.

90th Congress

Personnel incl:

DAVE HANSEN	ld vcls	A
BOBBY HERNE	ld gtr	A

45s:

1	The Sun Also Rises / Does It Make You Feel Better	(Right RRM-6613)	1967

From Manchester, New Hampshire and previously known as Skid Mark and The Victims, both sides of the sole 45 appear on Collectables' *The Strafford/Right Records Story* CD, with an unreleased *You Make Me Shake Off The Blues*.

Bobby Herne was previously with The Outside In.

(Max Waller)

The Ninth Street Bridge

45:

1. Wild Illusions/Hey Baby (Cecile 5-1968) 1968

This Houston band's 45 has received good compilation coverage. You'll find the 'A' side, a catchy garage song with some good guitar work on *Flashback, Vol. 3* and *Glimpses, Vol. 1*. The flip can be heard on *Relics, Vol. 1*. In addition, *Houston Hallucinations* includes two hitherto unreleased efforts of theirs:- an appalling bluesy version of *Heartbreak Hotel* and one of *2120 South Mitchigan* with lyrics added.

9th Street Market

45:

1. I'm A Baby/You're Gone(?) (Fenton 2136) c1967

From Michigan, the flip of the above 45 cuts is speculative. *I'm A Baby* is passable garage, whilst *You're Gone* is the better track, with a repetive guitar refrain bubbling throughout the song. Both have subsequently resurfaced on *Michigan Mayhem Vol. 1* (CD) and *Michigan Mixture, Vol. 2.* (although the latter retitles *You're Gone* as *She's Gone*).

(Max Waller)

Nirvana Banana

TOP

45:

1. Lovin' Man/Rainy Day Stagedoor Mama (Atlantic 45-2422) 1967

Lovin' Man is thumpin' good raucous pop - beat with that infectious choppy rhythm from the Beatles' *She's A Woman* and updated to a Monkees-styled belter. The flip is solid pop with gravelly vocals. The 'A' side was penned by 'Matt Moore - Dan Moore' - whether Matt is our man from Matthew Moore Plus Four and Moon is not known. Produced by Dan Moore and Jeff Thomas. (Max Waller)

The Nite Owls

TOP

Personnel incl:

- GARY MILLER vcls

45:

1. Boots Are Made For Talking/It's A Hassle (Rembrandt 1) 1966

Came out of South Illinois University, where they formed in 1965. You can hear the 'A' side on *Chicago Garage Band Greats*, along with two unreleased versions of the flip. Just 500 copies of the 45 were pressed making it the rarest Rembrandt 45 but on the 'A' side, the band simply substituted 'Talking' for 'Walking' on the old Nancy Sinatra hit. However, its lack of originality did not prevent it getting some airplay. Rembrandt's owner, Ronnie Weiss, later changed their name to Nickel Bag - not the band who recorded on Kama Sutra - but they remained in oblivion.

Four unreleased cuts from 1966 - *Something You Got, Ooh Poo Pa Doo, The Woods* and *The Hassle* - are on *The Cicadelic '60s Vol. 6* CD.

(Max Waller)

The Nite Walkers

TOP

45:

1. High Class/You've Got Me (Russell 43107) 1966

Another raw punk outfit judging by *High Class* which later re-emerged on *Highs In The Mld-Sixties, Vol. 2*. They came from Downey, California. (Vernon Joynson / Max Waller)

Nitty Gritty Dirt Band



TOP

Personnel:

RALPH BARR	gtr, washtub bs, clarinet	A B C
JACKSON BROWNE		A
JIMMY FADDEN	hrmnca, washtub bs, kazoo	A B C
JEFF HANNA	vcls, gtr, washboard, kazoo, drms	A B C
BRUCE KUNKEL	gtr, vcls	A B
JOHN McEUEN	banjo, piano	A B C
LES THOMPSON	mandolin, vcls, kazoo, bs, banjo	A B C
CHRIS DARROW	gtr, violin, mandolin	C
(RODNEY DILLARD	banjo	C)
(PAUL HORNSBY	piano	C)
(BERNIE LEADON	gtr	C)
(JOHNNY SANDLIN	drms	C)

ALBUMS:
(up to 1969)

1(B)	NITTY GRITTY DIRT BAND	(Liberty LRP-3501)	1966
2(B)	RICOCHET	(Liberty LST-7516)	1967
3(C)	RARE JUNK	(Liberty LST-7540)	1968
4(C)	ALIVE	(Liberty)	1969
5(-)	PURE DIRT	(Liberty ?)	1969
6(-)	DEAD AND ALIVE (comp)	(Liberty)	1970

NB: (5) and (6) also released in England (Liberty 83122 and 83286 respectively).

45s:

1	Buy Me For The Rain/Candy Man	(Liberty 55948)	1967
2	Truly Right/The Teddy Bear's Picnic	(Liberty ?)	1967
3	These Days/Collegiana	(Liberty 56054)	1968

NB: There's also a French EP with picture sleeve: *Buy Me For The Rain/Euphoria/Melissa/Candy Man* (Liberty LEP 2279) 1968.

The Nitty Gritty Dirt Band deserve to be included here for their first few albums, when they were "a sort of jug band without jug", a throwback to the mad music of Spike Jones, of the English Skiffle bands: zany, homemade music with the sort of comedy that popped up occasionally in the New Vaudeville Band, the Jim Kweskin Jug Band, Dr. West Medicine Show or the British Bonzo Dog Doo Dah Band.

Originating from the Californian Long Beach coffee houses, the first version of the group was formed by Jeff Hanna and Bruce Kunkel with John McEuen, Jackson Browne and various other local musicians. They began playing in Orange County and later moved to Hollywood's Troubadour and The Ash Grove. William McEuen, John's brother, became their mentor and manager and managed to get a recording deal with Liberty Records.

The first album brought them thir first hit, *Buy Me For The Rain*, written by Steve Noonan and Greg Copeland. Produced by Dallas Smith, a pre Beatles school producer, the album offers a pleasant mix of good time music, bluesy tunes (Rev Gary Davis' *Candy Man*) and two Jackson Browne songs: *Melissa* and *Holding*. Bruce Kunkel was the only member to write a track *Song To Jutta*. *Ricochet* in 1967 offered the same kind of music.

For the next album *Rare Junk*, Bruce Kunkel had left and was replaced by the former Kaleidoscope member, Chris Darrow. Two members of Hourglass, Sandlin and Hornsby, plus Bernie Leadon (then with Heart and Flowers) and Rodney Dillard (of the Dillards) guested and the sound was fuller and more "modern" than on their first album. The material was once again a combination of old tunes, plus some excellent songs composed by young songwriters: Jackson Browne (These *Days*), Tim Hardin (*Reason To Believe*) and Steve Gillette (*A Number And A Name*).

In 1968 they had a starring role in 'Paint Your Wagon' and became the first pop group to get a major role in a high budget Hollywood musical. Shortly afterwards several members decided to go into a different sound and the group split up. The **Nitty Gritty Dirt Band** would reform in 1970 and became a respected country rock group, recording the million-selling version of Jerry Jeff Walker's *Mr. Bojangles*.

In the late '70s, after several personal changes, their changed their name to The Dirt Band. Various versions of this group still record and tour from time to time.

(Stephane Rebeschini)

Noah's Ark

TOP

Personnel:

RONNY ELLIOTT		A
BOBBY CALDWELL	drms	A
BUDDY RICHARDSON		A
MANN		A

45s:

1	Love In/I Get All The Luck	(Decca 32153)	1967
2	PaperMan/Please Don't Talk About Yesterday	(Decca 32217)	1967
3	Purple Heart/Stormy	(Liberty 56157)	1970

NB: (3) as **Noah's Ark featuring Rodney Justo**.

Well, someone just had to make a record called *Love-In*. You'll find this likeable psychedelic ditty on *30 Seconds Before The Calico Wall* and *Boulders, Vol. 11*. Strangely, *Paper Man* appears on *Rubble, Vol. 15* where it's somehow surmised that the band were from the U.K. despite the 45 getting no U.K. release (huh?!). Certainly they were from the Tampa, Florida area where Elliott and Richardson had previously been in various outfits including the Raveons, Outsiders and Soul Trippers. Perhaps Rubble was confused by the Liberty/Roulette 45s since the styles and credits bear no relation - the Liberty 45 is **Noah's Ark** attempt at commercialism, with the addition of Rodney Justo (ex-Candymen). Both sides were written and produced by the Buie/Cobb team (pre Atlanta Rhythm Section) and It's typical '69 soul 'n' brass bombast.

Bobby Caldwell had earlier drummed for The Go-Mads, prior to forming **Noah's Ark** with Buddy Richardson and Ronny Elliot. Caldwell then was recruited by Johhny Winter and, later the UK/US outfit Captain Beyond. Caldwell also drummed on the New Englander's tracks found on the Tener Bee-Jay sampler LPs. When Caldwell left The Go-Mads, the remaining members became, Plant Life with one 45 *Flower Girl* (Date) c1967. This garnered some local airplay and the band used to play regularly at Winter Park Youth Center in Orlando. Some members of **Noah's Ark** would go on to form Duckbutter.

Look out for Gear Fab's **Noah's Ark** CD retrospective, due sometime soon.

(Max Waller/Raymond Ehmen/Rick Tampa)

Noah's Ark

TOP

45:

1	I Think I Wanna Love You Baby/Hold Back The Sun	(Roulette 4703)	1966

Unconnected to the Tampa, Florida act, this 45 is OK harmony pop produced by one Bob Feldman. This band could possibly then originate from New York.

(Max Waller)

The Noblemen

TOP

45s:

1. Stop Your Running Around/Bend It (CJL 1001) 196?
2. My Flash On You/Here's Where You Belong (Kaleidoscope 001) 196?

Came out of Dallas in the mid-sixties, although they also spent time in Oklahoma City. *Stop Your Running Around* is a fast dance number delivered in a typical garage punk style, whilst for their 2nd 45 they opted for a reasonable cover of Love's *My Flash On You*.

You can also find *Stop Your Running Around* on *Flashback, Vol. 4* and *My Flash On You* on *Sixties Rebellion Vol. 8*.

The Noblemen

TOP

Personnel incl:

- JIM PEARIE gtr

45:

1. Short Time/? (Orlyn ?) 1967

A quartet of freshmen from The University of Chicago they had all previously played with high school bands, in Pearie's case back home in Pennsylvania with The Marauders. They played during 1967 and 1968 and their screeching version of *Short Time* is worth investigating on *Back From The Grave, Vol. 7.*

The Noblemen

45:

1. Things Aren't The Same/Night Rider (IGL 130) 1967

A garage outfit from Albert City, Iowa whose finest moment, *Things Aren't The Same*, a raucous if melancholic song, with a surf-styled guitar break, later resurfaced on *Monster Of The Midwest, Vol. 2*. Both sides also appear on *The Best Of IGL Garage Rock* and *The IGL Rock Story Part Two* respectively. (Max Waller)

The Noblemen

Personnel incl:

JOE CALDWELL	gtr	A
CHRIS CALVIN	bs	A
DAVE CULP	vcls	A
RANDY HUFF	drms	A
FRANK MARSHALL	ld gtr	A
JEFF WELLS	organ	A

From Grandview Heights, a village just Northwest of Columbus, Ohio, these **Noblemen** inspired by local heroes The Dantes, were active between 1966-68. Their main claim to fame was their inclusion on the rare *Hillside '66* compilation, with a cover of The Who's *Under My Thumb*. Chris Calvin recalls: "Hillside Records was run by a guy called Larry McKenzie, who we used to hire amplifiers from for our gigs. The track was recorded about a month after we formed in the fall of '66 and we were all fifteen at the time. Larry had a good two-track Ampex or Scully machine and the track was recorded in Larry's house, with band members spread through his front room, dining room and kitchen. The *Hillside '66* record itself came with phone numbers under each band's name and was meant to be a demo for each band... it ended up being a snapshot of his customer base for 1966!"

For more information on the band, check Chris Calvin's website: http://members.tripod.com/~Calvin8tor/index.html

The Noblemen

45:

1. Satisfied/She Thinks I Still Love Her (Prism 1930) 1965

Another **Noblemen**, this time recording on a Dayton, Ohio label. It is not confirmed but it's thought that this bunch almost certainly came from Indianapolis, Indiana.

(George Gell / Max Waller)

The Noblemen

45s:

1	Two Faced Woman / You Didn't Have To Be So Nice	(Paris Tower PT-110)	1967

An unknown and uncompiled band from Clearwater, Florida. (Max Waller)

The Noblemen

45s:

1	Thunder Wagon / Dragon Walk	(USA EM-1213)	1959
2	Dirty Robber / Forever Lonely	(USA 1222)	1960
3	Dirty Robber / Forever Lonely	(Profile 4012)	1960

NB: (1) also seen listed as on USA 1003.

Milwaukee rock'n'rollers whose debut was amodest hit - popular enough to merit a U.K. release in both 45 and 78 format (Top Rank JAR 155). They backed other artists too, e.g. on Little Sir Ryland's *My Worried Lover* (USA 1214) 1959. You can hear their *Dirty Robber* on *Highs In The Mid Sixties Vol. 10*.

The Noblemen

45s:

1	Tiddle Winks / Vibratin'	(Bee 1826)	1963

From Reading, Pa.

The Noblemen

45:

1	Little Girl You Look So Fine / Together	(Epic 9723)	1964

Any of the above? Heaven knows.

(Max Waller)

Noblemen 4

45s:

1	Get Out Of My Life Woman / What's Your Your Name	(Recap R.R. 291)	1967
2	I Can Hear Raindrops / Hang It In Your Ear	(Recap R.R. 292)	1967

3 Beach Umbrella World / Lady Flora (Mercury 72828) 1968

Mike Kuzmin's discography of Pennsylvania, 'Sounds From The Woods', reveals that this band hailed from Greensburg/Irwin. *I Can Hear Raindrops*, a superb garage ballad with great rainstorm effects and a salute to the Cascades, is to be found on the compilation of the same name. Confusingly it turns up again, with the last verse repeated, as *I Can Hear The Rain Drops* by The Aces on *Thee Unheard Of*, supposedly a collection of Michigan acetates on the Punch label (a Hideout subsidiary). However, it turns out that the reason they were "unheard of" is that many of these acetates were modern forgeries, manufactured by a fraudster who duped the compiler.

(Max Waller/Mike Markesich)

The Nobles

45:

1. Something Else/I Hope I Don't Get Hurt Again (Marquis 4991) 1966

This quartet was out of Wilmington in Delaware and earlier known as The Sting Rays and The Cobras, *Something Else* was a pretty frantic garage punker with vibrant guitar and lots of organ, which can be heard on *Back From The Grave, Vol. 5*, the *Psychedelic Unknowns (EP)* and *PsychedeIic Unknowns, Vol. 2*. The local radio station banned it because they thought the song was about sex and it sank without trace. The group soldiered on until 1968 when the draft and college led to their demise.

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Nobody's Children *to* The Notations

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Nobody's Children
- Nobody's Children
- Nobody's Children
- Nobody's Children
- Nobody's Children
- Nobody's Children
- The Nomadds
- The Nomads
- The Nomads
- The Nomads
- The Nomads
- The Nomads
- The Nomads
- The Nomads
- Nomadz
- No-Na-Mee's
- Steve Noonan
- Dave Nordin
- North Atlantic Invasion Force (N.A.I.F.)
- North Bridge Company
- The Northern Front
- Nosy Parker
- The Notations

Nobody's Children

45:

1. Good Times/Somebody To Help Me (GPC 1944) June 1968

The 'A' side of this Dallas outfit's 45 can be found on *Highs In The Mid-Sixties Vol. 11: Texas, Part 1, Flashback, Vol. 6*, and *Get Primitive (The Best Of Pebbles)*. With its monster guitar riff, psychedelic fuzz and rampaging punk vocals this cut is rather special). Both sides of the 45 later figured on the *Acid Trip From The Psychedelic Sixties* compilation.

Nobody's Children

45:

1	Girl I Need You/Girl I Need You (instr)	(Kiderian 45112)	Nov. 1967

A mid-sixties garage band from Chicago. *Girl I Need You* is an uptempo blast, with plenty of fine fuzz guitar and harmony vocals. You can also find it on *Pebbles, Vol. 6* (CD) and *Let's Dig 'Em Up*, whilst the instrumental 'b' side version appears on *Buzz Buzz Buzzzzzz Vol. 1* (CD).

(Max Waller)

Nobody's Children

45:

1. Baby - I Tried/St. James Infirmary (Delta 2207) 1966

St. James Infirmary, a blues-influenced song written by G. Primrose, can also be heard on *New Mexico Punk From The Sixties* and *Sixties Archive Vol. 4* (CD).

Nobody's Children

Personnel:

- DENNIS BOONE ld vcls, rhythm gtr A
- MARK MOUHTOURIS drms A
- LEE TRAVERS ld gtr, vcls A
- JAN ZUKOWSKI bs, vcls A

45s:

1. Junco Partner (Worthless Cajun)/Let Her Go (United Artists 50090) 1966
2. I Told Santa Claus I Want You/Stuck In The Chimney (Scepter 12180) 1966
3. I Can't Let Go/Don'tcha Feel Like Crying (Bullet 1000) 1967
4. I Can't Let Go/Don'tcha Feel Like Crying (Buddah 36) 1968

NB: (2) released under the monicker The Surf Boys.

Yet another outfit of this name, this time from Washington DC. The band were managed by Washington Radio station WPGC DJ Harv Moore, and the horns featured on *I Can't Let Go* were courtesy of another DC group called The Arabians. The flip, *Don'tcha Feel Like Crying* is perhaps more interesting, with some fuzz guitar.

Whilst under contract to United Artists they recorded a Christmas single under the monicker The Surf Boys. *Junco Partner (Worthless Cajun)* can be found on *Garage Punk Unknowns, Vol. 5*.

Jan Zukowski is currently playing with an outfit called The Nighthawks.

(Vernon Joynon / Stephane Rebeschini)

Nobody's Children

45:

1	Colours And Shapes / ?	(Deek 1021)	196?

Colours And Shapes is an awesome 'bad trip' punker with screeching fuzzed guitar and snarling vocalist, comparable to the brooding magnificence of The Unrelated Segments or The Chocolate Watchband. The lyrics come in clotted couplets of syllabic triplets, as if being extracted by forceps -

> "I see blue - you're all green.
> It's all lonely - nothin' seen.
> Outside world - too bad, square.
> It's too bad - you're still there.
> (chorus) I'm alive - I'm alive.
> You're so cold - growing old.
> There's no time - you're my mind"

Crank it up on *The Open Lid EP, Turds On A Bum Ride Vol.5* CD or *Mayhem And Psychosis Vol.1* CD. No idea yet whence they hailed - no one's lettin' on and the writer credits (Sterling, McKenzie, Spitale) is the only clue to hand.

(Max Waller)

Nobody's Children

Personnel:

JOHN HAAS	vcls	A
TOMMY McNABB	bs	A

Formed in 1967 in Bunkie, Louisiana by the above after the break-up of their previous group, The Barracudas. However, this was a short-lived outfit, who don't appear to have recorded. Instead John Haas was nabbed by Jimmy and The Offbeats and released a brace of 45s with them after a name change to John Eric and The Isosceles Popsicles.

(Andrew Brown-Brown Paper Sack, Max Waller)

The Nomadds



Personnel:

- TONY CANNOVA drms A
- LEE GARNER gtr A
- GREG JOHNSON vcls, gtr A
- DEAN KUEHL vcls, hrmnca A
- DENNY KUHL bs A

ALBUM:

1. (A) THE NOMADDS (Radex MLP 6521) 1965 R4

A rare pop/rock garage album from Freeport, Illinois. Rather inept like all records of the genre that are sought - after. (Clark Faville / Max Waller)

The Nomads

TOP

Personnel:

- HARRY LARSON drms A
- JOHNNY COLEMAN vcls A
- WESLEY HARRIS gtr, vcls A
- BILL HAM gtr A

45s:

1. I Saw You Go/I Really Do (Soft 958) 1965
2. Be Nice/Empty Heart (PS) (Spotlight 5019) 1966

This wild garage band was based in Fort Worth, Texas. After an initial ballad-punk 45, they issued the only garage 45 from Fort Worth to appear in a picture sleeve. *Be Nice* can be found on *Back From The Grave, Vol. 4*. Wesley Harris and Bill Ham left not long afterwards to form The Rocks and later Bill teamed up with Bob Barnes (from Those Guys) in The Yellow Payges.

The Nomads

TOP

Personnel incl:

- JOHNNY ORVIS vcls,gtr
- FRANK ZIGEL
- BILL KIRBY
- JAMES MANLOVE

45s:

1. I Walk Alone/I'll Be There (Damon 101) 1967

2. Three O'Clock Merrian Webster/Situations (Orbit 1121) 1968

A different Houston outfit who started out as a folk-rock band but progressed into a bizarre psychedelic outfit. Their development is well documented on the compilation *Three O'Clock Merrian Webster Time* which includes the above 45s, two 1967 outtakes:- *My Little Red Book, New Generation* and a cut from a 1968 45 on Orbit (1126) called *Mainstream* by which time they had changed their name to The Smoke. In 1969 they relocated to California and recorded an LP for UNI.

Situations, quite an interesting garage punk number, can also be heard on *Flashback. Vol. 6* and *My Little Red Book* was included on *The Cicadelic Sixties, Vol. 2*. The six tracks featured on *Three O'Clock Merrian Webster Time* have also been recompiled on Collectables' 3-CD set - *Acid Visions, The Complete Collection Vol.3*, and five are repeated again on *The History Of Texas Garage Bands In The '60s Vol.2: The Orbit Records Story*.

(Max Waller)

The Nomads

TOP

Personnel:

- LARRY DEATHERAGE vcls A
- BRUCE EVANS ld gtr, vcls A
- MIKE BADGETR drms A
- GARY BEESON gtr, keyb'ds A
- JERRY MARTIN bs, vcls A

ALBUM:

1. (A) THE NOMADS: FROM ZERO DOWN (Crypt 006) 1985

45s:

1. Not For Me/How Many Times (N/K) 1966
2. Thoughts Of A Madman/From Zero Down (Tornado 159) 1966/7

A five-star garage combo from Mount Airy, North Carolina. *Thoughts...* can be heard on *Chosen Few, Vol. 1* and *Vile Vinyl, Vol. 1*. Its flip, a typically primal, grungy fuzztone scream about partying, has resurfaced on *Pebbles, Vol. 12* and *Teeange Shutdown, Vol. 10*. The excellent and thoroughly worthwhile retrospective LP on Crypt is a must for garage-heads everywhere.

Some members went onto an outfit called Blu-Erebus who released one 45 in September 1968. *Plastic Year*, "a prime example of four-star late '60s psychedelia" (Erik Lindgren), can be heard on *An Overdose Of Heavy Psych*.

Also a mystery outfit, Willow Green, put out a 45 - *Fields Of Peppermint* (a Deatherage-Evans composition), backed by an instrumental version of the same, on Whiz #619 circa 1968. Another **Nomads** offshoot?

(Max Waller/Lloyd Peasley)

The Nomads

45s:

1. I Need Your Love/Willow Wind (Discotek 70646) June 1967

From Sylvania, Ohio. *I Need Your Love* can also be heard on *Everywhere Interferences*. (Max Waller / George Gell)

The Nomads

45:

1. Time Remains/? (J&S 1002) c1967

Yet another different combo whose raw folk-rock rendition of *Time Remains* can be heard on *Highs In The Mid-Sixties, Vol. 22:- The South, Part 2*. The band may be from Louisiana, although the label is thought to have been based in Metarie, La..

(Andrew Brown / Max Waller)

The Nomads

A Philadelphia band who recorded two songs as a demo at that city's Magna Sound studios. The songs - *Point Five* and *I Need Your Energy* - are both crudely recorded but have a certain charm about them, particularly their pounding style drumming and you'll find them both on the *Crude PA* compilation. A later version of *Energy* was released on Romain records under the name One Way Street Band. (Max Waller)

The Nomads

45:

1. I (Need Your Love)/Please Be True (Samter 216) 1965

George Gell informs us that this **Nomads** were a different act to The Nomads from Sylvania, who had a similarly named 45. Anyone out there know details of this bunch? (Max Waller)

Nomadz

Personnel:
JOHN MIKOVICH A

J. OBERMAN	A
P. RUCHTIE	A
D. TACSIK	A
PAUL TACSIK	A

45:

1	She Ain't Lovin' You No More / Wait Till The Midnight Hour	(WAM 5980)	Aug 1967

An Ohio garage band who left behind two competent covers of the Distant Cousins and the oft-covered soul-garage-fave *In The Midnight Hour*.

(Max Waller)

No-Na-Mee's

TOP

45:

1. Gotta Hold On/Just Wanna Be Myself (Era 3165) 1966

From the label that gave us The Lyrics' debut 45 came this terrific waxing from an unknown LA combo. The 'A' side can be found on *Highs In The Mid-Sixties, Vol. 2* and the flip on *Vol. 20* of the same series. They had quite a wide musical range taking in flowery pop, folk-rock and punk.

Steve Noonan

TOP

ALBUM:

1	STEVE NOONAN	(Elektra EKS-74017)	1968

A young Californian singer/songwriter who wrote *Buy Me For The Rain*, the first hit for Nitty Gritty Dirt Band. The material on his sole album was cowritten with Jackson Browne and Greg Copeland and was considered as "folk flavored art song" by Lillian Roxon in her 1969 Rock Encyclopedia.

The songs are generally good but **Noonan**'s voice has nothing to retain your attention.

(Stephane Rebeschini)

Dave Nordin

TOP

ALBUM:

1	IN MY MIND	(SPECifications Records)	1971

From California, an introspective folk singer/songwriter, whose only album was released in very small quantities on SPECifications Records, a label from Kentfield, California. Tracks like *Voyage*, *Maryjane* (with obvious lyrics),

Rosemary or *You Make Me Feel Like Someone* may interest some readers.

(Stephane Rebeschini)

North Atlantic Invasion Force (N.A.I.F.)

Personnel incl:

P. BIRCH	A
GEORGE MORGIO JR.	A

45s:

1. Sweet Bird Of Soul/Elephant In My Tambourine (Majestic 998) 1967
2. Blue And Green Gown/Fire, Wind And Rain (Congressional 999) 1967
3. Black On White/The Orange Patch (Mr.G. 808) 1968
4. Rainmaker/Elephant In My Tambourine (Mr. G. 819) 1968
5. Love's No Game/Elephant In My Tambourine (Staff 1006) 1969

An obscure Connecticut combo, more frequently known as **N.A.I.F.**. *Blue And Green Gown* can be heard on *New England Teen Scene, Vol. 2*. The intriguingly titled *Elephant In My Tambourine* is not unfortunately off-the-wall psych but a catchy cornball novelty complete with jew's harp - you've been warned!

Their four singles plus six unreleased tracks form half of Collectables' 2CD set *The History Of Connecticut Garage Bands In The '60s - Volume 1* , which they share with Yesterday's Children.

(Max Waller)

North Bridge Company

Personnel:

SCHULLER	A
DENNIS STEWART	A

45:

1	Strange Land Strange People/Crying All Alone	(Sand "G" 840G-3111)	1968

Uptempo psychy soft folksy rock with echoey vocals and evocative reedy keyboards - the flip is also uptempo despite the title and features some winsome guitar. From Peoria, Illinois.

Compilation appearances have included:- *Strange Land, Strange People* on *Psychedelic Crown Jewels Vol. 2* and *Every Groovy Day*; *Crying All Alone* on *Basementsville! U.S.A.*.

(Max Waller)

The Northern Front

ALBUM:

1 THE FURNITURE STORE (Kader K 4321) 1975

Recorded in Maywood, Illinois, this unknown group recorded a very eclectic mix of psych, garage, avant-garde, folk-rock, satire and poetry. Their album came with handwriten-style inserts.

(Stephane Rebeschini)

Nosy Parker

Personnel:

- TONY ABBATE bs, keyb'ds A
- JOSEPH CELANO vcls, gtr, clarinet A
- THOMAS VIOLA vcls, gtr A
- WILLIAM VIOLA drms, keyb'ds A

ALBUM:

1. (A) NOSY PARKER (No label) 1975 R3

A local New York electric folk album. It was issued with a lyric sheet. (Clark Faville)

The Notations

45:

1. Everything's All Right/Miserlou (Beverly 1555) 196?

Coming from Amarillo in Texas the 'A' side of this 45 sounds a crossover between rock'n'roll and mid-sixties garage punk. Check it out on *Flashback, Vol. 4*. The flip was an instrumental.

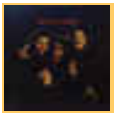
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Notes From The Underground *to* Nu-Dimensions

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Notes From The Underground
- The Notorious Noblemen
- Nova Local
- Novac
- The Novas
- The Nova's
- The Novells
- Len Novy
- Now
- Now Generation
- The Nuchez's
- Nucleus
- Nu-Dimension

Notes From The Underground



TOP

Personnel:

- FRED SOKOLOW gtr, banjo, mandn, tamb, vcls A B C D
- MARK MANDELL acoustic gtr, gtr, vcls A B C D
- JOHN MILLER keyb'ds A B D
- SKIP ROSE piano, barp, elec. piano, organ C
- JOE LUKE drms A
- PETER OSWALD drms B C
- MIKE O'CONNOR bs, vcls A B C
- BING NATHAN bs D
- FURRY GRASSO drms D

ALBUM:

1. (C) NOTES FROM.... (Vanguard VSD 6502) 1968

EP:

1. (B) NOTES FROM THE UNDERGROUND (Changes 601) 1966

NB: (1) is a four track EP which can now be heard on CD, along with three bluesier out-takes, on *The Berkeley*

EPs (Big Beat CDWIKD 153) 1995, which also features the EPs by Frumious Bandersnatch, Mad River and the June 1966 effort from Country Joe and The Fish.

45:

1. Down In The Basement/I Wish I Was A Punk (Vanguard 35073) 1968

This Berkeley-based band were one of the first wave of Bay Area rock bands. Sokolow came from a very musical family and owned a five string banjo by the time he'd reached High School. Mandell was an old High School friend of his, who earlier played with a band called The Dune Patrol in Santa Barbara. Joe Luke was the drummer in the original line-up, which played at the first Family Dog Longshoreman's Hall concert. With folk musician, O'Connor, on bass they started gigging at the Jabberwock where Berkeley's only other rock band at the time, Country Joe and the Fish, were the houseband. Through The Fish they met Chris Strachwitz who had earlier recorded their *Rag Baby EP* and he recorded them on a four track EP in 1966. This is now rare. The tracks were *Where Does Love Go, Down In The Basement* (which was later re-recorded for the album), *What Am I Doing Here?* (also on the album), and *I Got To Get Out Of This Dream*. By this time Oswald, who'd played with various blues and jazz outfits, had replaced Luke on drums.

The Notes later became the houseband at The New Orleans House (Berkeley), and built up a strong local following playing lots of benefits around The Bay Area. They got a manager, Dan Carey in 1967 (he'd earlier been a road manager for Junior Wells in Chicago), and then a contract with Vanguard for the above album. Ex-jazzman, Skip Rose came in to replace the original keyboard player, John Miller, who fell ill just before it was recorded. The album, which was cut in New York, reflects the diverse musical backgrounds of the band's members. Its most psychedelic cut was *Why Did You Put Me On?* which had a fine fuzztone solo and swirling organ. Their lightheartedness is best represented by *Follow Me Down (To The Und6rground), I Wlsh I Was A Punk* and *Mainliner*. Other notable tracks were *Where I'm At, Cantaloupe Island* and *What Am I Doing Here?*

Sadly, after O'Connor and Oswald left the band, Vanguard, fearing they would disintegrate, became unwilling to provide them with the necessary financial backing and eventually dropped them, Further personnel changes ensued before they left Berkeley for Taos in New Mexico and finally disintegrated. Fred Sokolow and Mark Mandell later formed Prince Bakaradi in Berkeley in 1970. In the late seventies, when Sokolow and Mandell were co-operating on a book about their sixties music experiences, they re-assembled the band with a new line-up recording one album, *Prince Bakaradi* (Apaloosa AP 006) 1980, using mostly material recorded back in 1970 and 1972. Prince Bakaradi was the villain of a fifties Sci-Fi series.

Sokolow also recorded a bluegrass album, *Bluegrass Banjo Inventions* (Kicking Mule) 1977. Skip Rose went on to play on a number of Charlie Musselwhite albums. Mandell now writes fiction and non-fiction full-time. Sokolow still plays music and writes guitar instruction books for many publishers.

The Notorious Noblemen

TOP

Personnel:

- J.B. ANDERSON gtr A
- MIKE BUCHHOLZ bs A B C
- JONNIE JOHNSTON gtr A
- MIKE McCORMICK keyb'ds A B C D
- DOUG SMITH drms, vcls A B C D

- STEVE SMITH sax A
- JOE SCHMITT gtr B C
- KEITH BROWN gtr D
- DENNIS CARLBERG drms D
- LARRY LIND bs D
- SUE HENRY vcls D
- JOE KAISER bs D

45:

1. (C) Yellow Canary/If I Needed Someone (Bedell 80405) 1967

While based in Iowa (members hailed from Storm Lake, Albert City, and Fort Dodge), **The Norious Noblemen**'s only 45 *Yellow Canary* (an original written by the entire band) b/w a cover of the Beatle's *If I Needed Someone* was recorded at the Lynn Recording Studio in Rochester, Minnesota in 1967. Only 500 copies were pressed and because a guy called Tom Bedell helped fund the 45 his name was put on as the record label name.

The band's live set list consisted of many of the "Top 40" songs of the era, ranging from the Rolling Stone's *Get Off Of My Cloud*, Sam The Sham and The Pharaohs' *Wooly Bully*, and the Beatle's *Ticket To Ride*, to more latter day fare such as covers of songs by Crow, Blood Sweat and Tears and Jimi Hendrix. Keyboardist Mike McCormick has stated that the band's "legacy was doing tunes that were either too hard or too weird for other bands of (the) time to do. Yet we had to remain popular and danceable... earlier we were more mainstream, but later we evolved into a more electic band". The band was locally reknown for playing everthing from *Harlem Shuffle* to the *Rocky And Bullwinkle* theme!

It should be noted that this is an entirely different to Iowa's other Noblemen.

For a more complete history of **The Norious Noblemen**, or to view picture's of the band's various incarnations, visit the band's official website, maintained by original keyboardist Mike McCormick: http://www.visi.com/~macm/noblemen

(Mike Dugo)

Nova Local

TOP

Personnel:

- PHIL LAMBETH gtr A
- JOE MENDYK ld gtr A
- CAM SCHINHAN organ A
- BILL LEVASSEUR drms A
- JIM OPTON bs A
- RANDY WINBURN gtr A

ALBUM:

1. (A) NOVA I (Decca DL 74977) 1967

NB: (1) issued on MCA (MUPS 377) 1969 in the UK.

45s:

1. Games/It You Only Had Time (Decca 32138) 1967
2. OtherGirls/John Knight's Body (I Wanna Get Out) (Decca 32194) 1967

This band were students at University of North Carolina in Chapel Hill. Their album, which was recorded in New York in December 1966, is definitely worth investigating and is a minor collectable. Its very Anglophile sound garnered it a U.K. release, although the band had split by April 1967.

Bassist Jim Opton told U-Spaces:- "We were a band that was making a pretty good living playing fraternity parties around the campus, and a few cellar clubs in Chapel Hill. My fraternity, Phi Mu Alpha, was sponsoring a charity concert for our scholarship fund, and we decided to go for broke that year and book a big name. We contacted William Morris Agency in New York, and booked Chad and Jeremy. We needed an opening act, so I booked my own band... got us real cheap. The deal was that Rob Heller, who was with the Morris Agency would come and hear us play. He signed us immedately after the concert. A week later he hooked us up with Elliot Mazur, who became our producer. Elliott also worked as a song peddler for E.B. Marks Music, who published the music. We got a recording contract with Decca, I don't know how, but Rob put that deal together with Elliott, and the next thing I know, we are in the studio with all kinds of famous people that had us in awe for the first 35 seconds or so. I do know that somebody thought we were kind of special, because the studio was absolutely closed to visitors while we were there, and we were not allowed to take home raw tape to play for anyone. We did a lot of things that were pretty advanced for our time. Listen carefully to *Morning Dew* for example. The strange vocal effects were done by feeding the vocals through a Leslie Tone Cabinet from a Hammond B3. Also, the bass lead is the first bass feedback lead I think I can remember in a rock song. I blew up the amp doing it!! Cost me $750 (a LOT of money I didn't have in 1966)!! But, it was a hell of a lick. The album was essentially recorded by five of us: Randy, Bill, Joe, Cam and me. Phil had departed for law school. I believe he is alive and well, and practicing law in Charlotte, N.C."

"Actually, there is one little piece or two of rock and roll history that goes with that album. It was the first ever recorded using the very new, and relatively unknown, Dolby NR System. It took up a good size room at the time. The engineer for the album, Fred Cretera, was also the engineer for Simon and Garfunkel."

Joe Mendyk had earlier played in Tri-Power, The Better Days and The Warlocks (with an excellent 45 on Decca). The 'A' side of their first 45, excellent harmony pop-punk, can be heard on *Echoes In Time. Vol. 2*, the flip is on the album. *Forgotten Man*, also from the album, has resurfaced on *Baubles, Vol. 1*.

(Vernon Joynson / Max Waller)

Novac

TOP

Personnel:

JOHN DZUBAK	drms	A
BUZZY FEITEN	gtr	A
ERIC GALE	gtr	A
JERRY LEE NOVAC	vcls, keyb'ds	A

ALBUM:

1(A)	THE FIFTH WORD	(Embryo SD 527)	1970

Recorded in New York, *The Fifth Word* is a mix of jazz and psych, with good keyboards and guitars and titles like *I Am/Classified Speed Freak/I Am/Saturday Night Approval*. Embryo was a subsidiary label of Cotillion/Atlantic and mostly specialized in fusions of rock and jazz (Jim Pepper, Herbie Mann, Floating Opera etc.).

(Stephane Rebeschini)

The Novas

Personnel:

- JOHN SALIH ld gtr, keyb'ds, vcls A
- DAVID DENNARD bs A
- DAVID BROWNE vcls, gtr A
- GARY MADRIGAL drms, vcls A

ALBUM:

1. () WILLIAM JUNIOR: THE SUMPIN' ELSE TAPES (Distortions DR 1026) 1996

NB: There's also a CD on Collectables titled *Sump 'n' Else Tapes* which presumably covers the same material.

45s:

1. William Junior/And It's Time (S.T.A.R. 001) 1966
2. Coronado's Puzzle/Lakeside Lot (GPC 1946) 1967

From Dallas in Texas they started out in 1964 covering Astronauts' songs but developed into a tightly knit pop band issuing a folk rock 45 on Star which can be heard on *Texas Punk: Vol. 6*. Dennard later headed for LA joining The Ravers. Then, after a spell in The Low Numbers, he ended up in fellow Texan Gary Myrick's band.

The Distortions album is a compilation of the recorded output by this mid-to-late sixties Dallas band. The title track falls into the folk-rock vein which is also where some of their other material lands. It also contains some really cool tracks which were recorded specially for lip-syncing to on the fame 'Sumpin' Else' TV show. These include a fuzz-frat version of *Shake*, the Mersey sounding *Help*, a cool version of *Bus Stop* which quite possibly outdoes the original as well as the obligatory Byrds cover *Feel A Whole Lot Better*. There are a few other tracks from an unreleased 45 and some demos. But while they did some stellar versions of other band's songs, in the end, it's their originals from their 45, *William Junior/And It's Time* that really shine.

The Nova's

EP:

1	THE CRUSHER (PS)	(Norton 075)	1999

45s:

1	The Crusher/Take 7	(Parrot 45005)	Jan. 1965

2 Nova's Coaster/On The Road Again (Twin Town 713) 1965

A punk band from Edina, Minnesota, who are worth investigating. They were a high school four piece. Their Trashmen-inspired novelty song *The Crusher* can also be found on *Back From The Grave Vol. 2, We Have Come For Your Children, Born Bad (The Songs The Cramps Taught Us)* and *Pebbles, Vol. 17. Take 7*, a primitive but worthwhile surf instrumental, has resurfaced on *Strummin Mental Vol. 2*. Their second 45 included their grungy-style interpretation of Bob Dylan's *On The Road Again*. This was featured on the Bud-Jet mid-60s Minneapolis comp *Top Teen Bands, Vol. 2*, whilst *Nova's Coaster* appeared on *Vol. 3* of the same series.

Billy Miller's welcome Norton reissue EP features the Parrot 45 plus 1965 Dove demos of Dylan's *On The Road Again* and a cover of the Astronauts' *My Sin Is My Pride*.

(Max Waller)

The Novells

Personnel:

- BOB ARCHER ld gtr A
- ED BENSON bs A
- CHIP MOORE drms A
- TERRY TIBBETS keyb'ds A

ALBUM:

1. (A) THAT DID IT (Mothers Records MRS-73) 1968/9

NB: (1) also known as *A Happening With The Novells*.

45:

1. Almost There/Sunshine Of Your Love (Mothers 1312) 1968/9

A LA-based outfit whose album is at present only a very minor collectable. Seriously arty pop it mixes soft melodies with searing acidic guitar - tracks like *Love* (a Lee Michaels cover) owe a heavy debt to the Vanilla Fudge school. With covers of *Sitting On The Dock Of The Bay* and Cream's *Sunshine Of Your Love* amongst freshly-scrubbed harmony pop, this group seemed to be in a quandry - "are we just another pop group or a serious rock band?" The resulting dichotomy won't convince fans of either genre, so the LP is disappointing and best described as patchy.

Love has also resurfaced on *Turds On A Bum Ride Vol's 1 & 2* (CD).

(Vernon Joynson / Max Waller / Stephane Rebeschini)

Len Novy

Personnel:

SAM BROWN	gtr	A

RALPH CASALE	gtr	A
PAUL HARRIS	keyb'ds, arrangements	A
HERB LOVELLE	drms	A
LEN NOVY	vcls, gtr	A
CHUCK RAINEY	bs	A
BYARD RAY	fiddle	A

ALBUM:

1(A)	NO EXPLANATIONS	(Atco SD 33-274)	1969

Produced by Arthur Gorson (Phil Ochs, David Blue) and Jerry Schoenbaum (Blues Project), *No Explanations* is the sole album by **Len Novy**. Recorded in New York with some renowned session men, the material comprises covers of Ars Nova's *Round Once Again*, Eric Andersen's *Think About It*, Stevie Wonder's *You're The One For Me* and several originals penned by **Novy** often helped by Bonnie McCullough or Michael Thomas. Although the album suffers from often insipid arrangements by Paul Harris, it does contains three good tracks: *Tucson* (with some tasteful guitar parts), *Shy Ann* and *Rain And Snow* (both with Byard Ray's fiddle). The music is a mix of electrified folk and rock, graced by **Novy**' distinctive voice.

(Stephane Rebeschini)

N o w

Personnel:

RANDY GUZMAN (aka RANDY GORDON)		A
OLIVER McKINNEY		A
FRANK STRAIGHT	ld gtr	A
DAVID ZANDANOTTI	bs, vcls	A

45:

1	I Want/Like A Flying Bird	(Embassy 1968)	1967

Previously known as The Ban, from Lompoc, Califorina, they changed names when their lead guitarist Tony McGuire was drafted and David Zandanotti came aboard to play bass/vocals. Subsequently the group moved to Los Angeles, signed with Embassy (owned by comic Melton Burral) and changed their name to **The Now**.

Their 45 contains straight pop-rock on *I Want* backed by a pleasant harmony pop number in a baroque vein that may appeal to fans of The Left Banke.

Managed by Randy Guzman's parents, (hence his stage name Gordon), the band were shopped around to all of the L.A. labels and promotors. They'd played great gigs at the Sea Witch and Pandora's Box on the Sunset Strip, building up a stong following and generally playing the same circuit as the Seeds, Strawberry Alarm Clock, Yellow Pages etc... They also moved to San Bernardino east of L.A..

Finally they caught the attention of Matthew Katz in San Francisco. Katz' had just lost contractual control of

Jefferson Airplane and was looking for new groups to bolster his roster. **The Now** moved to San Francisco and were 'given' the name Tripsichord Music Box.

Another unconnected group called **Now** put out one 45 - *Deja Vu/Having A Hard Time* (Cotillion 44005). Origins unknown.

(Max Waller w/thanks to Gregg McKinney)

Now Generation

ALBUM:

1 HITS ARE OUR BUSINESS (Spar) 1969

Another exploito album, supposedly quite decent.

(Stephane Rebeschini)

The Nuchez's

Personnel incl:

- RICKY ERICKSON ld gtr

45:

1. Open Up Your Mind/B.G.'s One Eye (Rembrandt 818R-5001) 1966

A psychedelic masterpiece from a Chicago-based band with a strong Anglophile influence which probably explains why both sides of the 45 were erroneously included on the U.K. compilation, *Chocolate Soup For Diabetics*. The'A' side has some fine organ and frantic guitar-work, the flip is an instrumental. The *Chicago Garage Band Greats* compilation also features an unreleased recording of *Open Up Your Mind* and alternate takes of both 45 sides can be heard on *The Cicadelic '60s Vol.5* CD.

Ricky Erickson later joined The Lemon Drops who also recorded for Rembrandt Records.

(Max Waller)

Nucleus

Personnel:

- GREGORY FITZPATRICK bs, keyb'ds, vcls A
- BOB HORNE keyb'ds A
- HUGHIE LEGGAT bs, vcls A

- JOHN RICHARDSON gtr A
- DANNY TAYLOR drms A

ALBUM:

1. (A) NUCLEUS (Mainstream S/6120) 1969

From Canada and one of those typically obscure Mainstream acts of whom little is known. They don't appear to have recorded any 45s for the label. The album, which has been described as psychedelic, is a very minor collectable. Horne, Leggatt and Taylor were all later in the Canadian seventies band *A Foot In Cold Water*.

Nu-Dimension

TOP

45:

1. Another Side/Look Thru Any Window (Burdette 1) 1967

Often described as 'psych', the 'A' side is actually decent pop with some good keyboard moves, the odd baroque touch and weird effects - all said, an interesting effort by this Pacific Northwest outfit. It's backed by a slightly slowed down version of The Hollies' hit with lotsa echo. (Max Waller).



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Oasis *to* Ognir and The Night People

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Oasis
- Phil Ochs
- October Country
- Octopus
- Oda
- The Odds and Ends
- Kevin Odegard
- Odyssey
- Odyssey
- Odyssey
- Oedipus and The Mothers
- Off Beats
- Off-Set
- The Offbeats
- The Offbeets
- Ofoendian Den
- Carl Oglesby
- Ognir and The Night People

Oasis



TOP

Personnel:

STEPHEN BARNCARD	bs, producer	A
KELLY BRYAN	bs	A
SHERRY FOX	vcls	A
JOEL SIEGEL	vcls, gtr	A
CARL TASSI	drms	A
TED TEIPEL	keyb'ds, flute	A
JOHN YAGER	vcls, gtr	A

ALBUM:

1(A)	OASIS	(Canada/Cranbus No number)	1973 R3

Although this album was pressed in Canada and lists no home base for the group on the cover, it is known that they were based in Marin County. The album, which is pop rock with male and female vocals, sounds like a cross between Pablo Cruise and later-day It's A Beautiful Day - which is defined as "psychedelic" by some record dealers in Europe. The group was previously known as RJ Fox, who saw a double CD issue of their early seventies material issued in Summer 1994: *RJ Fox: Retrospective Dreams* (Black Bamboo).

Shelly Fox was previously in Cookin Mama and Stephen Barncard also worked with Chet Nichols and David Crosby. Kelly Bryan had earlier been in the short-lived Grootna, and later played on a couple of albums by Jesse Colin Young.

(Clark Faville/Stephane Rebeschini)

Phil Ochs

TOP

ALBUM:

1	ALL THE NEWS THAT FIT TO SING	(Elektra EKS-7269)	1964
2	I AIN'T MARCHIN' ANYMORE	(Elektra EKS-7287)	1965
3	IN CONCERT	(Elektra EKS-7310)	1966
4	PLEASURES OF THE HARBOR	(A&M 133)	1967
5	TAPE FROM CALIFORNIA	(A&M SP4148)	1968
6	REHEARSALS FOR RETIREMENT	(A&M)	1969
7	GREATEST HITS	(A&M SP4253)	1970
8	GUNFIGHT AT CARNEGIE HALL	(A&M SP 9010)	1971
9	CHORDS OF FAME	(A&M SP 5611)	1976
10	A TOAST TO THOSE WHO ARE GONE	(Rhino ?)	1986

NB: (6) also released in the U.K. (AMLS 934). (8) only released in Canada and Japan. (9) is a compilation with rare tracks. (10) are early demos, also released in the U.K. (Edsel ED242) 1988

Born in Texas in 1940 **Ochs** was a journalist student in Ohio before he started singing in the early '60s. He arrived in Greenwich Village in 1962, began writing political folk songs and soon got a contract with Elektra. His first album established him as the first of the singing journalists, with songs about the Bay Of Pigs, the escalation in Vietnam, and also an inspired adaptation of Edgar Allan Poe's *The Bells*. Danny Kalb (pre Blues Project) played guitar and Bob Gibson helped to write some tunes.

The second album, *I Ain't Marchin Anymore*, was even more political, with *That Was The President* being about Kennedy Assassination and there are also two antiwar songs (the title track and *Draft Dodger Rag*). Both albums were produced by Paul Rothschild, the future Doors/Love producer. After a good live album, with *There But For Fortune* (a later hit for Joan Baez), **Ochs** moved to California and signed with A&M, Larry Marks producing his three next albums.

Pleasures Of The Harbor was his more ambitious project to date and marked an attempt to become a major songwriter/poet a la Dylan. Two tracks are oustanding: the long *The Crucifixion* about Kennedy's Death, with an electronic score arranged by Joseph Byrd (two years before his United States Of America project) and *Outside Of A Small Circle Of Friends* which could have been a hit if it wasn't for the censorship which chopped up the single.

Ochs then teamed up with Van Dyke Parks for *Tape From California*. His most successful album notale for the title track and the 13 minute *When In Rome*, a rewritten history of the USA. Ramblin Jack Elliott and Lincoln Mayorga backed him on some tracks.

Ochs then went to Chicago for the Democratic Convention in August 1968. He was involved in the violent riots, even spending a night in jail. He never recovered from this trauma and his next album *Rehearsals For Retirement* showed a gravestone with the inscription: "Phil Ochs (American). Born El Paso, Texas, 1940. Died Chicago, Illinois, 1968". Musically it was very sad and depressing, with songs like *The World Began In Eden But Ended In Los Angeles* and *I Kill Therefore I Am*. Bob Rafkin and Mayorga helped him on this project.

For his next album, **Ochs** bought a gold lam suit, posed a la Elvis Presley and titled the project *Greatest Hits*, with a subtitle: "50 Phil Ochs Fans Can't Be Wrong". Produced by Van Dyke Parks it featured a prestigious back-up group: two Byrds (Clarence White and Gene Parsons), Ry Cooder, James Burton, Tom Scott and Dick Rosmini. Unfortunately, the album is also one of his weakest, with the heavy arrangements being unsuitable.

The next album *Gunfight At Carnegie Hall* was released only in Canada and Japan and contains two rock medleys of Elvis Presley and Buddy Holly songs. **Phil Ochs** then began traveling to Chile, Australia (where he recorded a single) and Africa, notably Tanzania, Nigeria, South Africa and Kenya where he recorded a single in Swahili.

Back in the U.S.A. and after a period of depresion, he released a final single *Here's To The State Of Richard Nixon/Power And The Glory*. A tormented character, **Phil Ochs** killed himself in 1976.

Two albums with previously unreleased tracks subsequently been released: the essential double album *Chords Of Fame* with an extensive biography by Ed Sanders (of The Fugs), and a collection of early demos, *A Toast To Those Wwho Are Gone*, in 1986.

His brother, Michael Ochs, has founded the 'Michael Ochs Archives', one of the biggest collections of music related items: records, sleeeves, posters etc.

(Stephane Rebeschini)

October Country

TOP

Personnel:

- CARYLE DEFRANCA vcls A
- JOE DE FRANCA vcls A
- MARTY EARLE gtr A
- BRUCE WAYNE gtr A
- BOB WIAN keyb'ds A
- EDDIE BERAM drms A

ALBUM:

1. (A) OCTOBER COUNTRY (Epic BN 26381) 1968

NB. Later reissued by Quadrant.

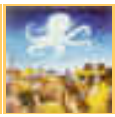
45s:

1. October Country/Baby What I Mean (Epic 10252) 1968
2. Just Don't Know/My Girlfriend Is A Witch (Epic 10320) 1968
3. Cowboys and Indians/I Wish I Was A Fire (Epic 10373) 1968

A Los Angeles-based six piece harmony pop group. *October Country* is a quite delightful piece of orchestrated harmony pop and showcased Michael Lloyd's talents as a producer and composer. Check it out on *Nuggets, Vol. 3*.

He also worked with the West Coast Pop Art Experimental Band, Smoke, and as an arranger or producer (or both often with Kim Fowley) with Fire Escape, St. John Green, American Revolution, A.B. Skhy and Grains Of Sand. He was also a member of Laughing Wind, a band who recorded for Tower and masterminded an album called *Cream Songbook* (GTR 10000) 1969, which was credited to The Rubber Band, as well as Cotton, Lloyd and Christian, before becoming an even more successful producer and songwriter.

Octopus



TOP

Personnel:

- LANNY BROOKS bs, vcls A
- DION GRODY keyb'ds, gtr, vcls A
- CRAIG JUSTIN drms A
- (TREVOR KOEHLER sax A)
- TOM MILLER sax, vcls A

ALBUM:

1. (A) OCTOPUS (ESP 2000) 1969

NB: (1) has been reissued on CD by ESP.

The New York bands album has blues and jazz leanings. The second side is the strongest containing two long tracks: the unbluesy *U.S. Blues*, an anti-war song with wild vocals and free-jazz sax and the jazzy psych *Fruk Juice*.

Trevor Koehler was a member of Insect Trust and was just an assisting musician with this band playing on two of the album tracks.

Oda

TOP

Personnel:

- RANDY ODA ld gtr, organ A
- KEVIN ODA drms A
- ART PANTOJA ld vcls, gtr, congas A
- KYLE SCHNEIDER bs A

ALBUM:

1. (A) ODA (Loud LD 80011) 1973

NB: (1) had a limited repress in 199?.

This hard rock album is now of minor interest to collectors. Randy Oda was later in a late seventies band, Ruby, with Tom Fogerty. This album probably won't be of any interest to fans of garage, psych or 'hippie rock' but is a very competent hard rock album with some incisive lead guitar work from Randy Oda.

The Odds and Ends

TOP

45s:

1	Be Happy Baby/Cauz, You Don't Love Me	(SouthBay 102)	1966
2	Before You Go (Hey Little Girl) / Never Learn	(Red Bird 10-083)	1967

This, outfit started out as a Bay area folk rock band. *Cauz, You Don't Love Me* later resurfaced on *Boulders, Vol. 2*. The track was also recorded by The Tormentors on their *Hanging 'Round* album, although it's not known who wrote the song. Both cuts from the South Bay 45 are featured on *Garage Punk Unknowns, Vol's 3* and *4* respectively. *Be Happy Baby* is a very Stones-influenced effort. *Cauz You Don't Love Me* is a more upbeat folk-punk effort.

(Max Waller)

Kevin Odegard

TOP

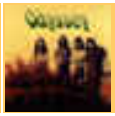
ALBUM:

1	WOOF	(Private Pressing)	1974

A folk rock singer from Minneapolis. Nothing really intresting.

(Stephane Rebeschini)

Odyssey



TOP

Personnel:

FRED CALLAN	gtr	A
VINCENT E. KUSY	keyb'ds	A
JAY SHARKEY	drms	A
LOUIS YOVINO	ld vcls	A

ALBUM:

1(A)	...SETTING FORTH..... IMPROVISING AGAINST THE FUTURE!	(Organic)	1971 R5

NB: (1) repressed in 1990 on (Trip T 1000) and on CD by Timothy's Brain (TB 103) 1995.

This is a very rare psychedelic/progressive collectors' item, from a Brentwood, Long Island, New York group and certainly the recent repressing/CD issue is well worth seeking out. The album is of a pretty consistently high standard. There's lots of heavy psychedelic guitar, upfront keyboards and very expressive vocals. The stand-out

tracks include *Society's Child*, *Church Yard* and *Angel Dust* (although this last one is partly marred by a rather boring drum solo).

Michael Tschudin's composition *You're Not There*, was a reworked version of a track that appears on Listening's album. Original copies were issued in a plain white cover some of which were emblazoned with a title sticker reflecting the album title above. Most were in plain covers and this title does not appear on the record label.

Compilation coverage has been limited to: *Churchyard* on *Psychedelic Crown Jewels Vol. 1* (CD).

For more information on the band check their website: http://www.odysseygroup.cjb.net

(Vernon Joynson / Clark Faville / Max Waller)

Odyssey

Personnel incl:

JERRY BERKE?	A
SYDNEY QUEEQUE?	A

45:

1	Little Girl, Little Boy/Little Orphan Annie	(White Whale WW-263)	Jan. 1968

This 45 was reported as The Turtles using a pseudonym, however *Fuzz, Flaykes And Shakes Vol. 1* reveals that the group was not The Turtles but comprised of ex-members of L.A. oufits Just Too Much and the Looking Glasses. The credits - a Media production and *Visions* composer J./Jerry Berke appear to bear this out. Well spotted, but deduct two brownie points for billing it as *Little Boy, Little Girl*..

As to the 45, *Little Girl*... is one great pop-punk belter. A driving punchy beat, some great girl put-down lyrics and delivered with a slight snarl and oozing testosterone. The flip is cute and uninspiring by comparison.

(Max Waller)

Odyssey

Personnel:

C. MALCOLM	A

45:

1	California / ? (promo only)	(ESP-ODY-1)	1968

Another **Odyssey** - this time a three piece, rumoured to be from California, with a promo-only release on the New York label, so no wonder they get confused with either of the previous oufits. *California* can also be found on *High All The Time Vol. 2*.

(Max Waller)

Oedipus and The Mothers

Personnel incl:

- J. BLINDERMAN

45:

1. (I Remember) How It Used To Be/Lonesome (Beacon 1001) 1967

Came out of Austin, Texas with this highly thought of 45. You'll find the 'A' side on *Texas Punk From The Sixties, 2*. An interesting psychedelic effort with some good guitar it does come across as a little disjointed.

Off-Beats

Personnel incl:

- RICKY SIMON vcls
- BILL HOPKINS

45:

1. Tired Of Crying/Tell Me Baby (Rhythm 100) Jan 1967

Probably unrelated to The Off-Beats on Guyden and Tower, this West Monroe, Louisiana release boasts a moody punker modelled loosely on *Harlem Shuffle*, backed by a bluesy garage ballad. *Tired Of Crying* has subsequently resurfaced on *Psychedelic Crown Jewels Vol. 2*. (Max Waller)

Off-Set

Personnel:

KENNY BENNETT	drms	A
DREW GEORGOPOLOUS	gtr, vcls	A
ELLIOT INGBER	ld vcls	A
ART STEINMAN	ld gtr, vcls	A
HARLEY WISHNER	bs	A

45:

1	A Change Is Gonna Come/Xanthia (Lisa)	(Jubilee 5542)	1966
2	Reflections/Lies I Spoke	(acetate only)	1966
3	Stop Feeling Sorry For Yourself/Look in Her Eyes	(acetate only)	196?

This is Brooklyn's Jagged Edge who were forced to change their name for this, their second 45. A double-sided

gem, *A Change Is Gonna Come* is a chiming folk-rocker with subtle fuzz in the background and momentarily brings to mind The Dovers. *Xanthia*, meanwhile, is a glorious Eastern raga-type concoction with mewling guitars, 'sitars' and suitably cool vocals - one for the connoisseur.

Art Steinman recalls - "We were all set to go into the studio with our version of *It Ain't Me Babe* by Dylan, when The Turtles released their version. Ours was quite similar to theirs so we scuttled the plans when they beat us to the punch. *A Change Is Gonna Come* was recorded as a substitute. It was a big hit for and written by Sam Cook, the famous R&B singer, who did such great singles as *Chain Gang*, *Another Saturday Night*, *Cupid* and many others. That's me playing surfer twelve string on the tune and singing harmony. The fuzz is Harley on bass through my Maestro fuzz box, one of the first ever made, I think".

"Drew Georgopolous, second guitar in Jagged Edge to my lead guitar, wrote *Xanthia*. I'm playing the psychedelic slide guitar on my Gretsch Tennesean with a Zippo lighter."

Xanthia can also be enjoyed on the *Brainshadows* (CD).

(Max Waller, with thanks to Art Steinman)

The Offbeats

45s:

1. I Feel Fine/Crying (Fairday 1001) c1966
2. I Feel Fine/Love... (Crown Ltd. 106) 196?

Some good ole boys from Birmingham, Alabama, run through one of the best swingin' versions of this Beatles song from the era - really classy, especially the nifty lead. Their cover of *The Big O* is less successful but not bad. (Max Waller)

The Offbeets

Personnel:

- DAVID DUFF gtr A B
- JIM ROBINSON bs A B
- DENNIS MESSIMER gtr A
- TOM WYNN drms A B
- TOMMY TALTON gtr B

45:

1. (A) Double Trouble / I Wanna Do It () April 1964
2. (A) Double Trouble / She Lied (Tropical 109) 1964

NB: (1) acetate only, as **The Nonchalants**.

From the Orlando / Winter Park area of Florida, **The Offbeets** manager, Ron Dillman managed to score them their

recording sessions, as well as getting them into a 'B' movie - "Daytona Beach Weekend". Their main claim to fame, however, is that they they would later evolve into the seminal We The People.

The acetate version of *Double Trouble* and *I Wanna Do It* have subsequently resurfaced on the great Sundazed We The People retrospective, *Mirror Of Our Minds*, together with a previously unreleased track, *Drivin' Me Out Of My Mind*.

Like many bands of the era, their destiny was shaped by the U.S. draft - when Dennis Mesimer was enlisted, Tommy Talton was recruited from The Chessmen. Soon afterwards Jim Robinson got his call up cards and with their band evaporating fast, Ron Dillman organised a jam session with Wayne Proctor and Randy Boyte from The Trademarks - who he also managed. Within the week We The People had cut their first session and the rest as they say is history...

Ofoendian Den

TOP

ALBUM:

1. THE BIRDS (Rock Bottom) 196?

This is a rare album by a mid-sixties San Francisco outfit.

Carl Oglesby

TOP

ALBUM:

1	CARL OGLESBY	(Vanguard VSD-6527)	1969

An album of psychy folk-rock from an ex-Weavermen and Pete Seeger's sideman. Surprisingly, the lyrics are pseudo-Dylanesque rather than political. Nice instrumentation, including guitars, woodwinds and cello, this album is beginning to attract collectors' attention.

(Stephane Rebeschini)

Ognir and The Night People

TOP

Personnel:

GINO ANDREUZZI		A
THOMAS MARUSAK		A
JOHN McMENAMIN		A
RICHIE MOLINARO		A
SKIP NEHRING	ld vcls	A

45s:

1	I Found A New Love/All My Heart	(Samron 102)	Oct. 1965
2	I Found A New Love/All My Heart	(Warner Bros 5687)	1965

This 45 was good enough to get picked up by a major label and was a No. 1 hit in the Hazelton area. *I Found A New Love* has since resurfaced on *Open Up Your Door, Psychedelic Unknowns, Vol. 3* and *Teenage Shutdown Vol. 3: Things Been Bad*. The band hailed from Hazelton, Pennsylvania and later recorded a further 45 as The Cartunes.

Lead singer Richie Molonaro is reputedly some sort of lounge singer now and occasionaly still sings *I Found A New Love* live.

(Max Waller/Jonas Wizda/Mike Markesich)



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Ohio Express *to* The One Way Streets

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Ohio Express
- Ohio Knox
- Oho
- Okiextremist Moon Dog
- Old Hickory and The Pirate
- Olivers
- Omegas
- The Omen
- The Omens
- Omnibus
- Oncomers
- On The Seventh Day
- One
- One Eyed Jacks
- One Man's Family
- The Oneness Space
- One Of Hours
- One St. Stephen
- One Way Street
- The One-Way Street
- One-Way Street Band
- The One Way Streets

Ohio Express

TOP

Personnel:

- JOEY LEVINE vcls
- TIM CORWIN drms
- DEAN KASTRAN bs
- DALE POWERS gtr
- DOUGAL ASGRASSEL gtr
- JIM PLAYLER keyb'ds

ALBUMS:

1. (-) BEG, BORROW AND STEAL (Cameo 20000) 1968 -
2. (-) OHIO EXPRESS (Buddah BDS 5018) 126
3. (-) SALT WATER TAFFY (Buddah BDS 5021) 1968 -
4. (-) CHEWY, CHEWY (Buddah BDS 5026) 1968 191
5. (-) MERCY (Buddah BDS 5037) 1969
6. (-) VERY BEST OF THE OHIO EXPRESS (Buddah BDS 5058) 1969

NB. There is also a Best Of CD available now and two compilations on Collectables: *Super K* Collection (COL-CD-0579) and *Golden Classics* (COL-CD-0535).

45s:

1. Beg Borrow And Steal/Maybe (Cameo 483) 1967 29
2. Try It/Soul Struttin' (Cameo 2001) 1967 83
3. Yummy Yummy Yummy/Zig Zag (Buddah 38) 1968 4
4. Down At Lulu's/She's Not Comin' Home (Buddah 56) 1968 33
5. Chewy Chewy/Firebird (Buddah 70) 1968 15
6. Sweeter Than Sugar/Bitter Than Lemon (Buddah 92) 196? 96
7. Mercy/Rollit Up (Buddah 102) 196? 30
8. Pinch Me (Baby Convince Me)/Peanuts (Buddah 117) 196? 99
9. Sausalito (Is The Place To Go)/Make Love Not War (Buddah 129) 196? 86
10. Cowboy Convention/The Race (That Took Place) (Buddah 147) 196? 101
11. Peanuts/Love Equals Love (Buddah 160) 196? -

This was one of the number of bubblegum acts put together by producers Jerry Kasenetz and Jeff Katz. From the start this was more of a 'project' rather than a single band. *Beg, Borrow Or Steal* was recorded by The Rare Breed. The outfit that first went on the road as **Ohio Express** was another Mansfield, Ohio group Sir Timothy and The Royals, led by Tim Corwin. They were involved in many of the earlier studio recordings and Corwin stayed on through later personnel shifts. Other early tracks were recorded by the Measles (who included Joe Walsh and were later known as Lacewing), before Levine took control of the project.

They are best remembered for their hits *Yummy, Yummy, Yummy* and *Chewy, Chewy*, which were typical of the bubblegum genre (heavy repetitive bass beat, simple lyrics and nasal vocals), but they also enjoyed several other minor hits. Two of their albums made the Top 200:- *Ohio Express* (which included *Yummy, Yummy, Yummy* climbing to No. 126 and *Chewy, Chewy* peaked at No. 191, but bubblegum music really aimed at the singles market. Their first seven 45s were sung and written by Joey Levine, who was on Buddah's staff, but Buddy Bengert was lead singer on *Pinch Me* and Graham Gouldman (later of 10cc fame) performed the vocals honours on *Sausalito (Is The Place To Go)*.

On their eponymous second album whilst the studio musicians performed songs like *Yummy Yummy Yummy* and *Down At Lulu's*, they left the rest of the material to the band pictured on the cover. Tucked away on this album are some very pleasant surprises. For fans of pop-psych with beautiful harmony vocals, *She's Not Coming Home* is simply exquisite and the breezy pop of *Winter Skies* may appeal too. *Into This Time* has a great psychedelic guitar ending, *First Grade Reader* showcases a harsher side to their music - it also features some fine guitar work. *Turn To Straw* is a superb slice of psychedelia and the jewel in the crown is garage-popster *The Time You Spent With Me* which contains some great psychedelic guitar passages.

Chewy, Chewy and *Firebird* also featured on the compilation *Pop Explosion* (Buddah 643 312), which came out in 1968. More recently *First Grade Reader* has resurfaced on *Turds On A Bum Ride, Vol. 2*.

Do check out some of their albums - you'll be pleasantly surprised.

(Vernon Joynson/Max Waller/Mike Markesich)

Ohio Knox

Personnel:

(LYNN BLESSING	vibes	A)
PETER GALLWAY	vcls, gtr	A
PAUL HARRIS	keyb'ds	A
(RUSS KUNKEL	perc	A)
RAY NEOPOLITAN	bs	A
(JOHN SEBASTIAN	gtr, hrmnca	A)
DALLAS TAYLOR	drms	A
(DANNY WEISS	gtr	A)

ALBUM:

1(A)	OHIO KNOX	(Reprise RS 6435)	1971

NB: (1) also released in the U.K. (Reprise RSLP 6435).

Lead by Peter Gallway, the former Fifth Avenue Band leader, **Ohio Knox** was a lightweight Lovin' Spoonful-like group. To reinforce this impression, John Sebastian played guitar and harmonica on several tracks.

Danny Weiss (ex-Iron Butterfly) plays guitar on one of the best tracks, *Baby Sox Knox*.

Paul Harris was a very active session man, Ray Neopolitan played in studio with the Doors and Dallas Taylor was previously with Clearlight and Crosby, Stills and Nash.

(Stephane Rebeschini)

Oho

Personnel:

- STEVEN MICHAEL HECK A
- MARK O'CONNOR A
- JOSEPH O'SULLIVAN A
- (assisted by JAY GRABOSKI and RAYMOND INDIANA)

ALBUM:

1. (A) OKINAWA (NR 4579) 1974. R1

NB: (1) reissued in Germany on Little Wing (LW 3044) in 1995.

A really weird psychotic progressive band who released a truly demented album in 1974. There's some clear Zappa influence here and a very free-form approach. Certainly not for everyone, but if you like highly experimental music, this could be for you. The album's quite a collectors' item and Greg Shaw listed it in his Top 10 "Acid Punk" review in one of the Bomp issues of 1978 or 1979. The reissue contains all sixteen tracks from the original plus another fifteen the group had recorded in the same sessions. The reissue consisted of four 10" albums in a can (like the old metal boxes for magnetic tapes).

Later **Oho** became more organised and became a progressive band in 1975-76. Their never released *Vitamin Oho* album was finally put out in 1992 by Little Wing (LW 3023).

Okiextremist Moon Dog

ALBUM:

1	OKIEXTREMIST MOON DOG	(Private Pressing)	c1976 SC

From Oklahoma, a group of "Okies" doing rural rock influenced by the Grateful Dead.

(Stephane Rebeschini)

Old Hickory and The Pirate

Personnel incl:

ASHISH KHAN	sitar	A
MICHAEL MATHIS		A

ALBUM:

1	FEATURING MICHAEL MATHIS AND WHITE LIGHTENING	(Hakim)	c1972 SC

Probably from the San Francisco area, an odd rock group, with country influences and two great sitar psych cuts by Ashish Khan (also in Shanti).

(Stephane Rebeschini)

Olivers

45s:

1. Bleeker Street/I Saw What You Did (Phalanx 1022) 1966
2. Bleaker Street/I Saw What You Did (RCA-Victor 47-9113) 1967

3. * I Saw What You Did/? 1967

* as Madson.

This Indiana outfit has received much compilation coverage with *Bleaker Street* included on *The Psychedelic Sixties, Vol. 1* and the flip side appearing on *Michigan Mayhem Vol. 1* (CD), *Garage Music For Psych Heads, Vol. 1, Mind Blowers* and *60's Choice Of Scarce Garage Recordings, Vol. 1*. The flip's a typical garage effort with some catchy organ and guitar work. A second recording, *I Saw What You Did*, under the name Madson, was also cut in Chicago and this can be heard on the *Colour Dreams* compilation - ha, but wait. *I Saw What You Did*, also appears on *Cicadelic Sixties, Vol. 2* though erroneously credited (on the LP sleeve only) to The Nomads - a bit of a mix-up. If you mix-up the letters of Madson you get Nomads - is this a private joke by *Colour Dreams'* compiler? No one seems to have heard of a Madson 45. (Max Waller)

Omegas

TOP

Personnel incl:

JOE TRIPLETT	vcls	A

45:

1	I Can't Believe / Mr. Yates	(United Artists 50247)	Jan 1968

Triplett was formerly vocalist for The Reekers, who became the Hangmen after his departure. On this 45, written and produced by Reekers/Hangmen founder Tom Guernsey, he's backed by female vocal group the Jewels.

I Can't Believe, a punchy fuzz-popper which hit the local top ten, can be heard on *I'm Trippin' Alone*.

Guernsey also produced a 45 by The Piece Kor in 1968. He was back performing with brother John in the early '70s in a band called Claude Jones.

(Max Waller/Bob Embrey)

The Omen

TOP

45:

1. Once Upon A Taste/Melancholy Moonlight Minded Dreamer (Ascot 2227) 1967

From Lake Mahopac, New York. The 'A' side, which is a superb slice of psychedelia, has resurfaced on *30 Seconds Before The Calico Wall* (CD).

(Mike Markesich / Max Waller)

The Omens

45:

1. Searching/Girl Get Away (Cody 007) 1966

A Chicago garage band whose typical punker *Searching* can also be heard on *Highs In The Mid-Sixties, Vol. 4*, *Off The Wall, Vol. 2*, *Pebbles Vol. 6* (CD) and *The Best Of Pebbles, Vol. 2*. The flip too is decent garage and can be found on *Sixties Rebellion Vol. 7* (CD).

Omnibus

Personnel:

J. POLT	A
A. RAIMONDI	A
R. WEGRZYN	A

ALBUM:

1(A)	OMNIBUS	(United Artists UAS 6743)	1970

NB: (1) was pirated in 1996.

45:

1	It's All In Your Heart / Man Song	(United Artists 50631)	1970

This trio hailed from Boston. The album, which was recorded in New York and produced by Steve and Eric Nathanson (who were the producers of Boffalongo) has recently been pirated. All the songs on the album were written by R. Wegrzyn, but it's really pretty mediocre. The most psychedelic thing about it being the cover.

(Vernon Joynson / Max Waller)

Oncomers

Personnel:

BILLY CAPRANICA	bs	A
JACK O'NEILL	drms	A
WAYNE SCHILLINGER	gtr	A

45:

1	Every Day Now / You Let Me Down	(Gateway Custom 45-G-103)	c1965

From McKeesport, Pa. this band formed around 1962 and lasted till early 1965 after which they became known as Grant Street Exit.

In 1968 O'Neill joined Soul Congress, who would relocate to Detroit. This band featured vocalist Billy Sha-Ray from Uniontown Pa., and two former Arondies - Jim Pavlack (guitar) and Gary Pittman (bass).

O'Neill revived **The Oncomers** circa 1997 as Splash, and did a few local (McKeesport area) club shows.

(Bill Scully Jr./Max Waller)

On The Seventh Day

TOP

ALBUM:

1. ON THE SEVENTH DAY (Mercury SR-61248) 1970

This was a concept album rather than a band. It was written and produced by Alan Bernstein and Victor Millrose in New York. Leroy Glover was the arranger and conductor. There's a note on the album sleeve which says:- "It took God six days to create a perfect world. On the seventh day he rested. That was a big mistake for on the seventh day we took over." The album begins with a narrator reading these sentences and then gives way to a collage of sounds/documents and musical "Hair" - like songs. The bombing of Hiroshima, political speeches, black activists, civil rights, the Vietnam War, Chicago and Paris 1968 riots - all are mixed.

The album was released in two different sleeves (like the Asylum Choir Mercury album. One has a tree on the cover - the other features two naked kids (a boy and a girl). This second cover was immediately withdrawn and replaced with the tree cover, which is much more common.

One

TOP

Personnel:

MARK BAKER	drms	A
REALITY D. BLIPCROTCH	vcls, perc	A
ROGER CRISSINGER	keyb'ds	A
DONALD ENSSLIN	gtr, banjo	A
FRANK TREVOR FEE	bs	A
MARV GRANAT	gtr, sitar, dulcimer	A
SARAH OPPENHEIM	vcls, autoharp	A
LAURIE PAUL	vcls, tampura	A
THEODORE TEIPEL	flute, hrmnca, piano	A

ALBUM:

1(A)	ONE	(Grunt FTR 1009)	1972

45:

1	Free Rain / One Of A Kind	(Grunt 0509)	1972

This album is rather naive, but a precious document of the hippie community, mixing jazz with country and western, Eastern and renaissance sounds.

Roger Crissinger had earlier been in Pearls Before Swine.

(Vernon Joynson / Stephane Rebeschini / Max Waller)

One Eyed Jacks

Personnel incl:

- B. F ASMAN
- G. HARVEY
- W. SCHNEIDER

45s:

1. DieToday/Somewhere They Can Find Me (Lake Side 1981) 1967
2. Sun So High/Love (White Cliffs 265) July 1967
3. Another Lonely Day / Get Yourself Ready (Bang 548) 1967
4. California's Callin'/Together We're In Love (Roulette 7025) 1968
5. Sky Of My Mind/Gettin' ln The Groove (Roulette 7035) 1969

NB: (3) as **Dave Armstrong and One Eyed Jacks**.

They may have originated in Florida but became based in Champaign, Illinois and later evolved into Fat Water. You can check out *Love* on *The Garage Zone, Vol. 2*. Released on a Louisiana label, it features some rather discordant psychedelic guitar work and good vocals (and a rarity - enhancing sax!). (Max Waller)

One Man's Family

Personnel:		
JOHN BELAND	gtr, vcls	A
KENNY HODGES	bs, vcls	A
THAD MAXWELL	drms	A
NIGEL PICKERING	gtr, vcls	A
SUE RICHARDS	vcls	A

One Man's Family originated from guitarist Nigel Pickering and bassist Kenny Hodges, members of Spanky and Our Gang who were seeking to work together in a similar lineup after Spanky had left to go solo in 1969. John Beland (ex-Wheatstraw), auditioned and got the job as guitarist, vocalist. Also brought in was vocalist Sue Richards and Thad Maxwell as the band's drummer, fresh from a stint with the A&M band Tarantula with whom he had played guitar. Although no tapes of **One Man's Family** exist the group mixed five part harmonies singing a blend of pop and country as an early country-rock outfit. Their arrangement of *When Will I Be Loved* inspired Linda Ronstadt's version.

One Man's Family toured with The Byrds, Hollies and Steppenwolf, and had received rave reviews. While touring with the comedy troupe 2nd City and hanging out with John Prine and Steve Goodman they split mid-tour in Chicago. After the band split up, Thad Maxwell and John Beland returned to L.A where in December 1969 Beland was hired by Linda Ronstadt to help replace her backing group The Corvettes. Beland merged forces with three quarters of The Reasons, Eric White on bass, Gib Guilbeau on fiddle, vocals and guitar, and Stan Pratt on drums.

This outfit became Swampwater and in early 1970 Eric White became their road manager with Thad Maxwell joining to play bass. They recorded their debut album in 1970 and followed with a second in 1971, after backing Ronstadt for a year and a half they backed Arlo Guthrie before folding in 1972 while recording their third album.

Nigel Pickering reunited with Spanky McFarlane for a 1975 Spanky And Our Gang album. Eric White had worked with The Kentucky Colonels in the '60s with brothers Roland and Clarence White, including their 1973 European reunion tour. Gib Guilbeau and John Beland worked as backing musicains for a variety of pop and country artists, both recorded solo albums in the 1970's and teamed up in The Flying Burrito Brothers, Sierra and The Burrito Brothers. Beland currently leads the Flying Burrito Brothers.

(Jason Odd/John Beland)

The Oneness Space

Personnel incl:
MARK ALLEN A

ALBUM:
1 THE ONENESS SPACE (Living Love) 1975

The offering of a hippy community with Mark Allen (who later released *From The House Of Trax* as Marcus), Summer Raven and The Love Band. Housed in a stunning gatefold cover, it mainly contains psych folk tracks.

(Stephane Rebeschini)

One of Hours

Personnel incl:

- FOREMAN
- FLYNN
- BOGLIOLE
- WILLCUTT

45s:

1. It's Best/Trifolia (Chetwyd CW-45001) 1967
2. Psychedelic lllusion/Feel The Pain (Chetwyd CW-45005) 1967

This band came from the Lexington area of Kentucky. Their first 45 sounded very Byrds-influenced. The 'A' side to the second was excellent chiming soft psychedelia, whilst the flip was guitar-laden pop-punk.

Trifolia can be heard on *I Can Hear Raindrops*, a compilation of vulnerable and frail 'loser' garage-ballads. *Psychedelic Illusion*, a coy garagey hippie-psych ditty, that brings to mind the Venus Flytraps' *Have You Ever*, is on *The Psychedelic Experience Vol. 3*.

(Max Waller)

One St. Stephen



Personnel:

- CHARLES SQUIRES A
- FRANKLIN REYNOLDS A
- BRUCE ROBERTS A
- TERRY FINNERAN A
- DAVID PIERCE A
- BILL BLECHSCHMID A
- DANNY LAWSON A

ALBUM:

1. (A) ONE ST. STEPHEN (Private Pressing) 1975 R3

NB: (1) reissued in 1988 also issued on CD 199?.

A mellow rock album, with vocals reminiscent of The Doors' Jim Morrison. It's thought that they came from Ohio, but this hasn't yet been confirmed. **One St. Stephen** have however sometimes been confused with St. Steven, mainly due to incorrect sleeve notes on the *Filling The Gap* compilation. In fact the two tracks featured on this compilation were recorded by Front Page Review, prior to Steve Cataldo having a short stint in Ultimate Spinach. Subsequently the **One St. Stephen** reissues have also included these bonus tracks due to an incorrect assumption that the two artists were the same.

One Way Street

Personnel incl:

- RICK WANZELL vcls A
- DOUG FAIRBAIRN gtr A
- BOB HIRTLE keyb'ds A
- GREG JOHNSTONE bs A
- JIM WARREN drms A

45:

1. Listen To Me/Tears (VanTown VT 101) 1966
2. I See The Light/Tears In My Eyes (Paula 281) 1967

NB: (2) features the same recordings as (1), but with the track titles renamed.

Although this band were from Vancouver, Canada, we're temporarily including them in the U.S. section of the

archive to help avoid confusion with a different Louisiana act who issued a 45 on Apollo and two on Smash. This **One Way Street** only recorded one 45, which was originally issued on Tom Peacock's VanTown label and subsequently licensed to the U.S. Paula label, who reissued it with different track titles.

Presumably because of the Paula release, people have assumed that the band came from Louisiana and indeed you can find both tracks on Eva's *Louisiana Punk Groups From The Sixties, Vol. 2* and it's CD equivalent *Sixties Archives, Vol. 3*. In addition, *I See The Light* has resurfaced on *Psychedelic Unknowns, Vol. 7*, whilst *The History Of Vancouver Rock & Roll, Vol. 4* includes both tracks taken from the master tapes, with liner notes from band member Doug Fairbairn.

(George Gell / Max Waller)

The One-Way Street

Personnel incl:

J.E. CHEANEY	A
D.L. GRAHAM	A

45s:

1	I Know, I Love/With Love Untrue	(Deeek DK-101)	1967
2	Illusions/Never End	(Deeek DK-102)	Dec 1967
3	Joy And Sorrow/Falsely Presented Society	(Deeek DK-103)	Jan 1968

From Pharr, near McAllen, Texas. *Joy And Sorrow* is catchy and notable for upfront drumming. The second 45 is also noteworthy - *Illusions* is an insistent fuzzy garage-popper and *Never End* is a silky garage-ballad with sweet harmonies.

You can also find *Joy And Sorrow* on *Flashback Vol. 2* aka *Texas Flashbacks Vol. 2*.

(Vernon Joynson/Andrew Brown/Max Waller)

One-Way Street Band

45:

1	Energy / Time Of Temptation	(Romain 1011)	1967

From Philadelphia, this band were previously known as The Nomads. (Max Waller)

The One Way Streets

45:

1. Jack The Ripper/We AlI Love Peanut Butter (Sunrise 103) 1966

This was recorded by an Ohio teenquartet at the Sunrise Studios in Hamilton in the Summer of 1966. Although they credited *Jack The Ripper* to themselves it was actually a Screaming Lord Sutch composition. Their pretty demented teen thrash of the song can be heard along with the flip side (which is eminently forgettable) on *Back From The Grave, Vol. 1*.



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The Ones *to* Orient Express

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Ones
- Only Ones
- Onyx
- Michael Oosten
- Operations
- The Opposite Six
- The Opposite Six
- Opus 1
- Opus IV
- The Oracle
- Orange Colored Sky
- The Orange Wedge
- The Orange Wedge
- Orang Utan
- The Orfuns
- The Organgrinders
- Organised Confusion
- Organised Confusion
- Orient Express

The Ones

Personnel incl:

- MARIS bs
- RICK McPHERSON vcls

ALBUM:

1. THE ONES (Ashwood House AH-1105) 1966

This Boston-based quintet originally came from Lake George, NY and were known as one of the hottest outfits to come out of the city in the era. Success probably eluded them because they concentrated on covers of other artist's songs and didn't do originals. Their album, which is full of singles covers, is now a significant collectors' item and hasn't yet been repressed. For a taster of how they sounded *Didi-Wa-Didi* on *Pebbles, Vol. 13*, *Mister You're A Better Man Than I* on *Oil Stains*, and *I Can't Explain* on *Psychotic Reactions*.

Sam DeSantos took time out from **The Ones** to be the singer and keyboard player with the Missing Links who released a rare album on Fleetwood under the auspices of the ubiquitous Bobby Herne (Cobras, Outside In).

Maris later turned up in Euclid.

(Max Waller/Aram Heller)

Only Ones

Personnel incl:

- LARRY CALDER

45:

1. Find A Way/You're The Reason (Panik 5112) 1965/6

Both sides of this Detroit 45 are excellent examples of Merseybeat-styled garage. *You're The Reason* is to be tound on the Eva CD *Sixties Archives, Vol. 7* (Max Waller)

Onyx

ALBUM:

1	FEATURING WILDWOOD	(Private Pressing)	1974 SC

Housed in a black and white charcoal sleeve, a private pressing with a cover of The Doors' *Roadhouse Blues* and good guitars, between psych and southern rock.

(Stephane Rebeschini)

Michael Oosten



Personnel:

ALGIS BYLEE	bs	A
TOM HENNICK	keyb'ds	A
MICHAEL OOSTEN	multi-instrumentalist, vcls	A
JAN PEEK	vcls	A

ALBUM:

1(A)	MICHAEL OOSTEN	(Hub City Music KS 5191)	1974 R3

NB: (1) reissued officially on CD (Gear Fab GF-132).

An excellent local Wisconsin psych-folk album in a stunning silk-screened cover.

(Clark Faville)

Operations

45:

1. Reincarnation/The Ever Gentle Presence (Of Your Love) (Chance 1301) Oct. 1968

From Cincinnati, Ohio. You'lI aIso find *Reincamation* on *Straight From The Garage:- Punk Classics, Vol. 3*. (EP) and the equivalent *Punk Classics* CD.

(Max Waller / George Gell)

The Opposite Six

Personnel incl:
DON WRIGHT A

45s:

1. Church Key(Part 68)/ContinentalSuff (South Shore 721) 1964
2. I'll Be Gone/Why Did You Lie? (Spectra 11 9/120) Jan. 1966

An obscure combo but you'll also find *Church Key* on *Scum Of The Earth, Part 1* and could check out *I'll Be Gone* on *Off The Wall, Vol. 1*.

It's possible that there's more than one outfit here - some have placed the *Church Key* mob in San Luis Obispo, California, and the *I'll Be Gone* bunch in Sacramento, probably due to the label. A safe bet is they were Californian and liked to travel!

Don Wright, who went onto the Head Set.

(Max Waller)

The Opposite Six

45:

1	All Night Long / Come Straight Home	(Dot 16700)	Jan. 1965

From Marin County's this R&B act regrouped as the Sons Of Champlin at the end of 1965.

(Max Waller)

Opus 1

45:

1. Back Seat' 38 Dodge/In My Mind (Mustang 3017) Apr. 1966

An LA band whose *Back Seat '38 Dodge* is an intense compulsive throbbing punker, a blend of hot-rod instrumental and garage. *In My Mind* is noteworthy too, a dynamic upbeat pop-punker.

You can also find *Back Seat '38 Dodge* on *Highs In The Mid-Sixties, Vol. 2*.

(Max Waller)

Opus IV

Personnel incl:

- BILL GUNION drms

45s:

1. Mess Around/About Her (MGM K 13731) 1967
2. Give Me A Chance/When We're Apart (Process 146) 1965

NB: (2) credited to Epiks.

From Steubenville, Ohio and previously known as the Epiks. *Mess Around*, featured on *Victims Of Circumstances*, is a party-dance popper, like a hybrid of *Shake* and *Land Of 1,000 Dances*. The vocalist has a strange drawl to his voice and on the slow ballad flip with Animals - style keyboards, he sounds strangely slurred in his attempts to do a Scott Walker deep 'n' moody style. (Max Waller / Dave Molnar)

The Oracle

45:

1. The Night We Fell In Love/Don't Say No (Verve Forecast KF 5075) 1967

Dreamy harmony - pop confections from Los Angeles. Produced by the team of Curt Boettcher (here spelt Kurt) and Keith Olsen (of Music Machine, later Millennium and Sagittarius with Curt B.). For fans of these latter two groups, this is a must, especially *Don't Say No* with its sitar, tablas, vocal and wind effects and those unmistakable heavenly Boettcher harmonies. A little gem. (Max Waller)

Orange Colored Sky

Personnel:

TONY BARRY	vcls	A
HAROLD LITTLE	drms	A
NEAL MYERS	gtr	A
JACK SINNER	bs	A
WALTER SLIVINSKI	organ	A
LARRY YOUNGER (LOREN COPE)	vcls	A

ALBUM:

1(A)	ORANGE COLORED SKY	(UNI 73031)	1968

45s:

1	Orange Colored Sky/The Shadows Of Summer	(UNI 55088)	1968
2	Another Sky/Happiness Is	(UNI 55115)	1969
3	Mr. Peacock / Knowing How I Love You	(UNI 55140)	Jul 1969
4	Sweet Potato/The Sun And I	(UNI 55156)	1969
5	Help/Press A Rose	(People)	19??
6	Morning Light / Who Are You Foolin'	(MGM K 14578)	1973

NB: (5) label listings seem to give this 45 as both People #1004 and #1007, with release date somewhere between '69 and '71.

A bright 'n' breezy pop outfit from Los Angeles, Slivinski, the organist, also wrote and arranged all eleven songs on the album which was produced by Norman Ratner, although Larry Younger was the group's leader. The album, which is quite highly orchestrated, is a typically polished LA production with pleasing vocal harmonies, but it cannot be described as psychedelic. Their second 45 and *Sweet Potato* are not on the album.

Mr. Peacock the bands third 45 was also featured in the movie, "The Love God", starring Don Knotts.

After their UNI contract expired, the band signed to MGM for one further 45, produced by Mike Curb.

In addition to the personnel listed above, Walter Slivinski's half-brother Ron Guzak was added at some point as second keyboardist. Ernie Hernandez (gtr) joined in 1970 and Larry Parker (bs, vcls) joined in 1974. **Orange Colored Sky** finally called it quits in the early '80s, but reformed in 1996 with Ernie Hernandez (gtr), Larry Younger (vcls), Larry Parker (bs, vcls), Ron Guzak (kyb'ds, vcls) and Andrea Carol-Libman (drms, vcls). Michael Chanslor replaced Ron Guzak in 1998 and Larry Younger left in December 1999. Michael Chanslor: "In April, 2000, we shot a scene in the movie "Ghost World" in which we performed two songs, *Mister Magic* and *Where Is The Love?*. "Ghost World" stars Thora Birch and Steve Buscemi and will be released in Spring, 2001, by... here's some irony...MGM!"

For more information check the following website:- http://www.orangecoloredsky.com

(Vernon Joynson / Max Waller / Steve Panter)

The Orange Wedge

Personnel:

- JOE FRANCE gtr A
- DON COWGEN bs A
- TOM ZIZZO drms A
- DAVE BURGESS keyb'ds A
- GREG COULSON vcls A

ALBUMS:

1. (A) WEDGE (Contraband) 1972
2. (A) NO ONE LEFT BUT ME (No label) 1974

NB: (1) also appears more commonly as a 'No label' pressing. Both albums have also been officially reissued as a double vinyl package.

Hailed from Baltimore, Maryland, where they formed in 1968. Both albums are full of guitar-oriented heavy rock gems and are recommended. The first is full of songs like *Love Me, Death Comes Slowly* and *Keep On Livin*, full of driving guitar and strong vocals. *Comfort Of You* features some nice jazzy piano playing but perhaps the finest track is the finale, *Revenge*, which features some superb Neil Young-influenced guitar playing. The second album is more of the same but slightly more aggressive vocally, particularly on the title track, and with more guitar exhibitionism on *Hungry Man*. *Dream* is a pleasant instrumental and *Whisky and Gin People* pays its dues to the blues. *The Games* provides a stunning finale much in the style of John Cipollina's Copperhead, but the first album seems marginally the better of the two. (Vernon Joynson/Clark Faville)

The Orange Wedge

45:

1. From The Tomb To The Womb/Morning Dew (Blue Flat Owsley Memorial 95097) 1968

A different outfit from Grand Rapids, Michigan and this 45 is now very rare and soughtafter. *From The Tomb To The Womb* features some superb heavy guitar work. Check it out on *An Overdose of Heavy Psych* CD, *Highs In The Mid-Sixties, Vol. 19:- Michigan, Part 3, The Best Of The Pebbles, Vol. 2* or *Michigan Mixture, Vol. 1*.

Orang Utan

ALBUM:

1. ORANG UTAN (Bell 6054) 1971

An album with psychedelic leanings which could begin to interest collectors. It is in fact a U.S.A.-only release by a

U.K. band.

The Orfuns

Personnel incl:

- S. BROOKS

45:

1. Gettin' It On/Put You Down (Shore Bird 1004) 1966

This is reputed to be a good punk 45. Bobby Warren's Norman-based studios produced some fine recordings in this era including this one. The band were actually from Oklahoma City.

The Organgrinders

Personnel incl:

- FRANK EVENTOFF A
- M. EVENTOFF A
- P. EVENTOFF A
- H. MELCHER A

ALBUM:

1. (A) OUT OF THE EGG (Mercury SR 61282) 1970

45s:

1. Daylight/Mirror Images (Smash S-2227) 1969
2. Babylon/Precious Time (Smash S-2242) 1969

A flower-pop quintet from Baltimore (the above personnel have been deduced from songwriting credits). Their to date unheralded album is a fine example of this genre. There are very few weak cuts on it, but mostly bright and breezy pop with some delightful woodwind like *Shady Tree*. Not garage or psychedelic music, but it's typical late sixties melodic flower pop similar to albums like Orange Colored Sky. Most of the finer moments come on Side 1 on tracks like *Halls Of House*, *New Day Holiday*, *Reach For The Sky* and *8th Day In Heaven*, although *Smile For The Sun* on Side 2 is also a gem. Side 2 does included one throwaway cut, *And I Know What Love Is*, and ends with an experimental instrumental *Kama Kazie Woman*, which doesn't really come off.

Frank Eventoff had earlier been in The Seventh Sons.

Organised Confusion

45:

1. Makes Me Sad/Tell Me Why (Golden-Records 104) 1968

Great garage - punkers from Baton Rouge, Louisiana. *Makes Me Sad* kicks off in the vein of *I Who Have Nothing* and by the end you're convinced he hasn't even got that. *Tell Me Why* is a moody mid-tempo fuzz - punker about a guy being stood up. I hope they put out some more 45s yet to come to our attention. (Max Waller)

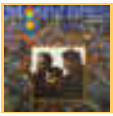
Organised Confusion

45:

1. That I Love You/You Are My Sunshine (Star Dust 161/2) 196?

Another act of the same name, this time from Sacramento, California, whose 45 was issued on this Esar subsidiary. (Max Waller)

Orient Express



Personnel:

- GUY DURIS sitar, electric oud A
- BRUNO GIET electric minitar A
- FARSHIO GOLESORKHI electric melodica A

ALBUMS:

1. (A) ORIENT EXPRESS (Mainstream S/6117) 1969

NB. (1) repressed in the late eighties and on CD (Head 2796).

Originally from Europe this band moved to the States. Guy Duris was actually born on the Left Bank and later met Golesorkhi, who had been decorated by the Shah of Iran for his drumming and was interested in applying Eastern rhythms to Western music, in Iran. They met Bruno Giet, a Belgian pilot and guitarist, in Paris while travelling around Europe. Soon the three members headed for America and settled in New York's East Village initially but ended up in California where their albums were recorded. The first is Eastern-influenced psychedelia similar to Kaleidoscope. Particularly fine examples of their marriage of Eastern and Western music are *Train To Bombay* and *For A Moment*. They did not release any singles on Mainstream.

This act should not be confused with Liz Damon's Orient Express, who were from Hawaii and played cabaret

music. They issued one album *Liz Damon And The Orient Express* (Anthem) 1970, and two singles: *Loneliness Remembers/Quiet Sound* (Anthem 51005) 1970 and *All In All/Walking Backwards Down The Road* (Anthem 51006) 1970.

For A Moment and *Train To Bombay* also appear on *Turds On A Bum Ride Vol's 1 & 2* CD.



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The Original Dukes *to* The Other Half

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Original Dukes
- The Original Sinners
- PJ Orion and The Magnates
- The Orkustra
- Ormandy
- Orphan Egg
- Orpheus
- The Orphuns
- The Oscar Five
- Oscar and The Majestics
- Osgood
- Oshun
- Other Five
- The Other Four
- The Other Half
- The Other Half

The Original Dukes

TOP

Personnel incl:
CHARLES BEST
JAMES HICKMAN
JAMES SONODAY

45:

1	Ain't About To Lose My Cool/It Looks Like	(Down Home 106)	Mar. 1966

Recorded in Nashville by an obscure and raw-sounding Southern outfit *Ain't About To Lose My Cool* has some really aggressive vocals and upfront guitar. If you want to hear it, check out *Everywhere Chainsaw Sound* or *Highs In The Mid-Sixties, Vol. 8*.

Known as The Dukes, since the early '60s, they changed their name to **The Original Dukes** when they heard about another set of Dukes around Indianapolis, Indiana.

(Max Waller/Mike Markesich)

The Original Sinners

Personnel:

JACK FINNELL	drms, vcls	A
STEWART METZ	ld gtr, vcls	A B
RICHARD ROBINSON	bs	A B
BRENT SMITH	gtr, vcls	A B
ARTHUR KIDD	drms, vcls	B

45:

1	You'll Never Know/I'll Be Home	(Discotech 1001/1 002)	Mar. 1966

Formed by Yale University students in the fall of 1964. *You'll Never Know*, their rip off of *Empty Heart*, one of the classics of the punk era, can be heard on *Pebbles, Vol. 13* and *The Essential Pebbles Collection, Vol. 2* (CD). The flip is no slouch either and can also be sampled on *Sixties Rebellion Vol. 6* (CD).

The group played mostly college parties and private gigs, didn't play the local club scene. They did however travel up to the Boston area quite a bit, sharing some bills with The Remains, which led to some believing the group to be a Boston-based band.

Their 45 was recorded at the Music Box Record Shop in Hamden, CT in early 1966, with funds provided by three Yale pals as an "investment" in the group's potential. The four guys recorded the song in the back room of the store. A local harmonica playing whiz kid named Mark McHugh, a 15 year old, happened to be in the store, and saw the guys setting up. He heard them play their originals, and suggested adding some 'harp' to fill-out the sound. After running thru the songs a few times, Mark joined in for the session - but he was never a member of the group. He later joined Bone. Likewise, the guys had been trying to convince Steve Stack to join the group as their lead singer. He also was involved at the session, singing the lead vocal on both songs, but similarly was not a member of the group.

The 45 was issued in March, 1966 and received some local airplay, and notoriety in the boston area. They were invited to play a high profile gig at the legendary Boston club the Rat, and won the crowd over with their set. They signed a management deal with Music Productions, and moved to Cambridge for the summer of 1966 to gig. They returned to studies in the fall back at Yale, then back to Cambridge in the summer of 1967.

Two further songs exist as an unreleased acetate, although the titles are not yet confirmed. Richard Robinson would graduate from the group, move to New York City, where he became a scenester of importance, and started his career in the Music business by founding the underground rock mag called Creem.

(Max Waller / Aram Heller / Mike Markesich)

P.J. Orion and The Magnates

Personnel:

- PETER JOHN GOULANDRIS gtr, ld vcls A

- ARISTEDES GEORGE EMBIRICOS bs A
- JEREMIAH MILBANKIII ld gtr, vcls A
- PETER NICHOLAS GOULANDRIS drms A

ALBUM:

1. (A) P.J. ORION AND THE MAGNATES (Magnate XTV 122459) 1967

Reissued on (Eva 12023) 198?.

One of those gloriously rare garage LPs that *Oil Stains* supplies tasters of, in this case *We Gotta Get Out Of This Place* is the chosen extract. It contains nine covers in a somewhat pedestrian folk-rock garage style with vocals that occasionally stray into unknown keys - the strained and wavering 'harmonies'at the end of *Bells Of Rhymney* are worth the price of the reissue above! Good clean fun as witness the 'for best results, remove the needle and play at 78 r.p.m.' tag!

The Eva reissue, suggests that the band came from Ohio, but this is incorrect as the album was recorded by four students who were based at Groton boarding school in Massachusetts. The school was a very strict place - with no radios allowed, and so whenever the band played they had a captive audience. Three members of the band are all cousins (all except Jerry Milbank) and still play together occasionally. Their album was also recorded at Columbia Studios in New York. (Max Waller/Ari Embiricos).

The Orkustra

TOP

Personnel:

JESSE BARISH	gtr, vcls, piano	A
BOBBY BEAUSOLEIL	gtr, bouzouki	A
EMMET GROGAN	vcls	A
DAVID LAFLAMME	violin, vcls	A
JAIME LEOPOLD	bs	A
TERRY WILSON	drms	A

Formed in 1965, this seminal San Francisco "avant-garde" band doesn't seem to have left behind any known recordings. All its members, however, went on to play with other groups or found fame for various reasons. When they disbanded in 1967, Terry Wilson joined The Charlatans and David Laflamme founded It's A Beautiful Day (after a brief stint with the first line-up of Dan Hicks and The Hot Licks). Jaime Leopold too joined Dan Hicks and The Hot Licks in 1968, whilst Jesse Barish, who was friends with Marty Balin became a song writer and went on to form Jesse, Wolff and Whings in 1971. Bobby Beausoleil also joined several local groups (inclusing The Magic Powerhouse Of Oz) before teaming up with Charles Manson and being associated with his murders.

The leader of the San Francisco 'Diggers', a legendary activist organization, Emmet Grogan later wrote his semi-romanced memories, "Ringolevio", which is recommanded reading about the San Francisco life in the mid-60s. He also worked with Rick Danko of The Band contributing lyrics for his *Rick Danko* album in 1976. Sadly Grogan died in the late '70s.

(Stephane Rebeschini)

Ormandy

45s:

1. Good Day/Sparrow's Corner (Kasaba 100) 1970
2. Good Day/Sparrow's Corner (Decca 32741) 1970

From Ann Arbor, Michigan. This outfit's 45 was picked up by Decca for national release. You'll also find *Good Day* on *Michigan Brand Nuggets*. Despite the catchy hand-clapped chorus it still sounds like a 'serious' rock outfit trying to go commercial - definitely not garage. For Blood, Sweat and Tears fans maybe.

(Max Waller)

Orphan Egg

Personnel:

JIM BATE	vcls	A
PAT GALLAGHER	ld gtrs	A
GEORGE LORIX	drms	A
DAVE MONLEY	keyb'ds, gtr	A
LARRY SMITH	bs	A

ALBUM:

1(A)	ORPHAN EGG	(Carole CARS 8004)	1968

NB: (1) also released in Germany (Carole 9621).

A San Jose band who also had tracks on the Original Soundtrack of *Cycle Savages*. Produced by Guy Hemric and Jerry Styner, the album is a very minor collectors' item. Probably the two most promising tracks on a rather disappointing LP are *Falling* and *It's Wrong* available on the *Turds On A Bum Ride* CD or *Vol. 1* and *Vol. 2* respectively of the vinyl counterparts.

There's also rumours of an album called *Don't Say No* (OMI M-7002) in 1980.

(Vernon Joynson/Stephane Rebeschini)

Orpheus



Personnel:

BRUCE ARNOLD	vcls, gtr	A B
ERIC GULLIKSEN	vcls, bs	A
JACK McKENES	vcls, gtr	A
HARRY SANDLER	vcls, drms	A
K.P. BURKE	hrmnca	B
HOWARD HERSCH	bs	B
STEVE MARTIN	vcls	B

BERNARD PURDIE	drms	B
ELLIOT SHERMAN	piano, clavinet	B

ALBUMS:

1(A)	ORPHEUS	(MGM (S)E-4524)	1968
2(A)	ASCENDING	(MGM SE-4569)	1968
3(A)	JOYFUL	(MGM SE-4599)	1969
4(B)	ORPHEUS	(Bell 6061)	1971

NB: There is also a double CD set *The Best Of Orpheus* (Big Beat CDWIK 2 143) 1996, which contains 34 tracks from all four albums and a pre-**Orpheus** cut by The Villagers circa 1966.

45s:

1	Can't Find The Time/Lesley's World	(MGM K 13882)	1968
2	I've Never Seen Love Like This/Congress Alley	(MGM K 13947)	1968
3	Brown Arms In Houston/I Can Make The Sun Rise	(MGM K 14022)	1969
4	By The Size Of My Shoes/Joyful	(MGM K 14139)	1970
5	Big Green Pearl/Sweet Life	(Bell 45 128)	1971

NB: There have also been some reissue 45s: *Can't Find The Time / Brown Arms In Houston* (MGM Golden Circle MVG 529) and (Polydor Band Of Gold MVG 529); and *Can't Find The Time* (Rock 'n Mania RMGD-2424A).

From Worcester, Massachusetts, **Orpheus** were formed by ex-Villagers, Arnold and McKenes, Gulliksen from The Blue Echoes and Harry Sandler from The Mods. McKenes and Gulliksen had earlier worked together in a few folk groups, including The College Boys, who had one 45 *The Man* (Swan S-4166) 1963. Gulliksen: "This was a Kennedy tribute record; the group name was selected by Swan to remove commerciality from the record!".

Under the guidance of Alan Lorber, who produced all their albums, **Orpheus** became part of the "Boss-town Sound" movement but cultivated an almost singer-songwriter styled soft rock sound, with folkie elements, at variance with the overtly psychedelic sounds and image of most of their stablemates. Possibly a marginal case for inclusion here therefore and not recommended to either garage or psych fans, although some of their material could be classified as 'hippie-rock' at a stretch.

Check out their contributions to the double CD set *Bosstown Sound - 1968: The Music And The Time: Can't Find The Time To Tell You* (1967), *Walk Away Renee* (1968), *Brown Arms In Houston* (1969), *Tomorrow Man* (1971) - and decide for yourself.

They should be given credit for having a wider appeal and more output than most of their regional stablemates which saw them survive most of the hype and subsequent critical backlash. One of their songs, *Can't Find The Time*, was also covered by '60s instrumental band Groovin' Strings on their 1969 album *Groovin' Strings And Things*, and Rose Colored Glass, who had a Top 40 hit with the song. Other covers have included *Brown Arms In Houston* by the Plastic Cow on an album called *The Plastic Cow Goes Moog* (!?!?) and a very interesting cover of *Congress Alley* by a New York jazz funk group called "Congress Alley" on their album *Congress Alley*.

Eric G: "A few years after the group split up, Harry Sandler went to California where he did various things like being wardrobe manager for Sha Na Na, cue card boy on "Wheel of Fortune", etc. Later he got into personal management (no, he's not the Harry Sandler who manages John Mellencamp) and handled several fairly successful TV personalities. Harry hadn't heard of the Rose Colored Glass or of their version of *Can't Find The Time*. At a party, he struck up a conversation with a fellow there ... turned out that he was also an ex-drummer, hailing from Texas, that had also gone ex-pat to California. Harry asked if they had had any records, and the guy said yeah, his group was the Rose Colored Glass, and they had had a hit with *Can't Find The Time*. That blew Harry away - "hey! I was in Orpheus and that was OUR major hit!" The Texan, on the other hand, had never heard of Orpheus - he said

that their singer had brought in the song and suggested that they do it, and they went ahead without ever having heard the original. Small world, eh?"

Fans of the band might be interested to know that legendary studio drummer Bernard "Pretty" Purdie was used on some material on the early LPs but as was the industry standard at the time, he did not receive credit for the work.

Orpheus also performed the theme song for the MGM movie "Marlowe", starring James Garner, called *Little Sister*. Jack McKenes and Bruce Arnold can also be heard on a 45 by The Alan Lorber Orchestra, *Massachusetts* / *Congress Alley* (MGM K-13926SS).

Can't Find The Time was covered more recently by Hootie and The Blowfish and this version was included on the soundtrack for the 2000 Jim Carrey movie "Me, Myself and Irene". Eric's verdict - "It's not bad at all, certainly better than the one by The Rose Colored Glass back in the 70s".

(Max Waller/Grayson Delworth with thanks to Eric Gulliksen & Bruce Arnold)

The Orphuns

TOP

Personnel incl:

- WAYNE PAV vcls
- ROGER L. VAIL

45:

1. I.F.O.C./This Stock, Merely Arranged (SS 7867-01) 1966
2. Oh, Mona / Bring It On Home (PAV 650) 1967

NB: (2) as **Wayne Pav and The Orphuns**.

I.F.O.C. - It's Four O'Clock - is a swaying hypnotic jangly folk-punker with a bathroom-echo sound. *This Stock...* is dreamy laid-back folk-punk, with a nod in The Byrds direction, and quite compelling after a few plays. The Wayne-Pav-led 45 covers Bo Diddley's *Mona* via the Stones' *Not Fade Away*, with raucous upfront vocals and a brief but brilliant guitar solo. The flip looks to the Animals for a rendition of Sam Cooke's *Bring It On Home To Me*. It's no wonder that both 45s are sought-after and amazing that they remain uncompiled.

Other band members included Roger Vail, from Macomb, Illinois, who had been in The Vectors (with a pre-Shadows Of Knight Joe Kelley) and went on to Osgood.

(Max Waller)

The Oscar Five

TOP

45:

1	? / I Won't Be Your Fool	(D&C DC 25)	1966

Upstate New York punkers on the Schenectady label that put out The Chancellors and The Continentals. *I Won't be Your Fool*, penned by J.Massia and J.Ramsey, is a heartfelt garage-ballad with vocals full of pain and outrage, a

mood amplified by some wicked fuzz.

Compilation coverage has included:- *I Won't Be Your Fool* on *Midnight To Sixty-Six* and *Ear-Piercing Punk* (CD) (albeit incorrectly titled as *No More*).

(Max Waller)

Oscar and The Majestics

TOP

Personnel incl:

OSCAR HAMOD	ld gtr, vcls	A
SAM HAMOD	bs	A
AL PAGE	sax	A
JOHNNY TODA	drms	A

45s:

1	Come On Willie/Top Eliminator	(Score 1005)	196?
2	I Can't Explain/My Girl Is Waiting	(USA 851)	1966
3	Got To Have Your Lovin'/Soulfinger	(USA 878)	1967
4	My Girl Is Waiting / Jungle Beat	(Ark 7638)	1967??
5	House Of The Rising Sun 1969 Part I / Part II	(Soulful 200)	1969
6	No Chance Baby /?	(unknown)	196?

NB: (6) flip could possibly be *Jackie, Jackie*, which the band are known to have recorded.

From Gary, Indiana originally where they the mainstay act in the locale, this band later operated out of Chicago and played with a strong Anglophile influence. Led by Oscar Hamod, his Gibson Firebird guitar was fitted with a flat piece of sheet metal over the neck of his guitar, so people couldn't see what chords he was playing!

Drummer Johnny Toda was also the bands comedian and when they would perform *Top Eliminator* live, he would do the revved-up engine sound by mouth. He also used to sing Ian Whitcomb's *You Really Turn Me On*, copying the falsetto voice.

Their garage punk interpretation of *I Can't Explain*, with chopped rhythm and distorted guitar, can be heard on *Pebbles, Vol. 7* (CD) and *Mindrocker, Vol. 2*. *No Chance Baby* is on *Tougher Than Stains*, whose secretive compiler reveals only that it was issued on a 'semi-big label' (USA perhaps?); and *House Of The Rising Sun '69* is on *Let's Dig 'Em Up Vol. 2*.

(Max Waller / Phil Swan)

Osgood

TOP

Personnel incl:

- ROGER L. VAIL

45:

1. You'll Survive/Everybody Sing (Golden Voice 834G-5434) 1968

Catchy and melodic, midfast folk-rock-pop backed by driving jangley pop, both sides of this 45 were written by Roger Vail, from Macomb, Illinois. He was previously in The Vectors (with a pre-Shadows Of Knight Joe Kelley) and The Orphuns.

(Max Waller)

Oshun

TOP

45:

1. Ridin' With The Milkman/Rattle Of Life (Mercury 72687) 1967

An unknown combo whose *Ridin'* is pleasant pop fare backed by a wacky concoction of sound effects, street noises and sorta fairground hustler vocals instructing the listener to 'swim in your rainy mood, crystallizing your dehydrated food' (er, what? the follow-up to *Like A Dribbling Fram*?) Tune into this dementia on *The Pebbles Box Set*, *Pebbles Vol. 3* (CD) or *Only In America*. (Max Waller)

Other Five

TOP

45:

1. Better Come Home/You Really Got Me (BAUS 855B-5887) 1967

A garage combo from Indiana with two competent covers. *Better Come Home* suffers from a slight intrusion of brass whilst *You Really Got Me* is strangely restrained and not the wild rave-up with raucous screams one normally expects. (Max Waller)

The Other Four

TOP

Personnel:

- LARRY GRANT (aka LARRY McSEATON) gtr A
- NORMAN LOMBARDO vcls, bs A B C
- KENNY PEMICANO drms, vcls A B C
- RICK RANDLE vcls, gtr, keyb'ds A
- CRAIG PALMER vcls, keyb'ds, bs B C
- DAN SPARKS vcls, gtr B C

45s:

1. (A) Why/Searching For My Love (Musette 6517) 1965
2. (B) These Are The Words/Once And For All Girl (P.L.A.Y. 711) 1966

3. (C) How Do You Tell A Girl/Your Ma Said You Cried (Decca 32050) 1966

Local San Diego, California teen combo formed out of The Mandells. Their first two singles attracted so much attention locally that Decca signed them and (unfortunately) rushed in a staff producer to supervise the third release, which fails to capture the exuberance of the first two pop - rock charmers. The group was featured in the March 1966 issue of 'Teen Screen' magazine, and in 1967 Rick and Norman reunited in The Brain Police. The singles, were recorded at Western Sound Studios and Gold Star in Hollywood.

Compilation coverage has included *Searching For My Love* on *Fuzz, Flaykes And Shakes Vol. 2*.

(Clark Faville)

The Other Half



TOP

Personnel:

LARRY BROWN	bs	A
RANDY HOLDEN	ld gtr	A
JEFF KNOWLEN	vcls, hrmnca, gtr	A
GEOFF WESTERN	rhythm gtr	A
DANNY WOODS	drms	A
RON SAURMAN	drms	B

ALBUM:

1(A)	THE OTHER HALF	(Acta 38004)	1968

NB: (1) also released in Germany with a totally different sleeve (Die Volks Platte) 1968. (1) has been reissued on CD and on vinyl as *Mr. Pharmacist* (Eva 12003) 198?. Housed in a different sleeve, the Eva album contains some additional live tracks from Avalon Ballroom shows between 1966 - 1968.

45s:

1	Wonderful Day/Flight Of The Dragon Lady	(Acta 801)	1967
2	No Doubt About It/I Need You	(Acta 806)	1967
3	Oz Lee Eaves Drops/Morning Fire	(Acta 825)	1968
4	Mr Pharmacist/I've Come So Far	(GNP Crescendo 378)	1968

NB: There's also a rare French EP with picture sleeve: *Mr Pharmacist/I've Come So Far/It's Too Hard/I Know* (Vogue INT 18112) 1968.

The above album was a competent effort, composed of original numbers aside from an interesting version of Arthur Lee's *Feathered Fish*. Holden's fine psychedelic guitar work stands out throughout and is at its best on *Morning Fire* plus the finale *What Can I Do For You?*. Another number, *Oz Lee Eaves Drops* had an interesting beat, whilst the band's best known track, *Mr. Pharmacist*, is a classic psych-punker and well worth checking out.

This group contained Randy Holden who, on **The Other Half**'s demise, replaced Leigh Stephens in the better known Blue Cheer. Craig Tarwater (gtr) and Mike Pon (bs), both ex-Sons Of Adam, were also members of the band, but did not feature on the album.

Carolyn White, who used to live with the band in Mill Valley, North California, recalls that they may have recorded a second album entitled *The Other Half And How To Get It* - Anyone have further info? Carolyn also tells us "Things came to an official end in L.A. when Jeff and Larry and Ron decided to move to Northern California, however I think Randy was the first to want to breakup. It happened right after they recorded the theme to 'Mod

Squad', a '60s cop show".

Compilation coverage has included: *Mr. Pharmacist* on *Mindrocker, Vol. 1, The Sound Of The Sixties, Mayhem And Psychosis, Vol. 2* and *Nuggets, Vol. 12*; and *Feathered Fish* on *Sixties Rebellion Vol. 8* (CD).

(Vernon Joynson/Stephane Rebeschini)

The Other Half

Personnel:

- JOHN HAWKINS bs A
- CRANLEIGH SAMMIS drms A
- REX LAMB ld gtr A
- BOB COLLETT vcls A
- DON KARR keyb'ds A
- DOMINICK PUCCIO gtr A
- ANDREA INGANNI vcls A

ALBUM:

1. (A) THE OTHER HALF (7/2 Records HS-1 /2) 1966

Reissued on (Resurrection CX 1266) 1984.

An obscure garage combo from New Haven, Connecticut. Both Hawkins and Sammis were previously in The Half Tribe (of Mannasseh) whose equally rare private LP was also reissued on Resurrection. Covers including *Gloria*, *Satisfaction*, and *Time Won't Let Me*, make up the bulk of material with the odd 'original' done in a competent if not exactly inspiring frat-cum-garage style. The original is beyond all but the fanatics' pocket so grab the reissue. (Max Waller)

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The Other Side *to* The Outlaws

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Other Side
- The Other Two
- The Others
- The Others
- Our Gang
- Our Gang
- Our Village Sound
- The Outcasts
- The Outcasts
- The Outcasts
- The Outcasts
- The Outcasts
- The Outcasts
- The Outcry
- Outer Edge
- The Outer Limits
- Outlaw Blues
- The Outlaw Blues Band
- The Outlaws

The Other Side

TOP

Personnel:

- TOM ANTONE bs, vcls A B
- KEN MATTHEWS drms, vcls A B
- JIM SAWYERS ld gtr, vcls A
- SKIP SPENCE gtr A
- DAVE TOLBY gtr, vcls A
- JO KEMLING organ B
- DAN PHAY gtr vcls B
- NED TORNEY ld gtr, vcls B

45:

1. Streetcar/Walking Down The Road (Brent 7061) 1966

Skip Spence, later ot Jefferson Airplane, was a transitory member of this San Jose outfit, originally a surf act known as The Topsiders, who were close friends of The Chocolate Watch Band. Indeed in 1965 both bands underwent a change around in personnel with Phay, Torney and Kemling all joining **The Other Side** from The Watchband and Dave Tolby moving across to join The Watchband. Mark Loomis also had a brief spell with **The Other Side** after Jim Sawyers had joined The Vejtables, and Watchband bassist Rich Young had been drafted.

Although **The Other Side** did not record an album, they drew thousands to local dances in the San Jose area... Their 45, which was included on the *A Pot Of Flowers* compilation and later reissued as part of *Mindrocker, Vol. 10* is sadly their only vinyl epitaph. You can also hear *Streetcar* on *Boulders, Vol. 2*; *Walking Down The Road* on *The '60s Choice, Vol. 2* and both cuts on *Sound Of The Sixties:- San Francisco Part 2*.

(Vernon Joynson / Chuck Kemling)

The Other Two

TOP

45s:

1. Look Around/Don't Lock Me In (Jerden 777) 1965
2. Don't Say No/When I Sleep (Panorama 40) 1966

This duo sound like the Pacific Northwest's answer to Peter and Gordon, especially on the mellow folk - rocker *Look Around*. The flip is solid punchy British invasion - styled beat with ringing guitars - a charming debut. *Don't Say No* features a catchy Latin shuffle, like a subdued Concrete and Clay, whilst *When I Sleep* is a soporific beat - ballad. Invasion and beat fans will cherish these. All four tracks were composed by Curt Bartholomew and Nicholas Richardson. (Max Waller)

The Others

TOP

Personnel incl:

MIKE BRAND	A
JOHN COSTA	A
PETE SHEPLEY	A

45s:

1	I Can't Stand This Love Goodbye/Until I Heard It From You	(RCA 47-8669)	Sept. 1965
2	The First Time I Saw You/Lonely Street	(RCA 47-8776)	Dec. 1965
3	My Friend The Wizard/Morning	(Jubilee 4550)	April 1967

Hailing from Rhode Island, this band's recorded output has been well represented on compilations. *I Can't Stand This Love Goodbye*, which couples smooth harmonies with upbeat dance rhythms, can also be found on *Mindrocker*

Vol. 9, *Pebbles Vol. 10* (CD), *Pebbles, Vol. 8* and *Garage Monsters*. Its flip side, a harmonious folk-rocker and the 'A' side to their next effort, a pleasant pop rock song, are also on *Mindrocker Vol. 9*. *My Friend The Wizard*, which features a more psychedelic sound, can also be heard on *Mindrocker Vol. 12* and *The New England Teen Scene Vol. 2*.

Lonely Street is a chiming pop-ballad, finally compiled in 2000 on Leaving It All Behind. The uncompiled *Morning* is a dreamy harmony ballad. The consistently high quality of their garage-pop output, blending Beatles and Byrds influences with mellow harmonies, surely indicates there's more to be heard. Ripe for a retrospective?

(Max Waller)

The Others

TOP

Personnel:

JOHN DUNS	drms	A
MIKE GOTCHER	vcls	A
MONTY HARPER	keyb'ds	A
TIM MYERS	bs	A
JOHN POPA	gtr	A
MARTY PRUE	ld gtr, vcls	A

45s:

1	Revenge/I'm In Need	(Mercury 72602)	1966

NB: (1) reissued with Picture Sleeve by Sundazed (S 137) 1998.

From the Lancaster-Palmdale area of California, they were a surf band until bitten by the Invasion bug and joined by Prue from the folkie Townsmen. Their story is revealed by Jud Cost on the very welcome Sundazed reissue. Both sides of the 45 can also be heard on *Pebbles, Vol. 17*. The 'A' side is pretty good fuzz-punk.

(Max Waller)

Our Gang

TOP

45:

1	Careless Love/Heartbeat	(Warrior 166)	Feb 1966

Careless Love, which has resurfaced on *Highs In The Mid-Sixties, Vol. 18*, is a raving punk effort with lots of mouth organ. This was confirmed by the Colorado Springs Our Gang as not being them, and neither is it Norman Petty's Warrior label. Yet more same-name games.

Mike Markesich has since traced both to California - Warrior was owned by Tom Sawyer, who also operated the Trident label, and was based in North Hollywood. The band were from Buena Park, Los Angeles.

(Vernon Joynson/Michael Stelk/Max Waller/Mike Markesich)

Our Gang

45:

1 Rapunzel / Here Today Gone Tomorrow (Round & Round RR-4503) 1967

From Colorado Springs, this was the bands sole release.

(Michael Stelk/Max Waller)

Our Village Sound

ALBUM:

1 OUR VILLAGE SOUND (Private Pressing) c1970

From Queens Village in New York, a Christian folk group with a female singer.

(Stephane Rebeschini)

The Outcasts

Personnel:

- JIM CARSTEN
- DENNY TURNER
- RICKY WRIGHT
- EUGENE CARLSON
- JIM RYAN

CD:

1. I'M IN PITTSBURGH AND IT'S RAINING (Collectables COL-CD-0591) 1995

45s:

1. Nothing Ever Comes Easy/Oriental Express (Outcast 6865) 1965
2. I'm In Pittsburgh (And It's Raining)/Price Of Victory (Askel 102) 1966
3. I'll Set You Free/Everyday (Askel 104) 1966
4. Route 66/Everyday (Askel 107) 1966
5. 1523 Blair/Smokestack Lightning (Gallant 101) 1967

One of the very best psychedelic/punk bands to come from Texas. They were based in San Antonio. Their two best known songs were *I'm In Pittsburgh (And Its Raining)*, a Jim Carsten composition with catchy drumming and some effective mouth organ, and *1523 Blair*, the zenith of their career. This has a superb psychedelic beginning which gives way to high speed guitar work culminating in a psychedelic haze. Not surprisingly their better work is well

represented on compilations:. *Texas Punk 1966, Vol. 2* includes the 'A' sides to their second, third and fourth 45s. You can also hear *I'm In Pittsburgh* on *Pebbles, Vol. 1* and *Flashback, Vol. 2*. Both sides of their final effort can be found on *Texas Punk From The Sixties* and *Texas Psychedelic Punk, Vol. II* for which metal acetates exist. The 'A' side was also included on *Acid Dreams, The Acid Dreams Testament (CD)* and *Mayhem and Psychosis, Vol. 2*. The flip, another stunning performance, can also be found on *Endless Journey, Phase 1* or *Texas Punk 1966, Vol. 2*. The latter also includes *Sweet Mary* and *The Birds* by the band. A previously unreleased mix of *Everyday* can be found on *Texas Punk (1964-68), Vol. 3* along with a previously unreleased outtake from 1966, entitled *My Love* and *What Price Victory*, a protest song about the Vietnam War. Another track featured on the comp, *Hard Lovin' Babe* with Linda Pierre King on vocals, is by a different **Outcasts**... Over 10 years on the band turned up singing *I'm In Pittsburgh* on the 'A' side to a 45 *I Feel So Bad/Undecided* (Grease FUN 2) credited to The Kicks which was supposed to be released as a new wave record in Europe! A few picture sleeve recordings did apparently get circulated.

For you curious completists, their 1st 45 comprises a rather lame beat ballad backed by a rockin' instrumental with no real hint as to what was to follow. It is however notable for being written and produced by Mike Post, who was in basic training at Lackland air force Base at the time. He went on to write music for many great TV series, including: "The Rockford Files" and "Hill Street Blues" etc. **The Outcasts**' manager at the time was Maj. John Carson who arranged for Mike and Jimmy Hawkins (Donna Reed Show, Beaver, Elvis movies actor also in training) to do a series of shows at local military bases with **The Outcasts** as a backup unit. Mike had worked as an arranger / band coach for Gary Lewis and the Playboys before this and put the show together. Exposure to Mike's professional attitude and working with him in the studio was an important factor in tightening the group into a working unit that went on to bigger and better things.

The CD compilation, *I'm In Pittsburgh And It's Raining*, contains all of their 1966-7 singles, unreleased material and later recordings when they were in Houston.

For more information on the band check out their website; http://www.angelfire.com/tx/braindanceink/page2.html

The Outcasts

TOP

45:

1. People/ You're Teaching Me (Sola 12) 1966

From Arizona, this **Outcasts** just managed one 45. *People* is a reasonable garage number and can now be found on *Sixties Rebellion Vol. 14* (CD).

The Outcasts

TOP

Personnel incl:

- M. MCCARTY

45:

1. I Wanted You/Little Bitty Man (Shore Bird 1005) 1966

A more rock-orientated 45 from Warren's Norman-based studios. An Oklahoma band, this time based in Norman, *I*

Wanted You can also be found on *The Essential Pebbles Collection Vol.2* CD.

(Max Waller)

The Outcasts

45:

1. You Do Me Wrong/Love Eternal (Studio City 1040) 1965/6

This particular band came from Grand Rapids in Northeast Minnesota in the mid-sixties, though I can't confirm that the 45 was in the garage genre.

The Outcasts

Personnel:

- MARK FOLEY vcls, gtr
- BOB MARTIN drms, vcls
- BRUCE WILLIAMS vcls, ld gtr
- BRIAN WHELAN bs, gtr

Retro ALBUMS:

1. (-) THE OUTCASTS LIVE! STANDING ROOM ONLY (Cicadelic CICLP 988) 1985
2. (-) MEET THE OUTCASTS! (Cicadelic CICLP 987) 1985

NB: (1) available on CD (Collectables COL-CD-0545) with two previously unreleased singles from 1967. (2) issued on CD with the Arkay IV's *The Mod Sound Of The Arkay IV 1966-1968* as *Battle Of The Bands* (COL-CD-0519). It contains 26 tracks including previously unreleased demos.

45s:

1. You'd Be Suprised/Set Me Free (Decca 32036) 1966
2. Today's The Day/I Didn't Have To Make Her Anymore (Cameo 477) 1967

An excellent Long Island, New York garage combo who stalled out as The Radiations in 1965. The same foursome became **The Outcasts** in 1966 and were expanded to a five piece with Chuck Thatcher on organ and vocals for their debut 45. Whilst the 'A' is pleasant beat-pop it's the plaintive tones, imaginative drumming and haunting keyboards that make the flip *Set Me Free* just a bit special. It's been featured on *Echoes In Time, Vol. 2*, *Acid Dreams Testament* (CD) and *Acid Dreams - The Complete Collection* (3LP).

Chuck Thatcher was replaced by Jimmy Williams and this line-up features on the *Standing Room Only* collection of live tracks from their '66-67 period and which recorded the 2nd 45. *I Didn't Have To Love Her Anymore* is a catchy and commercial minor-key folk-rock-punker with an irresistible beat - compiled on *Pebbles, Vol. 12*, *Mindrocker, Vol. 11* and *Joumey To Tyme, Vol. 2*.

Paul Brokan was the next keyboardist brought in until the demise of the group in 1968. *The Meet The Outcasts!* LP includes two Radiations tracks, the 45 tracks (a live *Today's The Day* and more excellent live material, plus several unreleased tracks. As with many of the bands of era the live stuff is predominantly fave covers, though they also include rather good versions of *Walk On By* and the *Good Rats' Groovy* in their repenoire. Do yourself a favour and pick up the Cicadelic LP's if you come across them.

(Max Waller)

The Outcasts

Personnel incl:

- GARY PUCKETT

45s:

1. Run Away/Would You Care (Prince 1265) 1965
2. I Can't Get Through To You/I Found Out About You (Karate 531) 1966

Formed in San Diego, California, this pop-punk outfit would don Civil War uniforms in 1967, no doubt inspired by Paul Revere and The Raiders, and have three million - sellers as The Union Gap (later 'Gary Puckett and The Union Gap'). The Karate 45 is reasonable garage beat with strong vocals, but nothing to write home about.

Run Away is compiled on *Follow That Munster Vol. 2*.

(Max Waller)

The Outcry

45:

1. Can't You Hear (My Heartbeat)/Gravey Covered Fruitcake (Rileys 8785) 196?

You'll also find *Can't You Hear (My Heartbeat)* from this obscure Detroit combo on *Michigan Mayhem Vol. 1* and *Scum Of The Earth, Part 2*. Featuring a neat guitar break, and pounding beat, it is a nicely understated garage piece.

Outer Edge

45:

1	Help Each Other / Pushin	(Zazz)	1968

An unknown group. The 'A' side is a weak ballad but the flip is a very heavy psych track.

(Stephane Rebeschini)

The Outer Limits

Personnel:

J. BACHMAN	A
P. HERCKER	A
JIM WESTBROOK	A

45:

1. Don't Need You No More/Walkin'Away (Goldust 5014) 1966

A garage punk combo based in University Park, New Mexico. You'll find the 'A' side on *New Mexico Punk From The Sixties* and *Sixties Archive Vol. 4*. It's got pretty vocals and several changes of pace. Both sides of the 45, plus four original unreleased cuts recorded in 1966, also appear on Collectables' *The Goldust Records Story* CD.

(Max Waller)

Outlaw Blues

45:

1. Non-Stop Blues/Mustafa (Era 3171) 1967

The 'A' side to this obscure single can also be heard on the *Ear-Piercing Punk* compilation.

The Outlaw Blues Band

Personnel:

- VICTORA LEMAN drms, perc A
- JOE FRANCIS GONZALES bs A
- PHILLIP JOHN ld gtr, vcls A
- LEON RUBENHOLD hrmnca A
- JOE WHITEMAN sax, flute, vibra harp A

ALBUMS:

1. OUTLAW BLUES BAND (Bluesway BLS 6021) 1968
2. BREAKING IN (Bluesway BLS 6030) 1969

As their name suggests this was a blues-rock outfit but a pretty good one. There's lots of fluid guitar playing on their second album and if blues-rock is your thing you should enjoy this. Even if it isn't you might still like it. Certainly *I've Got To Have Peace On My Mind* is very imaginative with interesting sound effects and extends far beyond the usual blues-rock format. Other highlights include an interesting reinterpretation of John D. Loudermilk's *Tobacco Road*, the instrumental *Death Dog Of Doom* and the catchy *Lost In The Blues*. It's only a very minor collectable at

present.

The Outlaws

45:

1. Worlds Apart/Fun, Fame, and Fortune (In 102) 1966

A sixties Dallas, Texas band with one cut from 1966, *Fun, Fame, And Fortune* on the *Straight From The Garage (EP), Vol. 4* (also known as *Punk Classics, Vol. 4*). This band are better known under their later moniker of Kit & The Outlaws.

Both sides of the 45 also appear on *The History Of Texas Garage Bands In The '60s Vol.4: West Texas Rarities*.

(Max Waller)



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The Outrage *to* Ozone

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Outrage
- The Outside In
- The Outsiders
- The Outsiders
- The Outsiders
- The Outspoken Blues
- Owen-B
- Owl
- The Oxford Circle
- The Oxford Circus
- The Oxford Circus
- The Oxford 5
- Oxford Watchband
- The Oxfords
- The Oxfords
- The Oxpetals
- The Oz Band
- Oz Knozz
- Ozone

The Outrage

TOP

ALBUM:

1	OUTRAGE	(Kama Sutra KLPS-8074) 1969	

45s:

1	The City / Be My Baby	(Kama Sutra 252)	Sept. 1968
2	The Letter / The Letter (Edit)	(Kama Sutra 259)	Jan. 1969
3	The Letter / The Way I See It	(Kama Sutra 259)	Jan. 1969

Thought to be from San Francisco. This outfit recorded a heavy psychedelic version of *The Letter* (slowed down in the style of Vanilla Fudge). Anyone got any more info??

(Tony Allen / Max Waller)

The Outside In

TOP

Personnel incl:

FRED DANE	vcls	A
BOBBY HERNE	ld gtr	A
ANDY MURTON	bs	A

45:

1	You Ain't Gonna Bring Me Down To My Knees/Sometimes I Don't Like Myself	(Right RRM-6612)	1966

York in Maine was home to this crew. You'll also find *You Ain't Gonna Bring Me Down To My Knees* on *Cicadelic Sixties, Vol. 11*, whilst both sides appear on *The Strafford / Right Records Story* CD. According to the accompanying notes, Herne was the guitarist on the 90th Congress 45. He also crops up on numerous North East recordings as producer/arranger (Missing Links, Shaggs, Flat Earth Society, Lazy Smoke, Euclid) and was in numerous bands from the late '50s.

In the '60s Herne's outfits include The Exotics (on Coral), OJ and The Soulbeats and The Cobras. In 1970 he formed Atlantis. He died suddenly in May 1998 and some of his legacy is revealed in Aram Heller's zine 'Banjo Room Revisited #2'.

Bassist Andy Murton went on to be Sunday editor for the Boston Globe.

(Max Waller/Aram Heller)

The Outsiders

TOP

Personnel:

BILL BRUNO	ld gtr	A B
SONNY GERACI	vcls	A B
TOM KING	gtr	A B
MERDIN MADSEN	bs, hrmnca	A B
RICKY BAKER	drms	B

ALBUMS:

1(A)	TIME WON'T LET ME	(Capitol 2501)	1966 37
2(B)	ALBUM 2	(Capitol 2568)	1966 90
3(B)	IN	(Capitol 2636)	1967 -
4(B)	HAPPENING LIVE	(Capitol 2745)	1967 103

NB: There are also two retrospective compilations: *The Best Of The Outsiders* (Rhino) 198? and *The Outsiders* (CD) (Collectables COL-5686) 1996.

45s:

1	Time Won't Let Me/Was It Really Real?	(Capitol 5573)	1966 5
2	Girl In Love/What Makes You So Bad?	(Capitol 5646)	1966 21
3	Respectable/Lost In My World	(Capitol 5701)	1966 15
4	Help Me Girl/You Gotta Look	(Capitol 5759)	1966 37
5	I'll Give You Time/I'm Not Trying To Hurt You	(Capitol 5843)	1967 118
6	Gotta Leave Us Alone/I Just Can't See You Anymore	(Capitol 5892)	1967 121
7	I'll See You In Summenime/And Now You Want My Sympathy	(Capitol 5955)	1967 -
8	Little Bit Of Lovin'/l Will Love You	(Capitol 2055)	1967 117
9	Oh How lt Hurts/We Ain't Gonna Make lt	(Capitol 2216)	1968 -

10	Changes/Lost In My World	(Bell 904)	1970 107

NB: There are also three French EPs with picture sleeves: *Time Won't Let Me/Was It Really Real/Girl In Love/What Makes You So Bad?* (Capitol EAP 120804); *Respectable/Lost In My World/Help Me Girl/You Gotta Look* (Capitol 120879); *I'll Give You Time/I'm Not Trying To Hurt You/Oh How It Hurts/Since I Lost My Baby* (Capitol 120948).

A rather ordinary pop outfit from Cleveland, Ohio. They enjoyed short term success, including a Top Ten hit with *Time Won't Let Me*, which can also be heard on *Nuggets, Vol. 3* and *Pride Of Cleveland Past*. It was the zenith of their career which then took a downward spiral. *Nuggets, Vol. 4* includes *Lost In My World*, originally the flip of their cover of The Isley Brothers' *Respectable*, which was rerecorded in 1970 when singer Sonny Geraci formed his new band Climax (indeed it is really the first Climax single) who, based in Los Angeles, enjoyed a Top Ten hit with *Precious and Few*. Geraci went on to become a pretty atrocious ballad singer. *Pebbles, Vol. 9* includes *I'm Not Trying To Hurt You*, one of their less well known recordings.

Tom King initially formed the Starfires, a rock'n'roll/soul band, recording numerous records on his uncle's Pama label. Seeking greater success with a major label after acquiring Sonny Geraci as vocalist, led to family friction resulting in and reflected by the band's new name. *Time Won't Let Me* secured a deal with Capitol via Roger Karschner, whose name crops up on many other '60s Cleveland recordings. He became their manager too.

The Outsiders CD retrospective on Collectables is a 25 track odyssey of recordings spanning 1965 through 1968 and is accompanied by a well researched and detailed booklet.

(Vernon Joynson / Max Waller / Stephane Rebeschini)

The Outsiders

TOP

Personnel:

HARDY DIAL	vcls	A
RONNIE ELLIOT	bs	A B
SPENCER HINKLE	drms	A B
BUDDY RICHARDSON	ld gtr	A B
RONNIE VASKOVSKY	gtr	A B
JOHN DELISE	vcls	B

45s:

1	She's Coming On Stronger/Just Let Me Be	(Knight 103)	Dec 1965
2	Summertime Blues/Set You Free This Time	(Knight 104)	Apr 1966

A different five-piece from Tampa, Florida, which formed in 1964. Bassist Ronny Elliot joined in 1965 from another Tampa band The Raveons and Hinkle had played in early line-ups of Tampa's Tropics. They developed a lot of local suppose and cut their first 45 at Tampa's H & H Avenue. *She's Coming On Stronger* is a pretty good pop/punk piece with some upfront drumming and they followed it with a ripping cover of Eddie Cochran's *Summertime Blues*. By now John Delise (previously of The Rovin' Flames and Those Five) had replaced Hardy Dial on vocals. In 1966 they were signed to the Laurie Records subsidiary label Providence who changed their name to The Soul Trippers because of the better-known Ohio Outsiders. Then in 1967 they changed name again to Noah's Ark releasing two 45s for New York's Decca label.

Buddy Richardson went on to form White Witch who released two albums on Capricorn 1973-4.

Compilation appearances have included:- *She's Coming On Stronger* on *Back From The Grave, Vol. 2* and Psychedelic

States: Florida Vol. 1 (CD); and *Summertime Blues* on *Back From The Grave, Vol. 2.*

(Vernon Joynson/Max Waller/Jeff Lemlich)

The Outsiders

45:

1. Go Go Ferrari/Big Boy Pete (Cha Cha 724) 196?

From Michigan City, Indiana. You'lI also find the 'A' side on *Hipsville 24 B. C., Vol. 2.*

(Vernon Joynson/Mike Markesich)

The Outspoken Blues

Personnel:

- JAMES STANLEY bs, vcls
- JIM KORN bs, vcls
- BILL KIRCH-MEYER
- BILL LEVAK drms
- TOM NELSON gtr
- BOB STANLEY

45:

1. Not Right Now/? (Orlyn) 1966

From Chicago. *Not Right Now* has recently resurfaced on *Back From The Grave, Vol. 8*. Tim Warren's liner notes reveal that they were first known as The Empires in 1963 with James and Robert Stanley. When The Empires split up in 1965 Robert started The Bryds and James joined vocalist/bassist Jim Korn and Bill Kirch-Meyers' band Beat Incorporated with two ex-Empires, drummer Bill Levak and guitarist Tom Nelson. Beat Incorporated soon became **The Outspoken Blues** and they recorded their only 45 in June 1966 with Jim Korn on vocals. When Jim Korn was drafted into the army, James took over full bass/vocal duties. The group grew to a seven - piece in 1967 when The Bryds split up and brother Bob joined and they adopted a more white-soul sound and recorded an unissued album for Mercury.

Owen-B

Personnel:

- TOM ZINSER bs, vcls, piano, gtr A
- BOB TOUSIGNANT drms, vcls, conga A
- JIM KRAUSE hmnca, vcls, perc A
- TERRY VAN AUKER gtr, vcls A

ALBUM:

1. (A) OWEN-B (Mus-l-Col 101 209/101210) 1970

NB: (1) reissued in the late eighties.

45s:

1. Mississippi Mana/Nowhere To Run (Janus 107) 1970 97
2. Never Goin' Home/Zig Zag Home/Zig Zag Man (Janus 123) 1970

This is an early seventies privately-pressed rock album with some good guitar moments. It has become a significant collectors' item and was repressed in the late eighties. Recorded in Columbus, Ohio, it achieves a good standard throughout. The material was written, arranged and produced by the band themselves. There are some good rock numbers like *Daily News*, *Mellow Meadow*, *My Friends* and *Out On Our Own*, some nice vocal harmonies on *Share* and *All We Are Asking* is a more sensitive psychedelic folk number. Well worth a listen. Both 45s feature non-LP tracks, and they rock.

You can also find *Zig Zag Man* on *Marijuana Unknowns Vol. 1* and *Mississippi Mama* on *Acid Dreams Vol. 2*.

(Vernon Joynson / Max Waller)

Owl

Personnel incl:

BRIAN CHASE	A
JOHN LOWELL	A
JOHN POLLANO	A

45:

1	Aunt Cate Is Dead/As The World Keeps Turning	(Onyx No #)	c1971

Early seventies light 'psych' - rock from Massachusetts by an outfit who had evolved out of Lazy Smoke and The Shadows Of Time. That fact alone makes this 45 quite collectable, though it's certainly not up to their earlier incarnation's standards.

(Max Waller)

The Oxford Circle



Personnel:

- PAUL WHALEY drms
- JIM KEYLOR bs
- DEHNER PATTEN gtr
- GARY YODER rhythm gtr, vcls

CD:

1. LIVE AT THE AVALON '66 (Big Beat CDWIKD 178) 1998

45:

1. Foolish Woman/Mind Destruction (World United 1002) 1966

An historically significant outfit from Sacramento, California. They included Gary Yoder (later of Kak and for a while Blue Cheer) and gigged regularly as support to bands like The Grateful Dead. Jim Keylor was in some groups with Bob Segarini after Family Tree and in the embryonic Roxy. He was also involved in assembling Blue Cheer for their *Oh! Pleasant Hope* album and in 1978 started BSU studios whose products included Dead Kennedys, Suspects and True West. Patten also went on to play for Kak.

What of their music? The recent Big Beat retrospective shows a band that was pushing back the barriers of psychedelia in much the same way as The Yardbirds were, and who should have gone on to better and bigger things in their own right. It includes fourteen live tracks, plus four studio cuts including both sides of their exceptional 45. Also included are a detailed history of the band. Donnie Jupiter of the cult '70s psych/punk band **The Twinkeyz** recalls: "The first time I saw them I was blown away - they looked cooler than hell with their long hair, hippie beads and somewhat surly attitude. Their drummer, Paul Whaley, nailed his kit to the floor with screwdrivers and flailed away like a madman through the whole set. When they were finished playing his hands were bleeding." The Big Beat CD is probably the next best thing to having been there and comes highly recommended.

World United records was owned by fellow Sacramento-based band The New Breed who had set up the label when they were dropped by Mercury and both sides of their 45 can also be heard on *Endless Journey, Phase 1*, whilst *Mind Destruction* also figures on *Everything You've Always Wanted To Know...* CD and *Foolish Woman* is also on *The Pebbles Box Set*.

(Ben Sandstrom/Vernon Joynson/Max Waller)

The Oxford Circus

TOP

45:

1. Tracy/4th Street Carnival (Zig Zag 101) 1967

From Houston. The flip, features some some fine up-front bass and can also be found on *Flashback, Vol. 2*.

The Oxford Circus

TOP

Personnel:

DAVE BARFIELD	bs	A
WINSTON LOGAN	drms	A B
STEVE BRAUNSTEIN	gtr	B
BRIAN CUMMINGS	bs	B
GENE SMITH	gtr	B

Another, apparently different, Texas outfit from Waco, have six live tracks from 1968 featured on The Headstones *24 Hours (Everyday)* CD. Heavy acid-psych covers of *Splash 1* (13th Floor Elevators), *99th Floor* (Moving Sidewalks), *Time Has Come Today* (Chambers Bros), *59th Street Bridge Song* (Paul Simon's groovy tripper??) and *You Keep Me*

Hanging On, of course. According to the CD liners, they'd formed in 1966 after Logan had left McAllen's Headstones (hence their inclusion on the CD). In 1969 line-up 'B' decided to concentrate on original compositions only, acquired a young guitarist called Rene Best, and changed their name to Watermusic, who also feature on the CD.

(Max Waller)

The Oxford 5

TOP

45:

1. The World I've Planned/Out Of Love For You (Sidra 9009) 1965/6

Hailed from around Birmingham, Michigan and their cover of Van Morrison's *Gloria* can also be heard on *Highs In The Mid-Sixties, Vol. 19*, whilst their classic *The World I've Planned* can be heard on *Oil Stains*. They contributed three tracks to the mega-rare 1965 sampler *Friday At The Cage A Go Go*, later known as *Long Hot Summer*, which has been reissued recently (Hide The Sausage HTS-001) 1989. The tracks are *Gloria, The World I've Planned* and *All Really Want To Do*.

Oxford Watchband

TOP

45:

1. Diagnosis (One Way Empty And Down)/Welcome To The World (Hand 496) 1969

From Rochester, New York State. A remarkable top side kicks off like it's going to be Vanilla Fudge, before a heavy blast of fuzz and bombast. Midway a peal of thunder fades to return as a barrage of gun and fighting effects. A strange and disjointed trip, with some wicked guitar on the outro and vocals reminiscent of Don Gallucci's Touch. The 'Fudge influence is more to the fore on the pedestrian flip, though it does feature some quiet flute passages between the ponderous keyboard vibes, soulful vocals and brassy outbursts. (Max Waller)

The Oxfords

TOP

Personnel:

JAY PETACH	keyb'ds, ld gtr	A
JILL DEMARCO	gtr, vcls	A
LARRY HOLT	bs	A
PAUL HOERNI	drms	A

ALBUM:

1(A)	FLYING UP THROUGH THE SKY	(Union Jac LH 6497)	1970

45s:

1	Time And Place/Always Something There To Remind Me	(Our Bag 103)	Dec. 1966

2	Time And Place/Always Something There To Remind Me	(Mala 550)	Jan. 1967
3	Sunflower Sun/Chicago Woman	(Mala 563)	June 1967
4	My World/Sung At Harvest Time	(Union Jac 5632/3)	Feb. 1969
5	Come On Back To Beer / Your Own Way	(Paula 331)	June 1970

This Louisville, Kentucky band's album is now beginning to interest some collectors. Bright 'n' breezy pop very much in the same mould as Orange Coloured Sky is on the side one menu. Side two isn't quite as good but is more experimental. *Young Girl's Lament* is the stand-out cut on this side with powerful female vocals and fuzz guitar; *Come On 'Round* is marred by a tedious drum solo and *Good Nightsounds* gospel-influenced. Worth a spin if you come across a copy.

The group formed way back in 1965 and the original line-up included Steve McNicol, Jim McNicol and Chris Hubbs who split in 1967 to form The Rugbys. **The Oxfords** finally called it a day in 1972.

Influential on the Louisville, Kentucky scene, where they were the first group to adopt the British sound and look. While other groups were performing the British invasion songs, they looked more like the '50s rockers, and usually had people fronting for the musicians, rather than being a self-contained band, like **The Oxfords**.

In 1997, **The Oxfords** had a "reunion" gig in Louisville for a charity function. Jill DeMarco:- "After 25 years of not playing together, we actually did pretty well! Everyone looked much the same as they did way back when, believe it or not - full sets of hair and no potbellies. Only the acne was gone!"

"Today, Jay Petach is still in the music business as a producer in a studio in Cincinnatti, Ohio. He has made numerous commercials over the years and has even released an all-instrumental CD of songs played on the ocarina! (He was the multi-talented member of the group). Larry Holt sadly suffered a severe back injury and was out of commission for awhile, but he is back to playing bass around Louisville, Paul Hoerni continues to play drums around Louisville and works for UPS, whilst I'm the only one who hasn't stayed in music to any great degree. I moved to Chicago in 1973 and did some recording, music copyrighting, and jazz studies for six years. Then moved to Seattle in 1979 and played solo gigs up through the mid-80s, but it was not lucrative enough to survive. So, I found full-time work as a Technical Writer for the U.S. government (Federal Aviation Administration), and have been working at it ever since. I'm still in Seattle and do sing in the shower!"

Time And Place is on *Victims Of Circumstances Vol. 2*.

(Max Waller / Lary Dowell with thanks to Jill DeMarco)

The Oxfords

TOP

45:

1. I Ain't Done Wrong/Cheatin' Little Girl (Soul 001) June 1966

From Tulsa, Oklahoma. The 'A' side is a Yardbirds song, and **The Oxfords** version of this rave-up ain't bad. The flip is in a slower beat/ballad vein.

Both sides have also resurfaced on *Sixties Rebellion, Vol. 4*, whilst *I Ain't Done Wrong* is also on *Teenage Shutdown Vol. 10*.

(Max Waller)

The Oxpetals

Personnel incl:

DANIEL "ACE" ALLISON	drms	X
BENJAMIN HERNDON	vcls, gtr	X
STEVEN PAGUE		X
GUY PHILLIPS		X
ROBERT WEBBER	keyb'ds	X
D. FLOWERS		

ALBUM:

1(X)	THE OXPETALS	(Mercury 61289)	1970

45s:

1	Prune Growing In June/Walking Down The Sunny Side	(Musicor MU 1274)	1967
2	Down From The Mountains / What Can You Say	(Mercury 73143)	1970

From upstate New York. *Prune...* is psychedelic pop with a twist. Ignoring the awful square sounding male - female vocals and stupidly hip lyrics, there's some strangely warped pop with phasing, acidic guitar and chiming keyboards that'll please Rubble-ites but not garage-psych fans. The flip is harmony - folk - pop.

By 1970 they had evolved into a five-piece, commune based band. The LP comes in a gatefold of pastoral serenity. Pasted-in leaves of photos and lyrics fail to give details of the band personnel and instrumentation, other than writer credits. Very laid-back and with pleasing harmonies, this is uplifting soft rock that incorporates boogie, folk and country influences. Likely to be labelled "hippie-rock" but that's not to denigrate it - it doesn't ramble and the varied selection shows that they can rock. The mood is of a summer evening relaxing on the porch, a drink in one hand, a smoke in the other, and a euphoric grin. Suddenly, getting "back to the country" has immense appeal!

Daniel "Ace" Allison sadly died of cancer recently.

(Max Waller / Jen / Cynthia Mills)
NB: Jen - if you're reading this - Please get in touch!! ivor@borderlinebooks.com

The Oz Band

45:

1. I Am Not The Same/Winter Rain (Cub 9158 SS) 1968

An unknown outfit with a meritorious 45 in a restrained but haunting folk-psych style, like a softer Jefferson Airplane with cool male - female vocals that intertwine well. *Winter Rain* in particular has a persistent and hypnotic quality that demands repeated playing. Both sides are credited to Morris - Freeman and produced by Lamont Johnson for Downeast Productions. (Max Waller)

Oz Knozz

Personnel:

- DUANE MASSEY keyb'ds, horns A
- RICHARD HEATH gtr,cls A
- MONTY NAUL drms A
- BILL MASSEY (aka NEWT BILDO) bs A

ALBUM:

1. (A) RUFF MIX (Ozone OZ-1 000) 1975

NB: (1) has recently been reissued on vinyl.

A much-vaunted album which has become a minor collectors' item. A private-press by a Bellaire, Texas band and recorded in Houston, this commands a high price tag (in Europe anyway). It's actually quite good but not really psychedelic in the sixties sense. It certainly varies in style from heavy to soft, jazzy to funky and is of a high quality of musicianship but it has more in common with, say, Led Zeppelin (especially *Led Zepp III*). The stand-out track is the superb *Second Time Blues* - an anguished bluesy-rock ballad whose comparison to Led Zepp tour-de-force *Since I've Been Loving You* is I'm afraid, unavoidable, The main problem with the album, though, is that the songwriting lacks any real flair.

Incredibly, the band is still active, and Duane Massey has emailed us, recalling: "Richard Heath left the band shortly after *Ruff Mix* was released, and was tragically killed in an auto accident several years later while playing with Vince Vance and The Valients. Although there have been several personnel changes and two "dormant" periods, we are back performing on a limited basis in regional halls. Marty, Bill, and I still make up the nucleus of the band, with a guitarist, Bill Mojelsky, and a singer, Milton Coronado."

"I agree with your observation on the songwriting on *Ruff Mix*, as the material in that period of the band was restricted by my own vocal limitations. We added a vocalist in 1979 (the first of several) and my composing boundaries were greatly increased."

"The band also released a two-song EP with this line-up but never really marketed it, and only pressed 500 copies. Incidentally, *Ruff Mix* was limited to two pressings of 1000 copies each, but was bootlegged in Italy at some time in the 80's, I believe. The cover has "Made in Italy" printed on it. We are planning to release a CD with *Ruff Mix* and three or four other recordings before the end of the year on a limited basis. If you or anyone else would like any information, past or present, on the band contact me at kcm@prodigy.net."

(Clark Faville / Max Waller / Vernon Joynson)

Ozone

45:

1	Ways Of Living/Tornado	(Wildflower 001)	c1970

A totally obscure group, presumably in the garage style.

(Stephane Rebeschini)



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Pacific Gas and Electric *to* Lucia Pamela

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Pacific Gas and Electric
- Pacific Ocean
- The Pack
- The Pack
- The Pagans
- Page Boys
- The Page Boys
- The Page Boys
- The Pagens
- Painted Faces
- The Paisleys
- The Palace Guard
- The Palace Guard(s)
- Pale Fire
- Bruce Palmer
- Lucia Pamela

Pacific Gas and Electric

Personnel incl:

CHARLIE ALLEN	vcls	A B C D
FRANK COOK	drms	A B C
BRENT BLACK	bs	A B C
GLENN SCHWARTZ	gtr	A B C
JOE LALA	perc	D

ALBUM:

1(A)	GET IT ON	(Kent 547)	1968
2(B)	PACIFIC GAS AND ELECTRIC	(CBS CS9900)	1969
3(C)	ARE YOU READY	(CBS CS 1017)	1970
4(D)	PG&E	(CBS 30362)	1971

NB: (2) to 4) also relesaed in the U.K. by CBS.

45:
(partial)

1	Are You Ready/Staggolee	(Columbia 4-45158)	1970

An inter-racial Californian soul rock band formed in 1968. They were known initially as Bluesberry Jam, who included drummer Fito De La Barreda before he was recruited by Canned Heat to replace Frank Cook. Frank subsequently joined Bluesberry Jam, and together with Charlie Allen formed **Pacific Gas and Electric**.

They are best remembered for their hit *Are You Ready* and will interest fans of the Chambers Brothers or Sly and The Family Stone. Their sound was characterized by the powerful voice of Charlie Allen and the good guitar leads of Glenn Schwartz (later in All Saved Freak Band).

In 1970, they had to shorten their name to PG&E when the **Pacific Gas and Electric Company** complained. The line-up changed with their fourth album, which was coproduced by Delaney Bramlett (of Delaney and Bonnie). Their new guitarist, Ken Utterback, showed his skills on two good tracks: the ironically titled *Short Dogs and Englishmen* and *When The Sun Shines*. **PG&E** then slowly disappeared from the scene.

(Stephane Rebeschini)

Pacific Ocean

TOP

ALBUM:

1(A) PACIFIC OCEAN (VMC VS 135) 1968

On the same small label which released Eastfield Meadows and The David, this rare album mixes covers of Dylan (*Subterranean Homesick Blues*), Wilson Pickett (*99 1/2*) and *Sixteen Tons*, with country and west coast vibes.

(Stephane Rebeschini)

The Pack

TOP

45:

1. Time/Baby I Ask You Why (Sound Tex 650529) 1965

Out of San Antonio, Texas in the mid-sixties. The flip can also be found on *Texas Punk From The Sixties, Vol. 2*, and *Sixties Archives, Vol. 2 (CD)*.

The Pack

TOP

45:

1. The Tears Come Rollin'/The Colour of Our Love (Wingate 007) 1966

This 45 was the work of the Michigan outfit, previously Terry Knight & The Pack. When Terry decided to quit the limelight and manage the group they released this 45 and three more as The Fabulous Pack before being guided

onto infamy and fortune as Grand Funk Railroad. The R&B styled flip can be heard on *Relics* and *Sixties Archives, Vol. 7(CD)*.

The Pagans

Personnel:

- KIP SULLIVAN ld gtr, ld vcls A B C D
- JEFF SULLIVAN bs A B C D
- JAY THOMPSON drms A B C
- JIM RUSHTON gtr,vcls B C D
- JERRY HUITING gtr C D
- STEVE ROSSI drms D
- CHRIS HOLLENBECK keyb'ds

45:

1. Ba Ba Yaga/Stop Shakin'Your Head (Studio City 1034) 1965

Rochester in South-East Minnesota was home turf to this outfit, which gradually came together during 1963-64. Steve Rossi took over on drums in August 1964 after Jay Thompson (who had once filled in for Gordy Scudamore on drums in The Mustangs) committed suicide. They travelled to Minneapolis during Easter 1965 to record the two original compositions which comprised their 45. The 'A' side veers towards folk-rock, and 500 copies of the 45 were pressed.

Chris Hollenbeck was a member of the band only briefly - he was killed in a car crash sometime after leaving the band. His main claim to fame was that his father was a distinguished surgeon who had removed LBJ's gall bladder. The band disintegrated after Kip Sullivan left to go to Pomona College in California in the Fall of 1965. They later reformed into The Downchilds and then The Downchild's Blues Band but these later incarnations produced no vinyl. The Sullivan brothers and Steve Rossi were later involved in a late eighties reformation of the band.

Compilation coverage has so far included: *Ba Ba Yaga* on *The Mid-west vs. Canada, Vol. 2* and *Teenage Shutdown 3: Things Been Bad*.

(Max Waller)

Page Boys

45:

1. All I Want/Sweet Love (Rum 1020) 1967

From Amarillo, Texas. There's a laid back vocal over a fuzz punk backing on the 'A' side.

The Page Boys

Personnel:

- SPENCER CLARK bs A
- DAN DAZELL drms A
- JACK WHITE vcls, gtr A
- BOB WIKSTORM organ A

45:

1. Our Love/Things Are Going To Break Up (Camelot 114) 1965

Came out of Moses Lake, Washington, where they formed in 1963. Their single was a popular regional hit in 1965. They were short-lived at the time but re-united in 1985 and still perform around the Northwest periodically.

The Page Boys

45:

1. When I Meet A Girl Like You/I Have Love (Seville 45-135 V) 1965

A New York area outfit's sole stab at fame. Punchy British Invasion sounds with oh-too-short garagey guitar breaks on both sides. (Max Waller)

The Pagens

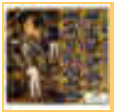
45:

1. Mystic Cloud/Someone Like You (Ish-Koom 6901) 1966

This outfit came from Dearborn, Michigan. Both sides of this 45 can also be heard on *Cicadelic Sixties, Vol. III* and Collectables' 3-CD set *The History Of Michigan Garage Bands In The '60s Vol.1: The Wheels Four Label Story*. You can also find *Mystic Cloud*, a superb poppy slice of garage/psych on *Michigan Mayhem Vol. 1* CD.

(Max Waller)

Painted Faces



Personnel incl:

- HARRY BRAGG drms A B C D

- CRAIG GUILD bs A
- JOHN McKINNEY gtr/bs A B C
- JACK O'NEIL vcls A B C D
- JERRY TURANO ld gtr A B C
- GEORGE SCHULE bs C
- BRUCE MORFORD bs D

ALBUM:

1. (-) ANXIOUS COLOR (Distortions DR 1020) 1994

NB: (1) is a reissue of all the 45s plus a ton of unreleased material.

45s:

1. (B) Things We See/I Want You (Qualicon 5002) in April 1967
2. (C) Anxious Color/Things We See (Manhatten 803) 1967
3. (C) I Think I'm Going Mad/I Lost You In My Mind (Manhatten 811) 1968
4. (C) Don't Say She's Gone/In The Heat Of The Night (Manhatten 818) 1968
5. () The Letter/I Need You/Shovel Song/Time Goes On (PS) (Distortions DR 0031) 1997

This band came from Fort Myers in Florida and not Los Angeles as had previously been suggested. Turano and McKinney were eventually forced to quit the band as they travelled increasingly to play in New York City and they were replaced by various musicians, but the heart of the band remained Jack O'Neill, George Schule and Harry Bragg. It was during a spell at a bar called 'A Place In The Sun' on the Virgin Islands that they began painting their faces. In the same era they recorded an entire album of *Today's Hits*, featuring covers of songs like *The Letter, Brown Eyed Girl* and *Incense And Peppermints*, which was supposed to come out on Sidewalk or Tower as a budget album but never survived the acetate stage.

Thanks to Distortions all their 45 cuts and several previously unreleased cuts are now compiled on *Anxious Color*. Deservedly they also feature on a number of compilations, including:- *Anxious Color* on *Acid Dreams, Journey To Tyme, Vol. 1, Cicadelic Sixties, Vol. 1, Pebbles, Vol. 3* (CD) and *The Acid Dreams Testament* (CD); *Black Hearted Susan* on *Psychedelic Crwon Jewels Vol. 1* (CD); *I Think I'm Going Mad* on *Highs In The Mid-Sixties, Vol. 3*; *I Lost You In My Mind* on *Magic Cube* flexi disc and *Acid Trip From The Psychedelic Sixties*; and *Things We See* on *Journey To Tyme, Vol. 1*.

An influential band on the "next generation" of garage artists cover versions have included: *Anxious Color* by The Birdmen Of Alkatraz on their *From The Cage* LP; *Anxious Color* by the Mutts in 1984 on the Voxx comp *Battle Of The Garage III*; and *Don't Say She's Gone* by Italian garage-folk-rockers the Others on their 1997 *So Far Out* 10".

(Max Waller)

The Paisleys



TOP

ALBUM:

1. COSMIC MIND AT PLAY (Audio City/Peace 9445-2809) 1970

NB. (1) reissued on Psycho 7 (1983) and on CD (Afterglow 007), 1993.

From Minneapolis in Minnesota came **The Paisleys**. The most interesting tracks on their album are *Rockin*, notable for its use of echoes and sound effects, and the haunting *Wind*, which is included on *Endless Journey, Phase 2*. Side two of the album consists entirely of the ambitious, though not entirely convincing *Musical Journey*. *Now*, another cut from their album, later resurfaced on the *Acid Trip From The Psychedelic Sixties* compilation.

There's also an Italian CD entitled *Beyond The Cosmic Mind* (Cosmic Mind Records 001) that is said to contain outtakes from the original album. However, the material is recorded some ten - twelve years later as is easily discovered when listening to the drumbeats (by a machine) and the track *Dear John*, about the murder of John Lennon. Still it's a pleasant collection of songs. (Vernon Joynson/Clark Faville)

The Palace Guard

TOP

Personnel:

- DON BEAUDINE
- DICK BEAUDINE
- JOHN BEAUDINE
- MIKE CONLEY vcls
- CHUCK McLING ld gtr
- RICK MESER
- EMITT RHODES drms
- (DON GRADY drms, keyb'ds, vcls)

45s:

1. SummertimeGame/Little People (Orange Empire OE 91647/8) 1964?
2. All Night Long/Playgirl (Orange Empire OE 331) 1965
3. A Girl You Can Depend On/If You Need Me (Orange Empire OE 332) 1965
4. Falling Sugar/Oh Blue (Orange Empire OE 400) 1966
5. Falling Sugar/Oh Blue (Verve 10410) 1966
6. Saturday's Child/Party Games (Parkway 111) 1966
7. Greed/Calliope (Parkway 124) 1966

NB: (1) as **Don Grady and The Palace Guard**.

This LA-based band is most significant for the inclusion of Emitt Rhodes. He joined the band when he was just fifteen, having already been in an outfit called The Emeralds. Musically they served up an amalgam of the British invasion sound and the burgeoning LA folk-rock style. They acquired considerable popularity as the houseband at the Hullabaloo Club, where they opened for several touring bands who visited LA. Their finest moment, *Falling Sugar*, can be heard on *Nuggets, Vol. 4*, along with *All Night Long* (also on *From The New World, Vol. 1*). Both are pleasant folk/pop renditions and it's surprising that they achieved no chart success and attracted little attention outside of Southern California. They certainly paid homage to the British invasion, often wearing uniforms and tall fur hats in an attempt to emulate the guards outside Buckingham Palace. Although most of their material was composed by Rhodes, they also played some Beatles' covers, like *Norwegian Wood* and *Its Only Love* in their live

act.

Don Grady (Agrati) had also been connected with the band briefly at the outset before departing to join The Yellow Balloon. Indeed, the band initially operated under the name Don Grady And The Palace Guard, recording a 45 for Orange Empire under this name. Upon the band's demise Emit Rhodes went on to form Merry-Go-Round, whose sound was signposted by the harmonious beat ballad *A Girl You Can Depend On* recently featured on *From The New World, Vol. 1*.

Falling Sugar can also be heard in its full glory on the *Nuggets* 4-CD box set. *Greed* is on *Fuzz, Flaykes And Shakes Vol. 1*.

(Vernon Joynson / Max Waller)

The Palace Guard(s)

TOP

Personnel incl:

R. FABER ?	A
L. GRAY ?	A
JEFF MILLER	A
ED VOLKER	A

45s:

1	Sorry / Better Things To Do	(U-Doe 104)	Jun 1966
2	No Comin' Back / Barbara	(White Cliffs 269)	Aug 1967
3	Never Be Lonely / ?	(White Cliffs 278)	c1967
3?	Christmas Would Be Nothing ?Flip To Above?	(White Cliffs #unkn)	??
4	Lookin' Everywhere / Gas Station Boogaloo Downtown	(White Cliffs 286)	1968
5	Sideshow / Mr.Greene	(rAe #1003)	Jan 1969

NB: (1)-(4) as by **The Palace Guards**, (5) as by **The Palace Guard**.

From Metarie, Louisiana, this bunch were active between '65 - '69. *No Comin' Back* is a screaming psychedelic-punker with a great guitar break and plenty of fuzz. You'll find it on Eva's *Florida Punk Groups From The Sixties* along with *Gas Station Boogaloo Downtown*, a poppier rendition with a psychedelic feel about it. More recently, *No Comin' Back* has also re-emerged on *Sixties Archives, Vol. 4 (CD)*.

Sideshow, written by Ed Volker, is upbeat acid-rock-pop. The Jeff Miller composed flip is lighter, pop-psych. Both sides have an anglophile essence, especially lyric-wise, and would not be out of place on a *Rubble* volume.

(Max Waller/Joe Rein/Mike Markesich)

Pale Fire

TOP

Personnel incl:

- DAVID DORAN
- MALCOLM McCASSY

45s:

1. Never Hurt Again/Eye Girl (Feather PF-4822) 1968/9
2. Ups And Downs/Back Home (Feather 72621) 196?

Late sixties orchestrated 'psych' obscurities, so dubbed mainly due to some outbursts of heavy searing guitar on the 1st 45. Unfortunately brassy sounds are in evidence along with soulful vocals especially on *Never Hurt Again*. *Eye Girl* has a pleasant feel but they are not for the purists.

This Californian bunch were previously known as Five Pound Grin and had an earlier version of *Never Hurt Again* which made it onto acetate - this can be heard on *Brain Shadows Vol. 2*.

(Max Waller)

Bruce Palmer

TOP

Personnel:

RICHARD APLAN	oboe, flute	A
BIG BLACK	congas	A
JEFF KAPLAN	piano	A
PAUL LAGOS	drms	A
RICK MATTHEWS	perc, vcls	A
BRUCE PALMER	bs, gtr	A
TEMPLETON PARCELY	violin	A
ED ROTH	keyb'ds	A

ALBUM:

1(A) THE CYCLE IS COMPLETE (Verve Forecast FTS-3086) 1969

Canadian-born bass player **Bruce Palmer** started out in Toronto early '60s outfits the Sailor Boys and The Swinging Doors. During 1964 he joined Jack London and The Sparrows and appeared on the band's biggest hit. The following year he joined expatriate American Rick James's R&B band The Mynah Birds, which recorded an unreleased album for Motown in early 1966.

When James was busted for being AWOL, **Palmer** and group member Neil Young relocated to Los Angeles and formed Buffalo Springfield. **Palmer** was busted (not for the first time) for marijuana possession in January 1968 and abruptly left the band and returned to Toronto.

In May 1969, he briefly joined Crosby, Stills, Nash & Young, who were in need of bass player following their decision to go 'electric'. He subsequently appeared on the band's version of Graham Nash and Terry Reid's *Horses Through A Rainstorm* and an electric version of Stephen Stills's *Helplessly Hoping*, before being ousted in August.

After approaching Don Hall and Mike Curb from MGM, **Palmer** signed a solo contract with subsidiary label Verve Forecast. His lone album, featured contributions from old Toronto friends Rick James and Ed Roth, and instrumental support from Kaleidoscope members Paul Lagos, Fenrus Epp, Jeff Kaplan and Richard Aplanalp. Written, produced by **Palmer** the album consists of four long instrumental mystical ragas:

Alpha-Omega-Apocalypse, *Interlude*, *Oxo* and *Calm Before The Storm* (not the Phantom track).

While in L.A. **Palmer** also guested on former Buffalo Springfield cohort Dewey Martin's album, performing his own composition *Recital Palmer*. He subsequently returned to Toronto and briefly joined Luke and The Apostles but was soon replaced by former Paupers bass player Denny Gerrard.

In 1977, after several years of musical inactivity, during which time he had joined a Sikh sect, **Palmer** decided to return to performing and formed the band Village in commemoration of the Yorkville village scene which gave birth to many of Toronto's bands. Palmer recruited his old friend, guitarist Stan Endersby, who has played in local groups Just Us (with 3's a Crowd bass player Wayne Davis) and Rick James's group Heaven and Earth amongst others. Drummer Phil Strong and former Kensington Market singer Keith McKie completed the group's line-up. The group built up a solid local reputation but split in February 1978.

During 1982/83 **Palmer** joined Neil Young's Trans tour and then formed the short-lived Music with Endersby, ex-Heavy Wood singer Frank Wilks and drummer Dominic Siorda. The group's repertoire consisted of Wilks' compositions, old Buffalo Springfield favourites and many of Neil Young's best known songs. The group soon changed name to The Springfield Band.

In 1985, Palmer, Endersby and Wilks formed the tribute band Buffalo Springfield Revisited with local Toronto musicians Bob Fredrickson (guitar), Harlan Spector (keyboards) and Alan Posser (drums). The group spent the next two years touring the US, appearing at nightclubs, fairs and festivals. Towards the end of the year, Buffalo Springfield's drummer Dewey Martin replaced Posser. However, following a recording of Neil Young's old Buffalo Springfield song *Down To The Wire*, Dewey Martin dropped out of the band. **Palmer** kept the group active for another year before retiring from the business.

(Nick Warburton/Stephane Rebeschini)

Lucia Pamela

TOP

ALBUM:

1. INTO OUTER SPACE (Gulfstream ?) 1969 R5

NB: (1) reissued on CD by Arf Arf.

Her truly eccentric album can be described as free-spirited bebop stuck in insterstellar overdrive. She came from Florida and sings about 'moon people' who abducted her Cadillac! The second pressing was on a different label and is the version the reissue was taken from. It originally appeared as a 'No label' issue.

Curiously, it turns out **Lucia Pamela** may also have been psychic! In the closing song on her album, the eccentric *In The Year 2000*, she proclaims "they will still be playing football in the year 2000". Not only are they still playing football, but Pamela's daughter, Georgia Frontiere, is at the top of the (U.S.) football world; the team she owns, the St. Louis Rams, won the Super Bowl in 2000!

Frontiere, also a show girl and psychic, apparently takes after her mother! It turns out **Lucia Pamela** was voted Miss St. Louis way back in 1926. She may have also recorded under the name Kathy Kent on both the Gulfstream and YG labels, and there is a rumored duet between Pamela and Walter Scott (ex-Bob Kuban and The In-Men)...

(Jeff Lemlich/Max Waller)



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The Pandas *to* The Patriots

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Pandas
- The Pandemonium Shadow Show
- The Panicks
- The Panics
- Paper Fortress
- The Paper Garden
- Paper Mind
- Paper Train
- The Parade
- Paragons
- Paraphernalia
- Paraphernalia
- Paris Pilot
- Parish Hall
- Park Avenue Playground
- Van Dyke Parks
- Parliament
- Paul Parrish
- Parrish and Wilde
- The Parrots
- Passing Clouds
- The Passions
- The Pastels
- The Pastels
- The Pastels
- Pasternak Progress
- The Patriots

The Pandas

45:

1. Walk/Girl From New York City (Swingtime 1001) 196?

Early copies of this 45 were released on red vinyl. The 'A' side was a great dance number with fine fuzztone guitar and a great pulsating beat. You can also check it out on *Acid Visions* or *Mindrocker, Vol. 4*, or hear both sideson *Acid Visions - The Complete Collection, Vol. 1* (3-CD set).

From Alamo City, San Antonio they were originally known as The Centurys and later became Giant Smiling Dog but did not record under that name.

Pandemonium Shadow Show

45:

1. Sunsine Summer Day/ (Roulette) 196?
2. Sunshine Summer Day / Tender Is The Girl (Teen Town 177) 196?/7?

From Milwaukee, Wisconsin, this late '60s early '70s band, issued at least one single and opened for a bunch of big acts who played the Milwaukee Arena at that time including The Association. They had a very First Edition / Association / Left Banke sound. Fantastic breezy paisley pop band full of harmonies!

(Jim Kasten / Max Waller)

The Panicks

45s:

1. Work/Treat Me Right (Dupree 102) Autumn 1965
2. You're My Baby/Lots Of Pretty Girls (Dupree 200) c 1966

Obscure Stones-inspired teen-punk from Brecksville and Boston Heights, Ohio, two communities between Cleveland and Akron. Originally known as Panics, they had to change their name to **The Panicks** to avoid confusion with another act. Consequently their first 45 has a pasted on "Panicks" tag over their original monicker. They only cut the two 45s listed.

You can also find *Treat Me Right* on *Highs In The Mid-Sixties, Vol. 21: Ohio, Part 2* and *You're My Baby* on *Vile Vinyl, Vol. 1*.

(George Gell/Mike McKay/Max Waller)

The Panics

45:

1. I Pretend/No More (Shoestring SHO 107) 1965

Richmond, Virginia was home to this particular **Panics**. Both sides were penned by Bill Lyell and Bill Larue and

performed in a lively and enthusiastic British Invasion - beat style with Beatlesque harmonies. (Max Waller)

Paper Fortress

TOP

45:

1. Butterfly High/Sleepy Hollow People (VMC V 719) 1968

L.A. area harmony-pop with flower - power lyrics about caterpillars and butterflies. Ultimately rather messy with constant interjections of various different instruments and the odd effects in an attempt to turn it into 'psych' - it doesn't really work. The flip, too, is left field harmony pop. (Max Waller)

The Paper Garden

TOP

Personnel:

- JOE bs A
- SANDY gtr A
- PAUL ld gtr A
- JOHN keyb'ds A
- JIMMY perc A

ALBUM:

1. THE PAPER GARDEN PRESENTS... (Musicor MS 3175) 1969

NB: (1) reissued on Antar 3 (1986).

A varied album of Eastern-style psychedelia but with some jazz influence too. It's become a minor collectors' item and the reissue in 1986 is worth a listen. The group were from the New York area and *Man Do You* has also resurfaced on *Electric Psychedelic Sitar Headswirlers Vol. 2*.

(Vernon Joynson / Max Waller)

Paper Mind

TOP

Personnel:

- ALAN 'CUBBY' BAIR ld vcls, ld gtr A
- STAN KHANZADIAN ld vcls, rhythm gtr A
- BOB MORPHIS drms A
- MIKE TORRES vcls, bs, recorder, clarinet, flute, rhythm gtr, perc A

45:

1. Will She Ever/Far Away From Here (Resound PRS 4101) 1966

A quartet from Hollywood perform two mid-sixties harmony teen-pop numbers. The 45 comes enveloped in an orange-brown open-out cover that contains a pic and info on the boys. "Nice" pop and definitely not garage, despite being touted as such. (Max Waller)

Paper Train



45:

1. Brother/Time Waits For No One (Especially The Young) (Capitol 2464) 1969

An intro and outro nicked off the Cosmic Sounds *Zodiac* sandwiches a heavy and fuzzy acid-rock belter by this unknown band. The flip is a tedious ballad about war, sacrifice and death. (Max Waller)

The Parade



Personnel:

- JERRY RIOPELLE keyb'ds, vcls
- MURRAY MacLEOD
- SMOKEY ROBERDS

45s:

1. Sunshine Girl/This Old Melody (A&M 841) 1967 20
2. She's Got The Magic/Welcome, You're In Love (A&M 867) 1967 -
3. Frog Prince/Hallelujah Rocket (A&M 887) 1967
4. Radio Song/I Can See Love (A&M 904) 1968 127
5. She Sleeps Alone/ A.C./D.C. (A&M 950) 1968 -
6. Hallelujah Rocket/Laughing Lady (A&M 970) 1968

This Los Angeles-based pop trio made the Top 20 with their debut recording *Sunshine Girl*, which had a light, summery feel which epitomised the Summer of peace and love. You'll also find it on *Nuggets, Vol. 3* and the *More Nuggets, Vol. 2 (CD)*. Comprised of aspiring actors for the most part rather than serious musicians they never got beyond the studio and this meant they never built up much of a following. Another of their lightweight pop efforts, *She Sleeps Alone* can be heard on *Nuggets, Vol. 4*. The band was master-minded by Jerry Riopelle, who wrote, arranged and produced their music and recorded solo albums in the 1970s. The group recorded an album that was never released.

Jerry Riopelle also worked with The Black Sheep.

Actor Stuart Margolin (later "Angel" in the Rockford Files) was apparently also a member.

Paragons

45s:

1. Abba/(flip probably) Better Man Than l (Paragons # unknown) 196?
2. Abba/Better Man Than I (Bobbi no #) Jan 1967

From Charlotte, North Carolina, *Abba* later got a further airing on *Tobacco-A-Go-Go, Vol. 2* and *Teenage Shutdown Vol. 5: Nobody To Love*. The existence of the first 45 is unconfirmed.

(Max Waller)

Paraphernalia

45:

1. Never/Watch Out (St. George I. 7-202, 440 /1) 1968

From Lowell, Massachusetts. *Never* is a late sixties rock - prog ballad that's melodic but doesn't quite gel. *Watch Out* is a heavyish rocker with some inventive and intense guitar effects that can be sampled on *An Overdose Of Heavy Psych*. (Max Waller)

Paraphernalia

45:

1. Sunny Days (And Good Living)/Sea Of No Return (Time 501) c1969

A different outfit, reported to be from Michigan. This is very good anthemic pop - rock with a U.K. Nirvana feel thanks to some melodic piano runs and slightly drippy but phased vocals. However, it's not all soft 'n' sweetness - a superb guitar break erupts mid-song which reappears on the outro. This should appeal to fans of Rubble-type psych. The flip remains unheard as I've only managed to obtain the double 'A' side promo version of this 45. (Max Waller)

Paris Pilot

Personnel:

DON NIX	vcls	A
?	organ	A
?	drms	A
?	bs	A
?	gtr	A

ALBUM:

1(A) PARIS PILOT (HIP HIS 7004) 1968

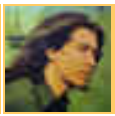
HIP Records were a division of Stax Records aimed at the white "pop" market. They also released the Southwest F.O.B. album. **Paris Pilot**'s sole album was produced, arranged and engineered in Memphis by Don Nix (ex-Mar-Kays), who also co-wrote most of the songs and took the photographs on the sleeve! The four other members are not credited.

Musically interesting, it's a kind of lightweight Vanilla Fudge with a cover of *The Beat Goes On*, lots of heavy organ, guitar and drums and good vocals. *Don't Let It* was cowritten by Nix and Delaney Bramlett, and *Shades Of Doubt* by Don Preston and Joe Cooper, two members of Leon Russell's "Oklahoma Maffia".

Don Nix would later become a solo artist, a friend of Leon Russell and George Harrison and a successful producer (Beck, Bogart & Appice, Lonnie Mack, Albert King, Variations...).

(Stephane Rebeschini)

Parish Hall



Personnel:

- STEVE ADAMS drms A
- JOHN HADEN bs A
- GARY WAGNER vcls, gtr, piano A

ALBUM:

1. (A) PARISH HALL (Fantasy 8398) 1970 SC

NB: (1) issued in the U.K. on Liberty (LBS 83374) 1970 and in France on America (30 AM 6041). Reissued on CD and LP by Akarma (AK 037) 1999.

This is an excellent, underrated local Bay Area hard rock/blues rock power trio. Their album is recently beginning to gain the recognition of some collectors in Europe. It's likely that Gary Wagner was connected to the Chosen Few, as he is credited as songwriter on their North Beach (1003) 45.

(Clark Faville / Max Waller)

Park Avenue Playground

45:

1. I Know/The Trip (USA 919) 1967

A late sixties Chicago act. *The Trip*, a classic piece of punk dementia with driving organ, lots of fuzz, swirling

sound effects and psychedelic lyrics like: 'You Say There's No Beginning/l Say You're Wrong/This Trip Is Never-Ending/It Won't Be Long', can now be heard on *Beyond The Calico Wall*.

Van Dyke Parks

TOP

Personnel:

HAL BLAINE	drms	A
GARY COLEMAN	drms	A
RON ELLIOTT	gtr	A
JIM GORDON	drms	A
GAYLE LEVANT	harp	A
EARL PALMER	drms	A
VAN DYKE PARKS	vcls, keyb'ds	A
DICK ROSMINI	gtr	A
STEVE YOUNG	folk	A
(RANDY NEWMAN	piano	A)

NB: plus "Authentic Folk Choir", strings, woodwinds, accordion, brass, balalaikas...

ALBUM:

1(A)	SONG CYCLE	(Warner WS 1727)	1967

NB: (1) a mono pressing also exists (W 1727).

Arranger, songwriter, pianist, singer, producer, **Van Dyke Parks** was a central figure on the L.A. scene between 1965 and 1975. His song *High Coin* was covered by The Charlatans and The West Coast Pop Art Experimental Band. He is credited on records by The Beau Brummels, Harper's Bizarre, Randy Newman, Gentle Soul, Phil Ochs and Ry Cooder. He also spent eight months working with Brian Wilson on the successor to *Pet Sounds*.

Produced by Lenny Waronker, his first solo album, *Song Cycle*, was releasd in 1967 and is a landmark in pop experiment. It was a also a total financial disaster. Both music and lyrics are bristled with musical puns that allude to everything, from Debussy to the Beatles. You may like it if you appreciate the Neon Philarmonic, the Beach Boys and Left Banke. You may also find it pretentious and boring!

Apart from his studio work and his music for commercials, **Van Dyke Parks** has kept on recording solo albums from time to time. He is still active and released a live album in 1998.

(Stephane Rebeschini)

Parliament

TOP

Personnel incl:

GEORGE CLINTON	vcls	A
BOOTSY COLLINS	bs, vcls	A
TIKI FULWOOD	drms	A
EDDIE HAZEL	gtr	A
GARY SHIDER	vcls	A
BERNIE WORRELL	keyb'ds	A

ALBUM:

(up to 1970)			
1	OSMIUM	(Invictus 7302)	1970

Parliament was in fact another moniker for George Clinton and the musicians of Funkadelic. They played a powerful mix of psych and funk, maybe a bit more soulish than Funkadelic. After their first album, which is now rare and sought after, Clinton reused this name after 1974 for a long series of funk albums on Casablanca.

(Stephane Rebeschini)

Paul Parrish

TOP

ALBUM:

1. THE FOREST OF MY MIND (Music Factory MFS-12001) 1969

45:

1. Walking In The Forest Of My Mind/White Birds Return To Warm Seas (Music Factory MU 407) 1968

Paul Parrish's album was recorded at Tera Shirma Studios in Detroit and features slight 'loner' vibes. The very simple - but effective- drums and vocals are the most interesting aspects of the album, with *English Sparrows*, *Walking In The Forest (Of My Mind)*, *Dialogue Of Wind* and *Lover* being the most interesting tracks on side one, which also concludes with a laid back, melodic cover version of the Beatles' *You've Got To Hide Your Love Away*. The other three songs are filled with fragile vocals and folky guitars backed with nice, psych orchestrations. Most of side two is not of the same quality but on *Flowers In The Park* a sparkling magic atmosphere can be heard. Not bad!

The 45, which is taken from the album features orchestrated folk-pop on the 'A' side, with lots of phasing and fuzzy effects, like a psychedelic pop version of Bob Lind. Pure confection but enjoyable. The flip is more melodic Lind-esque folk-pop with harpsichord. Arranged and conducted by Mike Theodore and Dennis Coffey (aka Theo-Coff Invasion).

(Jeroen Tenkink / Max Waller)

Parrish and Wilde

TOP

45:

1. Don't Take This Love Away/Don't Fight It (Invader 407) Sept. 1965

They hailed from San Francisco. The flip can also be heard on *Mindrocker, Vol. 12*. (Max Waller)

The Parrots

45:

1. Put The Clock Back On The Wall/Why All Got Carried Away Hey (Mala 558) 1967

The above 45 was the sole vinyl offering from this obscure outfit thought to have come from Florida. The 'A' side was a sort of psychedelic/garage grinder which can also be heard on *Psychedelic Unknowns, Vol. 4*. The same year it was redone with melodic harmonies by San Jose's E-Types who achieved a minor hit with the song in Northern California.

Passing Clouds

Personnel:

JOE FINEMAN	vcls	A
HERSCHEL FREEMAN	bs, vcls	A
BOB KARAPETIAN	drms, vcls	A
STEVE ROSS	keyb'ds, vcls, gtr	A
KEITH STEIN	gtr, vcls	A

ALBUM:

1(A) HAWKS AND DOVES (Pete S1106) 1970

Produced by Dick Glasser for a small californian label, this rare and little known album contains eleven cuts with titles like *Dr. Bernstein's Dream* or *Clock Upon The Sky*. The front sleeve shows a picture of the group bare chested.

(Stephane Rebeschini)

The Passions

45:

1. Lively One/You've Got Me Hurtin' (Pic 1117) 1965

From Sherman, Texas, this 45 was a Huey P. Meaux production. The 'A' side is a real stomper with sneering vocals and good harmonica. You'll find it on both *Texas Punk From The Sixties, Vol. 2* and *Teenage Shutdown Vol.4: I'm A No-Count*. The flip has also resurfaced on *Ho-Dad Hootenanny*.

(Max Waller)

The Pastels

Personnel incl:

- CHARLIE ROMAN

45s:

1. Weird Sounds/I Can Tell (Push 110) 1967
2. * Come Back Home/24 Hour Service (Hickory 1438) c 1967

* as Charlie Romans.

Also known as Charlie Romans and The Pastels this band released two 45s on local Houston labels and recorded two tracks - *Yeah I Wanna Know* and *Weird Sounds* (their best effort), which has subsequently appeared on *Houston Hallucinations*.

An outfit called Charlie Romans 7th Plane who released one 45, *There's A Place/?* on Spar (305) may have been related to this project.

The Pastels

45s:

1. Why Don't You Love Me?/What Can I Say? (Century 22103) 1964
2. Circuit Breaker/How Many Nights (Century 22698) 1965
3. Mirage/Where Is The Answer (Century 23507) 196?

An Anglophile-influenced outfit from Pasco, Washington. Two members later went on to The Rock-N-Souls You can check out *Why Don't You Love Me?* on *Highs In The Mid-Sixties, Vol. 7*. Its use of a fake British accent by the lead singer was not uncommon in the British invasion era. A pretty ordinary song, though.

Compilation coverage has also included *Mirage* on *It's Finkin' Time* and *Where Is The Answer* on *Class Of '66*.

(Max Waller / George Gell)

The Pastels

45:

1. 'Cause I Love You/Don't Ya Know (Phalanx 1006f7) 1966

This was the work of a different and unknown Michigan group, whose label was based in Portage Michigan. Compilation coverage has included *'Cause I Love You* on *Glimpses, Vol. 2*, *Sixties Archives Vol. 7* (CD) and *When The Time Run Out Vol. 1*.

(Max Waller)

Pasternak Progress

Personnel incl:

JOHN BRANCA		A
JEFF PASTERNAK		A
NEIL SINCLAIR	drms	A

45:

1 Flower Eyes/Cotton Soul (Original Sound 77) 1967

A Southern California outfit. Both sides of their 45 can also be heard on *Mindrocker, Vol. 13*. This duo would team up with Original Sound's engineer and Music Machine technical whizzo Brian Ross to produce a rather odd 45 under the name Mad Andy's Twist Combo.

The Patriots

45:

1. What A Drag lt ls/Blankets And Candles (Murbo M-1025) 1968

A New York City outfit on the same label that brought us The Household Sponge. The 'A' side is a pleasant midlempo Beatlesque pop effort whilst the flip is an insistent minor-mood ballad. Not for yer fuzz'n'snarl brigade - this will appeal to those who dig Zombies, Choir, etc. (Max Waller)

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The Patriots *to* The Pedestrians

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Patriots
- Patron Saints
- The Pattens
- The Patterns
- Brenda Patterson
- Paulist Folk Singers
- The Pawnbrokers
- Pawnee Drive
- P.B. and The Staunchmen
- Joe Peace
- Peace and Quiet
- Peace Bread and Love Band
- Peacepipe
- The Peanut Butter Conspiracy
- Pearl Drivers
- Pearls Before Swine
- The Pebble Episode
- The Pebbles
- The Pebbles
- The Pebbles
- Peck's Bad Boys
- The Peddlers
- The Pedestrians

The Patriots

1. I'll Be There/The Prophet (Mainstream 631) 1966

This seems to have been a one-off venture on Mainstream. The 'B' side can also be found on *Mindrocker, Vol. 13*. Thought to hail from the Louisville, Kentucky area and not connected with New York City's Patriots on Murbo or another Patriots on White Cliffs.

Patron Saints



Personnel:

- ERIC BERGMAN A
- PAUL D'ALTON A
- JONATHAN TUTTLE A

ALBUM:

1. (A) FOHHOH BOHOB (Private Pressing JT 1001) 1969 R4

NB: This had a limited edition reissue of 300 copies in 1994, and has recently had an exact reissue with booklet, taken from the master tapes and issued by the band themselves. This reissue (JT 1001) also includes a bonus 7".

"Fohhoh Bohob" is a phrase common to many of the various, small tribal languages of Africa, which roughly translated means "Greetings of the mouth" - so now you know. This privately - pressed album contains nine songs penned by Tuttle and Bergman. On offer is pleasant but boring guitar folk in the Shadrack mould. The album was originally issued in a plain sleeve with paste-ons. Some copies came with a booklet. The reissue comes with an insert with all the song lyrics printed inside. Overall, though, an amateurish, non-essential item, from a New York band.

You can also find one cut *Reflections On A Warm Day* on *Love Peace & Poetry Vol. 1*. (Clark Faville)

The Pattens

45s:

1. Shame Shame Shame/Say Ma, Ma (Pattens 1001) 196?
2. You Should Know/Jump (Stature 1102) 1966

This band operated out of Wheaten, Illinois, for the second half of the sixties. Both *Highs In The Mid-Sixties, Vol. 4* and *Pebbles, Vol. 6* (CD) features their cover of Gene Vincent's *Say Ma, Ma*, whilst *A Journey To Tyme, Vol. 5* includes both sides of their second 45. *Jump* can also be found on *Glimpses, Vol. 3*.

The Patterns

A Texas outfit who were an early version of Thursdays Children. They have a pleasant cut *In My Own Time* on *Epitaph For A Legend* (Int Artists 13) 1980, which was reissued by Decal in 1989.

Brenda Patterson

ALBUM:

1	KEEP ON KEEPIN' ON	(Epic BN 26501)	1970
2	BRENDA PATTERSON	(Playboy PB-109)	1973
3	LIKE GOOD WINE	(Discreet DS 22111)	1974

Brenda Patterson came from Arkansas where she was born circa 1949. A white singer with a very powerful "black" voice, she began singing in the Memphis clubs where she was noticed by Larry Cohn, a producer who also worked with Wayne Cochran. Cohn arranged for her to be signed to Epic and produced her first album with the help of Pat and Lolly Vegas, who wrote three songs and provided the backing group with the newly formed Redbone. The other songs were covers of Hank Snow (*I'm Movin' On*), Dylan (*This Wheel's On Fire*) and Al Kooper (*I Can't Keep From Crying Sometimes*), plus a traditional adapted by **Brenda Patterson**, *Ain't No Grave Can Hold My Body Down*. Although the album has its moments and may interest fans of singers a la Joplin, it suffers from the rather pedestrian backing of Redbone.

Next she married Sam Samudio (of Sam The Sham) and worked with Don Nix. Her next album was recorded in 1973. Well produced by Jim Dickinson, it's a great blues rock album, with the superb guitars of Ry Cooder and Wayne Perkins and her excellent vocals. It was unfortunately poorly distributed however.

Her next move was a total disaster, as she signed a deal with Snuff Garrett who tried to change her into a cabaret singer. The album on Discreet reflects this attempt and must be avoided at all costs. **Patterson** then worked with a country blues bar group, the Coon Elder Band (who recorded one decent album on Mercury). She still appears on some records produced by Jim Dickinson.

(Stephane Rebeschini)

Paulist Folk Singers

TOP

ALBUM:

1. PRAISE THE LORD IN MANY VOICES (Avant Garde) 196? R2

The **Paulist Folk Singers**' folk mass comprises one side of this album. The other features live material from John Ylvisaker.

The Pawnbrokers

TOP

45s:

1. Someday/This Fine Day (IGL 143) 1967
2. Realize/Smell Of Incense (Big Sound 1003) 1968
3. Dime-A-Dance Romance/It's Been A Long, Long Time (Big Sound 1004) 1969

Students at the University of Northern Iowa formed this outfit. Their first effort *Someday* can be heard on *The IGL Rock Story Part Two* and *The Best Of IGL Folk Rock*. Their last effort tended to a heavy Cream / Blue Cheer sound, especially the excellent fuzz-crunchin' cover of the Steve Miller Band's *Dime-A-Dance Romance*. The flip is

in a blues-rock vein. To find out the full low-down, including personnel and minutiae, get yerself a copy of the excellent, but sometimes xenophobic, 'Lost And Found no. 4'. (Max Waller)

Pawnee Drive

TOP

45s:

1. Break My Mind/Ride (Foreard F-103) 1969
2. Little Girl/Homeward Bound (Forward 115) c 1969

Their first 45 is very catchy bubblegum/punk and almost certainly the work of a studio group. *Ride* was also released as *Love Tunnel*, which is what the lyrics were all about and was apparently suppressed because someone considered it pornographic! The same song was also released as *Take A Ride* by an outfit called River Deep on Bell (791). *Break My Mind* was a pop cover of John D.Loudermilk. The 45 was produced by a George Tobin, who also produced the Roads End 45 on Brahma. Ohio has been suggested as the band's locale but hasn't been confirmed.

Pawnee Drive's *Ride* can also be heard on *Pebbles, Vol. 12*.

(Max Waller)

P.B. and The Staunchmen

TOP

45:

1. Mean Willie/Lost Generation (Lee 100) 196?

An obscure band from Hornell, New York state who's *Mean Willie* was included on *Garage Punk Unknowns, Vol. 8.*

Joe Peace

TOP

ALBUM:

1. FINDING PEACE OF MIND (Rite 29917) 1972

Cincinnati, Ohio was home to this singer-songwdter, who wrote, produced and arranged all ten tracks on the above album. Essentially of the folk-rock genre it's a pleasing collection of varied guitar styles from the fuzz guitar of Reflections *I See*; to the jangly guitar of *It's Been So Long* and *Goodbye*; the wailing guitar and catchy percussion of *Sad Surprise*, the melody of *High Time We Made Love* and *Love Me Like A Stranger* and the crisp guitar style of *Hello My Lady Friend*- Already a very rare album it is worth checking out if you find a copy.

Peace and Quiet

Personnel:

ROGER PAVLICA	gtr	A
RICK STEELE	vcls	A
JIM TOLLIVER	bs	A
GREG WILLIAMS	drms	A
CHUCK WITHEROW	keyb'ds	A

ALBUM:

1(A) PEACE AND QUIET (Kinetic Z 30315) 19??

From Miami, an overlooked act on the same label as Marcus. Their album sported a wonderful front cover and contained six self-penned compositions. On one, *Margo's Leaving Song*, Flock's Jerry Goodman helped out on violin. The best track is the finale, the lengthy instrumental jam *Looney Tunes*. Not a psychedelic album but an interesting mainstream rock effort with lots of good organ and guitar work and a few country rock and jazz rock passages.

Some members had early played with: The Birdwatchers, Razor's Edge, The Villagers, and The Convairs.

(Vernon Joynson / Ron Bronholc / Stephane Rebeschini)

Peace Bread and Love Band

Personnel incl:

1. SID BROWN gtr A

ALBUM:

1. (A) LIBERATION MUSIC (No label) 1971 R3

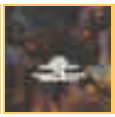
NB: This was a 10" album issued in a silk-screened paper envelope cover with an insert booklet.

A local Washington band who made albums into the seventies. This major collectable from the Northwest underground scene was distributed by the band. It consists of political electric folk rock, with appealing female lead vocals and is highly-rated. (Clark Faville)

Peacepipe

See The Human Equation entry.

The Peanut Butter Conspiracy



Personnel:

- AL BRACKETT bs A B C D E F
- LANCE FENT hrmnca, gtr A
- JOHN MERRILL gtr A B C D
- BARBARA "SANDI" ROBISON vcls A B C D E F
- JIM VOIGT drms A B C
- MIKE KALLENDER gtr B
- BILL WOLFF gtr C
- MICHAEL NEY drms E
- RALPH SHUCKETT keyb'ds E F
- PETE MCQUEEN drms F
- MICHAEL STEVENS drms F

ALBUMS:

1. (A) THE PEANUT BUTTER CONSPIRACY IS SPREADING (Columbia 9454) Mar. 1967 196
2. (B/C) THE GREAT CONSPIRACY (Columbia 9590) Dec. 1967 -
3. (F) FOR CHILDREN OF ALL AGES (Challenge 2000) 1969

NB. (1) and (2) reissued on CD. (3) reissued by Line in 1981 and on CD by Collectables (COL-0529) with seven extra tracks. There is also a compilation of their first two LPs called *Turn On A Friend* (Drop Out) in 1988.

45s:

1. Time Is After You/Floating Dream (Vault 933) Nov. 1966
2. It's A Happening Thing/Twice Is Life (Columbia 43985) Jan. 1967 93
3. Dark On You Know/Then Came Love (Columbia 44063) Mar. 1967 -
4. Turn On A Friend/Captain Sandwich (Columbia 44356) Oct. 1967 -
5. I'm A Fool/It's So Hard (Columbia 44667) Oct. 1968 125
6. Back In L.A./Have A Little Faith (Challenge 500) 1969

NB: (6) also issued in Belgium in a picture sleeve (London 5 662) 1968. Both tracks were written/produced by Alan Brackett.

Evolving out of the remains of The Ashes, which has included Brackett, Merrill and Robinson, they recorded their first 45 for Vault before signing with the major-label Columbia in November 1966. Much of their material was written by Brackett and Merrill and produced by Gary Usher. It was well produced and often orchestrated. Their first album was a fine debut. The stand-out track was *Then Came Love*, a beautiful love song on which Sandy's gorgeous voice was supported by excellent orchestration. Also of note were the goodtime sounds of *You Took Too Much* and *Why Did l Get So High?* which sounds like an anti-drug song. The chorus lyrics to this one were:-

'Why did I get so high?'

Just to fall from the sky
Why did I get so high?
Just to see our love die
Oh, why did I get so high?'
(from *Why Did I Get So High?*)

The second LP was in similar vein, bursting with ravishing harmonies and psychedelic lyrics (e.g. "Everyone has a bomb / In their mind / And when it explodes / Blows your mind" from the transcendent *Living, Loving Life*). The single off the album, *Turn On A Friend* found its way on to the *Rock Machine Turns You On* compilation

However, the end of the flower-power era sounded the death bell for the band. Their third album dispensed with the folk-rock and psychedelia in favour of gospel-rock and gruff male vocals fronting horns and girlie choruses (the CD bonus tracks, however, do include a couple of glorious Barbara Robison vocal performances). After the album's failure, Al Brackett went into session and production work, Lance Fent played for Randy Meisner and Bill Wolff (who'd also played with Sound Machine) later joined Fusion. Sadly, Sandy Robison died a few years back.

Compilation coverage has so far included: *Its A Happening Thing* on *Nuggets, Vol. 10*; *Time Is After You* on *Mindrocker, Vol. 1*; and *Too Many Do*, from their second album, on *Psychedelic Dream* and *Angels From Hell* on *Turds On A Bum Ride Vol. 4* (CD).

In addition, Love Exchange's *Swallow The Sun*, featured on *Nuggets, Vol. 10* and *Highs In The Mid-Sixties, Vol. 3* is actually **Peanut Butter Conspiracy**'s *Dark On You Now* with slightly altered lyrics - **Peanut Butter Conspiracy** under a pseudonym or a faceless studio outfit? Drop me a line if you know.

(Vernon Joynson / Lloyd Peasley / Stephane Rebeschini)

Pearl Drivers

TOP

Probably from Texas hence the inclusion of *Terminal Loser, Riding On A Rainbow* and *She Was The Doctor* on *Acid Visions - The Complete Collection, Vol. 1* (3-CD set). Any additional information anyone can give would be much appreciated.

Pearls Before Swine




TOP

Personnel:

ROGER CRISSINGER	organ	A
WAYNE HARLEY	autoharp, banjo, mandolin	A B C
LANE LEDERER	bs, gtr, horns	A B
TOM RAPP	gtr, vcls	A B C D
WARREN SMITH	drms	A B
JIM BOHANNON	keyb'ds, marimba	B
ELIZABETH RAPP	vcls	C D
(LEE CRABTREE	piano, organ, flute	B)
(JOE FARREEL	flute, french horn	B)
(BILL SALTER	bs	B C)
(AL SHACKMAN	gtr	B)

(JIM FAIRS	gtr	C)
(RICHARD GREENE	violin	C)
(GRADY TATE	drms	C)

ALBUM:

1(A)	ONE NATION UNDERGROUND	(ESP 1054)	1967
2(B)	BALAKLAVA	(ESP 1075)	1968
3(C)	THESE THINGS TOO	(Reprise RSLP 6364)	1969
4(D)	THE USE OF ASHES	(Reprise RSLP 6405)	1970
5(D)	CITY OF GOLD	(Reprise RSLP 6442)	1971
6(D)	BEAUTIFUL LIES YOU COULD LIVE IN	(Reprise RSLP 6467)	1971

NB: (1) and (2) have been reissued on CD by ESP (ESP 1075-1 and 1075-2 respectively). (2) reissued on vinyl by Base in Germany.

45s:

1. Drop Out!/Morning Sun (ESP 4554) 196?
2. These Things Too/If You Don't Want To (Reprise 0873) 1969
3. The Jeweller/Rocket Man (Reprise 0949) 1970

This group focused on Tom Rapp, who had apparently once finished ahead of Bob Dylan in a local New York talent contest. Although the group's original line-up is listed above, after their first two albums it became much more flexible, consisting of whoever Tom Rapp could gather around him in the studio. The group's acid sound seems almost certain to have been drug-inspired and their music was always mystical, innovative and mysterious.

Their debut album was recorded on the avant-garde ESP label, and characterised by Rapp's gentle vocals and a woodwind musical accompaniment. *Morning Song* and *The Surrealist Waltz* were two of the stronger tracks, although a consistently high standard was maintained throughout. The album's lyrics were often inquisitive and philosophical; for example:

> 'Where have you been to?
> Where did you go?
> Did you follow the summer out
> When the winter pushed its face
> In the snow?
> Or have you come by again
> To die again?
> Try again another time.'
> (from *Another Time*)

Another track, *Shall Not Care* has a strange Eastern sound. The follow-up *Balaklava*, was in similar vein, and based around the concept of the charge of the Life Brigade at Balaklava in 1852. It also includes a beautiful version of the Leonard Cohen song *Suzanne*. All the other compositions are Rapp's, including the final track *Ring Thing*, which is possibly the strangest of all - taken as it is from the cornerstone verse of J.R.R. Tolkien's *Lord Of The Rings*.

Rapp abandoned his use of abstract themes for his remaining albums which were more conventional. He also signed for the better known Reprise label. Although possibly less interesting than those first two albums, the remaining four **Pearls Before Swine** LPs are still well worth hearing.

The *Use Of Ashes* album and part of the follow-up, *City Of Gold* were recorded in Nashville. The remainder and

Beautiful Lies You Could Live In were made in New York. In 1972, Tom Rapp started recording under his own name, although his first solo album was largely comprised of re-recordings of songs from his earlier albums.

Fans of the band and Tom Rapp will also be interested in a tribute album *For The Dead In Space*, including Fit And Limo, Bevis Frond, Mourning Cloak and even an exlusive track by Tom Rapp himself. More recently Tom Rapp has performed at Ptolemaic Terrascope's 'Terrastock III' and released a fine solo album, *A Journal Of The Plague Year*.

Roger Crissinger was later in One.

For more information, check the following websites:
http://www.flagpole.com/Issues/10.01.97/Postmod.html
http://www.csd.uu.se/~s95ksj/tom_rapp.htm
http://www.mp3.cybercomm.nl/~keeslely/pearls/pbsfiles.html
http://www.geocities.com/Paris/LeftBank/2607/
http://kiwi.futuris.net/linen/feature/50rapp.html
http://www.csd.uu.se/~s95ksj/tom_rapp.htm
http://users.bart.nl/~cvdlely/pearls.html

The Pebble Episode

TOP

45:

1	Tripsy / The Plum Song	(J-2 1300)	1967

From Brooklyn, New York. Their haunting and rather trippy psychedelic instrumental called *Tripsy* can also be on the *Beyond The Calico Wall* compilation. Worth a spin.

(Max Waller/Mike Markesich)

The Pebbles

TOP

45:

1. Love Me Again/It's Alright With Me Now (Dot 16746) 1965

An anonymous Mersey-folk outfit who we thought were from the Texas/New Mexico border, but actually were from Belgium! You'll also find *Love Me Again* on *Pebbles, Vol. 13* but it's really very ordinary.

The Pebbles

TOP

Personnel incl:

CHUCK BLACKWELL	drms	A
JOEY COOPER	vcls, gtr	A

45:

1. Don't Come Running To Me/Don't Hide It (Prince P-6707-1/2) 1967

NB: Some copies came with a PS.

Great fuzzy garage-pop, not rough enough presumably to make it onto compilations so far, but given the band name, a natural for that classic series. The flip is straight bouncy pop fodder with some brass. Produced by Brian Ross (of Music Machine fame), both sides are composed by Cooper / Blackwell who played with Leon Russell and Delany Bramlett in The Shindogs. **The Pebbles** may well have been a pseudonym for that band.

(Max Waller / Rene Aagard)

The Pebbles

TOP

Personnel:

BILL BIRTHOLD	drms	A
JOE CAMUCCIO	vcls, trumpet	A
DENNY DOWNEY	gtr	A
RALPH STRAIGHT	ld gtr	A
RAY ??		A

45:

1(A)	Endless Tears / Vicki (PS)	(RPH 2001)	Apr 1965

A quintet from St.Petersburg, Florida. Originally the Satins, they lost their original bassist to Tommy Roe and The Roemans and by 1965 were known as **The Pebbles**. Recorded in Tampa in early '65, their sole 45 was released on manager Ralph P. Hitchcock's vanity label. *Endless Tears*, a Merseybeat style ballad, is included on Psychedelic Crown Jewels Vol. 3.

(Max Waller/Jeff Lemlich/Roger Maglio)

Peck's Bad Boys

TOP

45s:

1	Crazy World/Cloud Seventy-Six	(Scepter 12176)	Oct. 1966
2	Girl In Chains/Silver Dawn	(Scepter 12182)	1967

NB: (2) as Pex's Bad Boys.

The 1st 45, released as by **Peck's Bad Boys**, is rare and sought-after for the frenzied *Crazy World* which can also be found on *Tougher Than Stains* and *Teenage Shutdown Vol. 11: Move It!*. Their second 45 however, as Pex's Bad Boys tends towards garagey pop with *Silver Dawn* winning out with its mesh of jangling guitars and waltzing rhythm.

(Max Waller)

The Peddlers

ALBUM:

1 BIRTHDAY (Epic 26529) 1970

A strange psych/prog trio (bass, drums, organ), probably influenced by Vanilla Fudge, with a mix of originals and covers (*Little Red Rooster*, *Southern Woman*). The sleeve depicted the front of a naked girl their picture in a central frame.

(Stephane Rebeschini)

The Pedestrians

Personnel incl:

- TONY COOPER

45s:

1. It's Too Late/My Little Girl (Fenton 2116) 1968
2. Think Twice/Snyder's Swamp (Fenton 2102) 196?
3. The Unpredictable Miss Kinsey/You Aren't Going To Say You Know (Fenton 2226) 196?
4. It's Too Late/Think Twice (Buy-It 2556) 1966
5. It's Too Late/Think Twice (Atco 6567) 1968

From Michigan. *Think Twice* is a haunting garage ballad with an early sixties feel (shadowy guitars chiming) with an intro whistled a-la spaghetti Westerns! *It's Too Late* harks back to 1965 garage beat sounds - definitely 'out' in '68. It was featured on a 1968 radio sampler EP, *WLAV Memory Pack Vol. 1*.

Compilation coverage has so far included:- *Its Too Late* on *Psychedelic Patchwork, Vol. 1*, *Psychedelic Unknowns, Vol. 5* and *Every Groovy Day* ; and *Think Twice* on *Best of Michigan Rock Groups, Vol. 1*.

(Max Waller)

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David Peel and The Lower East Side *to* The Persuaders

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- David Peel and The Lower East Side
- The Steve Peele Five
- Peers
- Pembrook Ltd.
- Pendulum and Company
- The William Penn Fyve
- William Penn and The Quakers
- Pentagram
- The Penthouse Five
- People
- People of Sunset Strip
- People's Victory Orchestra and Chorus
- Pepper and The Shakers
- Jim Pepper
- The Peppermint Trolley Co
- Linda Perhaus
- The Perils
- Perpetual Motion Workshop
- Pep Perrine
- The Persian Market
- Perspective
- The Persuaders

David Peel and The Lower East Side

Personnel:

- DAVID PEEL vcls, gtr A B C
- HAROLD C. BLACK vcls, tamb A B
- LARRY ADAM gtr A
- GEORGE CORI bs A
- BILLY JOE WHITE gtr A B
- TONY BARTOLI drms B
- HERB BUSHIER bs B

- DAVID HOROWITZ organ B
- CHRIS OSBORNE C
- EDDIE RYAN C
- EDDIE MOTRAU C
- HAROLD FISHER drms C

ALBUMS:
(upto 1972)

1. (A) HAVE A MARIJUANA (Elektra EKS-74032) 1968 186
2. (B) THE AMERICAN REVOLUTION (Elektra EKS-74069) 1970 -
3. (C) THE POPE SMOKES DOPE (Apple SW-3391) 1972 191

This New York-based 'hippie' rock group may interest readers. They developed quite a cult following and continued to record albums into the eighties. The above three have become collectable. *I Like Marijuana* from their first album can also be heard on *Elecktrock The Sixties*. It was the highlight of a musically poor album, which has not stood the test of time well, but the songs which mostly dealt with dope and getting 'stoned' were popular with hippie audiences at the time.

He was a friend of John Lennon and Yoko Ono and they sometimes performed together. He's celebrated on Lennon's song *New York City* on the *Sometimes In New York City* album and they also produced his final album.

David Peel still resides on the lower east side and is today involved with Cures Not Wars and the Marijuana legalisation movements.

For more information check the bands website: http://www.davidpeel.org/

The Steve Peele Five

TOP

Personnel incl:
STEVE PEELE vcls, gtr A

45:
1 Frankie's Got It! / Today She Didn't Want To (FGI 1000) 1969

A one-off studio assemblage in Norfolk, Virginia dashed off this 45 as a promo for the *Frankie's Got It* record store. It's quite memorable - a novelty of sorts, affected-verging-on-manic lead vocals with background keening that gives it a ghoulish B-movie flavour. I guess it didn't make it onto the soundtrack for High Fidelity so you'll have to seek it out on *Pebbles Vol. 16* or *Aliens, Psychos And Wild Things* (CD).

(Brent Hosier/Dr.Simon Trent D.S.U./Max Waller)

Peers

TOP

45:

1. Once Upon A Time/Palasades Park (Le Jac 3005) 1966

A Minneapolis, Minnesota combo. You'll also find *Once Upon A Time* on *Hipsville, Vol. 3*.

Pembrook Ltd

TOP

Personnel incl:

- J. BUCHANAN
- L. LAYTON

45:

1. Love's So Easy/Sleepyjohn (Debutone 779) 1967

This was actually a Canadian band although they seem to have gigged a lot in the Pacific Northwest hence their appearance on *Highs In The Mid-Sixties, Vol. 16: The Northwest, Part 3*. *Sleepyjohn*, which figures on that album, was a frantic sort of effort. This 45 seems to have been their sole vinyl excursion. (Max Waller/Darryl F. Riffero)

Pendulum and Company

TOP

ALBUM:

1. PENDULUM AND COMPANY (Perception) 1969 R1

A Boston band whose album I haven't sighted. Ron Moore in his excellent 'Underground Sounds' publication describes this as 'psychedelia with a rural sound'.

The William Penn Fyve

TOP

Personnel:

- RON COX drms A B
- MAC LEIDENTHAL bs A B
- GREG ROLIE organ A B
- MIKE SHAPIRO gtr A B
- JACK SHELTON gtr B
- NEIL HOLTMANN vcls B

45:

1. Swamii/Blow My Mind (Thunderbyrd 502) 1966

Originally hailing from San Jose, this outfit appear to have spent most of their time in San Francisco. Line-up 'A' recorded a song about a guru *Swamii* which has become an acid punk classic due to its inclusion on *Pebbles, Vol. 3*.

The band later evolved into William Penn and His Pals (line-up B) and issued a 45 for Thunderbyrd in 1966.

Both sides of their classic Thunderbyrd release can now be heard on the *Pebbles Box* set and on *Sound Of The Sixties: San Francisco, Part 2*. *Blow My Mind* can also be heard on *Punk CIassics, Vol. 3*.

Gregg Rolie later went on to play keyboards for Santana and Journey!

(Vernon Joynson / Lloyd Peasley / Stephane Rebeschini)

William Penn and The Quakers

TOP

Personnel:

- JEFF BLANSKMA
- JO ANN GUNTHER
- LONNY GUNTHER
- JIM SLADE
- DAN WHITE

45s:

1. Ghost Of The Monks/Goodbye My Love (Twilight 410) 1966
2. Care Free/Coming Up My Way (Duane 104) 1968 (recorded Dec. 1967)
3. Little Girl/Somebody's Dum Dum (Hush 230) 1968

Thanks to Alec Palao's liner notes to *The Hush Records Story*, we now know that this act were led by Lonny Gunther and were from Boise, Idaho. They are therefore unconnected to the Californian William Penn Fyve and you can check out *Believe Me*, *Hey Hey Hey Hey*, *Ghost Of The Monks*, *Care Free* (demo), *Coming Up My Way* and their version of Syndicate Of Sound's *Little Girl* on Big Beat's *Hush Records Story*.

The confusion doesn't end here however as we have record of one more 45 as **William Penn and The Quakers**: *Philly/Santa Needs Ear Muffs On His Nose* (Melron 5024), which was also issued with a different 'A' side, *Sweet Caroline*... There's also another **William Penn and The Quakers** track, *California Sun* on *Grab This And Dance*... answers on a $100 note please....

(Lloyd Peasley / Max Waller)

Pentagram

TOP

Personnel:

- BOBBY LIEBLING vcls
- VINCENT McALLISTER gtr
- GEOFF O'KEEFE drms
- GREG WAYNE bs

ALBUM:

1. 1972-1979 (Peace) 19??

45s:

1. Hurricane/Earth Flight (Boffo Socko 13859) 197?
2. Living In A Ram's Head/When The Screams Come (High Voltage 666) 197?
3. Under My Thumb/? (Gemini 002) 197?

This was a later version of Macabre, from Arlington, Virginia. The *1972-1979* album is best described as a psychedelic hard rock album. It includes 1972 versions of *Be Forwarded* as well as covers of *Little Games* and *Under My Thumb*.

The Penthouse Five

TOP

Personnel:

- RICHARD KEATHLEY ld gtr, vcls
- BILL KOONEY bs, vcls
- ROB GRAHAM vcls
- STEVE WOOD gtr
- MARK PORTER drms
- JUSTIN BROWN gtr
- JON WILLIAMS vcls

45s:

1. Bad Girl/In His Shadow (Solar 7665-4211) 1966
2. You're Gonna Make Me/Don't Mess Around With My Dream (Hawk H,2-67) 1967

A psychedelic band from Dallas whose second 45 was credited simply to Penthouse. All four 45 tracks and two additional ones:- *Vertigo Blue Sometime* and *It's All My Own Bizarre Dream* appear on *Texas Punk, Vol. 4. The Years Have Passed*, a previously unreleased song, can be heard on *Texas Punk, Vol. 6*.

People

TOP

Personnel:

DENNY FRIDKIN	drms	A B C
JEOFF LEVIN	gtr	A B
ROBB LEVIN	bs	A B C
GENE MASON	vcls	A B
LARRY NORMAN	vcls	A
ALBERT RIBISI	organ	A B C
JOHN TRISTAO	vcls	C
TOM TUCKER	gtr, vcls	C

ALBUM:

1(A)	I LOVE YOU	(Capitol ST 2924)	1968
2(B)	BOTH SIDES OF PEOPLE	(Capitol ST 151)	1969
3(C)	THERE ARE PEOPLE AND THERE ARE PEOPLE	(Paramount PAS 5013)	1970

45s:

1	Organ Grinder / Riding High	(Capitol 5920)	1967
2	I Love You / Somebody Tell Me My Name	(Capitol 2078)	1968
3	Apple Cider / Ashes of Me	(Capitol 2251)	1968
4	Ulla / Turnin Me In	(Capitol 2449)	1969
5	Turnin Me In / Ulla	(Capitol 2499)	1969
6	Love Will Take Us Higher and Higher / Livin It Up	(Paramount 0005)	1969
7	Sunshine Lady / Crosstown Bus	(Paramount 0011)	1969
8	For What Its Worth / Maple Street	(Paramount 0019)	1970
9	One Chain Dont Make No Prison / Keep It Alive	(Paramount 0028)	1970
10	Chant For Peace / I Dont Carry No Guns	(Polydor 14087)	1971

Californian band who made two slightly psychedelic albums. Larry Norman, later known for his Christian beliefs and records in that vein, was an early member and shares lead vocals on their first album. The group had a small hit with a cover of the Zombies *I Love You*. Besides that track, their first album contains some tracks with a slight psychedelic influence, notably *1000 Years B.C.*, *Nothing Can Stop the Elephants*, and *Ashes Of Me*. Side two of the album contains the sidelong *The Epic*, which changes shape several times and tells the tale of the maid Tori Kincaid.

By the second album Larry Norman had left the group, but it still contains several of his compositions. Like their first album, their sound is somewhat similar to Iron Butterfly, but quirkier, with lots of Hammond organ to the fore. Their vocal harmonies sometimes make you think of Vanilla Fudge, but the group make it all part of their own sound. *Both Sides Of People* covers many styles (there's even a country song!), and on this album there's more excellent guitar work than on their first. Side two is particularly excellent, with only three tracks, the first of which, *Lucky John*, contains some sitar, and some snakey fuzz. *She's A Dancer* contains great wah-wah and searing fuzz. Lastly *Pirate Bill* is another example of their humourous style, and somewhat reminiscent of parts of *The Epic*. By the third album, the group had been revamped, and had lost their lead vocalist as well as their lead guitarist. There was also added brass, so consequently their sound had changed a lot, and the reason for its inclusion here is minimal.

(Christer Backhage)

People of Sunset Strip

TOP

45:

1. Sunset Symphony/Trippin' (Atco 6458) 1967

Following the riots Sonny Bono (of Sonny and Cher) put together Sunset Symphony, a track of noises and comments of the strip transplanted onto a musical background. It can also be heard on *Highs In The Mid-Sixties, Vol. 2*.

People's Victory Orchestra and Chorus

ALBUMS:

1	THE SCHOOL	(People's Music Works)	c1971 R1
2	WELTSCHMARZEN	(People's Music Works)	c1972 R2

From the New York area, and maybe the output of a community, this group issued two rare albums mixing rock a la Rolling Stones with psych and prog influences.

(Stephane Rebeschini)

Jim Pepper

Personnel:

BILLY COBHAM	drms	A
LARRY CORYELL	gtr	A
TOM GRANT	piano	A
JERRY JEMMOT	bs	A
GILBERT PEPPER	vcls	A
JIM PEPPER	sax, vcls	A
RAVIE PEPPER	flute	A
CHUCK RAINEY	bs	A
SPIDER RICE	drms	A

ALBUM:
(up to 1971)

1(A)	PEPPER'S POW WOW	(Embryo SD 731)	1971

Jim Pepper was a Kaw and Creek Indian as well as a jazz and rock musician. In 1967 he formed Free Spirits with Larry Coryell and Chris Hills and pursued a jazz career. He also wrote *Witchi Tai To* which was covered by Chris Hills and Danny Weiss's Everything Is Everything, Harpers' Bizarre and Brewer and Shipley. *Witchi Tai To* was inspired by a religious Peyote chant from the Kaw tribe.

Released in 1971 and recorded at Apostolic Studios in New York, *Pepper's Pow Wow* is a strange mix of Indian songs (*Witchi Tai To, Slow and Fast War Dance, Squaw Song, Newly-Weds Song* have Kaw origins, *Rock Stomp Indian Style* and *Nommie-Nommie* are Creek inspired), folk (two Peter LaFarge songs), jazz, country and rock, with some excellent guitar solos by Coryell. The album was produced by Herbie Mann and Danny Weiss.

After releasing some jazz albums, **Pepper** died in the '90s.

(Stephane Rebeschini)

Pepper and The Shakers

45s:

1. Need Your Love/? (Chetwyd CW-45002) 196?
2. Semi-Psychedelic (It Is)/I'll Always Love You (Coral 62523) 1967

Semi-Psychedelic, by this unknown band, has resurfaced on *30 Seconds Before The Calico Wall* (CD) and *Sixties Rebellion Vol. 11*. They are thought to have come from Michigan and / or Kentucky and / or New York, and their first 45 is rare soul.

The Peppermint Trolley Co

Personnel:

- JIMMIE FARAGHER bs, gtr, sax A
- DANNY FARAGHER keyb'ds A
- CASEY CUNNINGHAM gtrs, flute A
- GREG TORNOUIST drms A

ALBUM:

1. (A) PEPPERMINT TROLLEY CO. (Acta 38007) 1968

45s:

1. Lollipop Train/Bored To Tears (Variant 752) 1966
2. She's The Kind Of Girl/Little Miss Sunshine (Acta 807) 1967
3. It's A Lazy Summer Day/Blue Eyes (Acta 809) 1967
4. Baby You Come Rolling Across My Mind/Nine O'Clock Business Man (Acta 815) 1968 59
5. Trust/I Remember Long Ago (Acta 829) 1968 -
6. Beautiful Sun/I've Got To Be Going (Acta 831) 1968
7. Memphis City Lefter/Last Thing On My Mind (Acta 834) 1969
8. Spinnin' n Whirlin' Around/New York City (Acta 835) 1969

NB: (4) also issued in U.K. on Dot 110. A Portuguese EP with picture sleeve also exists:- *Trust* / *Sunrise* / *I Remember Long Ago* / *I've Got To Be Going* (Dot EP-44-3) 1969

From Redlands, California **The Peppermint Trolley Co.** later evolved into Bones and later The Faragher Brothers. The above album is full of bright and breezy pop tunes. It's nothing special, but a pleasant record. Some of their 45s are apparently far superior, and in particular *Nin O'Clock Business Man* is a great slice of psych/pop.

The Faragher brothers had previously been in, The Mark Five.

You can check out *Nine O'Clock Business Man* on *Incredible Sound Show Stories Vol. 6*.

(Vernon Joynson / Max Waller / Stephane Rebeschini)

Linda Perhaus



ALBUM:

1. PARALLELOGRAMS (Kapp) 1970

A drifting femme fatale folk-psych album which is highly-rated by some.

The Perils

45:

1. Hate/Baby, Do You Love Me (Velva 7484) 1966

Came out of Hart in Texas. The 'A' side of this 45, a catchy garage moan, can also be found on *Flashback, Vol. 4, '60s Punk (EP), Vol. 3* and *Texas Psychedelic Punk* a metal acetate.

Perpetual Motion Workshop

45:

1. Infiltrate Your Mind/Won't Come Down (Rally 66506/7) 1967

From the 1966/67 era and based in Los Angeles. The 'A' side, written by Simon Stokes, sounds similar to The Music Machine. Both sides can also be heard on *Psychedelic Disaster Whirl*. The 'B' side has a kinda psychedelic turbulence and the flip's Sky Saxon-style vocals beg the inevitable comparisons to those revered LA kings of the garage, The Seeds. It has also resurfaced on *Pebbles, Vol. 9* (CD) and *The Psychedelic Experience Vol.3* CD.

(Max Waller)

Pep Perrine

ALBUM:

1. LIVE AND IN PERSON (Hideout) 1969 R2

Perrine was drummer for Bob Seger's Last Heard. This was reputedly a comic psych rock album.

The Persian Market

Personnel incl:

- L. DEHART
- T. RANSON

45:

1. Flash In The Pan/Sometimes Good Guys Don't Wear White (Lightning LR-103) 196?

A Louisiana combo. *Flash In The Pan*, a rather good quasi-psychedelic pop song, can be heard on Eva's *Louisiana Punk Groups From The Sixties*. In addition, *Cicadelic Sixties, Vol. IV* includes this track and three others by the band:- *The Gamma Goochie, Sometimes Good Guys Don't Wear White* and *The Wind Calls Her Name*.

Perspective

TOP

ALBUM:

1. SYLLABUS (No label) 1970 R2

A high school folk-psych effort. The album came with an insert.

The Persuaders

TOP

45:

1. (Tiny Little) Seeds/This Girl (Achillean 501) 196?

An obscure 45, touted as 'garage', but in truth bright folk-pop and pop-beat with reedy keyboard solos. (Max Waller)



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Peter and The Prophets *to* Phineas and The Lemon Fogg

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Peter and The Prophets
- Peter and The Rabbits
- Peter and The Wolves
- Peter Pan and The Good Fairies
- Peter Pipers
- John Peterson
- Kris Peterson
- Petra
- Petrified Forest
- Pex's Bad Boys
- Phafner
- Phananganang
- Phantasia
- Phantom
- The Phantom Raiders
- The Phantoms
- Phase III
- Phil and The Frantics
- Samy Phillip
- Glenn Phillips
- The Philosophers
- Phineas and The Lemon Fogg

Peter and The Prophets

Personnel incl:

- SAMUELSON
- BOYLAN

45:

1. Don't Need Your Lovin'/Johnny Of Dreams (Fenton 2050) 1966

This 45 was the sole platter by this Detroit, Michigan folk-rock outfit for whom The Byrds were a clear influence.

You'll also find *Don't Need Your Lovin'* on *Highs In The Mid-Sixties, Vol. 5* and *Best Of Michigan Rock Groups, Vol. 2*.

Peter and The Rabbits

45:

1. Bless You Little Girl/Someone I've Got My Eyes Upon (Bell 670) 1967

Thought to have been a Tennessee band they seem to merge folk-rock, punk and bubblegum on *Someone I've Got My Eyes Upon*, a pretty commercial effort which can also be heard on *Pebbles, Vol. 12*.

Peter and The Wolves

45:

1. Hey Mama/Only Everything (P.W. 500) 196?

This Los Angeles-based outfit operated in 1965 and '66 and were thought to include future Moby Grape members, Peter Lewis and Bob Newkirk, however Peter Lewis has confirmed that his **Peter & The Wolves** never recorded. Both sides of this 45 can also be heard on *Off The Wall, Vol. 1* and they may have had others. (Vernon Joynson / Craig Morrison)

Peter Pan and The Good Fairies

Personnel incl:
JIMMY GORDON A

45:

1	Balloons/Kaleidoscope	(Challenge 59373)	1967

Two glorious baroque-psych instrumentals from Jim Gordon that'd fit right onto the Cosmic Sounds *Zodiac* album or a hip sixties film soundtrack.

You can also find *Balloons* on *Buzz Buzz Buzzzzzz Vol. 1* (CD) and *Kaleidoscope* on *Buzz Buzz Buzzzzzz Vol. 2* (CD).

(Max Waller)

Peter Pipers



45s:

1. Airplane/I Didn't Believe Her (Philips 40518) 1968
2. Groovy Weekend/Helping You Out (Philips 40543) 1968
3. The Magic Book/I Don't Know What You're Waiting For (Philips 40568) 1969

Hailed from Pittsburgh, Pennsylvania. *I Don't Believe Her* and *Helping You Out* can both be heard on *Burghers, Vol. 1*.

John Peterson



ALBUM:

1	WHERE DOES IT GO FROM HERE	(Private Pressing)	1976 SC

A recently discovered "real people" folk singer/songwriter.

(Stephane Rebeschini)

Kris Peterson



ALBUM:

1	A CHILD'S DREAM	(Stormy Forest SFS 60??)	1972

On Richie Havens' label, a female folk pop singer.

(Stephane Rebeschini)

Petra



ALBUM:

1	PETRA	(Myrrh MST-6527)	1974

A good Christian hard rockin group, with *Walkin' In The Light, Wake Up, Lucas McGraw, Storm Comin* and *I'm Not Ashamed*.

(Stephane Rebeschini)

Petrified Forest

Personnel incl:

WARREN SCHATZ	vcls, gtr	A

45:

1	So Mystifying/She's The Only Thing That's Kept Me Going	(Fontana 1596)	1967

A New York group formed by Warren Schatz. *So Mystifying* (a Kinks'number also recorded by The Shapes Of Things) is on the *60's Punk EP, Vol. 3*.

(Max Waller/Stephane Rebeschini)

Pex's Bad Boys

45s:

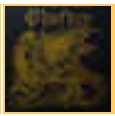
1	Crazy World/Cloud Seventy-Six	(Scepter 12176)	Oct. 1966
2	Girl In Chains/Silver Dawn	(Scepter 12182)	1967

NB: (2) as Peck's Bad Boys.

The 1st 45, released as by Peck's Bad Boys, is rare and sought-after for the frenzied *Crazy World* which can also be found on *Tougher Than Stains* and *Teenage Shutdown Vol. 11: Move It!*. Their second 45 however, as **Pex's Bad Boys** tends towards garagey pop with *Silver Dawn* winning out with its mesh of jangling guitars and waltzing rhythm.

(Max Waller)

Phafner



Personnel:

- STEVE 'GUS' GUSTAFSON drms A
- DALE SHULTZ gtr, vcls A
- TOMMY SHULTZ bs A
- GREG "SMITTY" SMITH vcls, harp A
- STEVE "SPIDER" SMITH ld gtr A

ALBUM:

1. (A) OVERDRIVE (Dragon no #) 1971

NB: A recent album on Rockadelic includes six tracks from (1) plus two un-issued tracks from the band's archives. (1) has also been reissued by Akarma (AK 009) 1998 on LP/CD although without any bonus cuts.

45:

1. Overdrive/Plea From The Soul (Dragon 1001) 1971

This band formed in Marshalltown, Iowa in 1969 playing a form of hard-edged, drug-induced rock'n'roll. Their album was recorded in a basement studio in 1971 and just 50 copies were pressed on the Dragon label. In 1972 they recorded some rough cuts for what was to be their second album, *Meathook*. Sadly the band fell apart before the album was completed but two of these previously unreleased tracks, *Breakdown* and *Cat Black Claw*, can now be heard on the Rockadelic retrospective album - which is not a straightforward reissue of *Overdrive*, as it omits some of the original material. *Overdrive* features some pretty fine and varied guitar work. The opening cut, *Plea From The Soul*, has lots of fuzz and mouth harp; *Uncle Jerry* and *Rock n Roll Man* feature breckneck guitar work whilst by contrast *Whiskey Had My Woman* is slower and bluesy. Recommended.

P h a n a n g a n a n g

TOP

Personnel:

- DALE DUCKETT bs, vcls
- ERNIE ENOCHSON drms
- LEIA KELLS keyb'ds
- CARLOS NEWCOMB bs
- MARK QUINN vcls, gtr
- ROSS WINETSKY vcls, gtr

45:

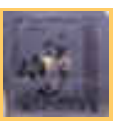
1. The Clowns Are Coming/Two A Little One (San Francisco Sound) 196?

A rare 45 of guitar-based pop/rock, which was recorded in Boston by Tom Foley. This act performed in the San Francisco area between 1969 and 1972 and were managed by Matthew Katz. In their time they got to open for the likes of The Grateful Dead, and Jefferson Airplane, and also performed on the same bill with Clover.

Both sides of the 45 can also be found on *California Halloween*. More recently Mark Quinn has recorded a solo CD and has put together a website: http://www.members.xoom.com/MarkQuinn

(Vernon Joynson / Jon Lautieri)

P h a n t a s i a

TOP

ALBUMS:

1. A PSYCHEDELIC BY (Ton Um Ton LP ST 641) 1994
2. I TALK TO THE MOON (Ton Um Ton 1096-1) 1996

NB: (1) and (2) are numbered limited editions of 300. (1) also reissued on CD.

These two albums comprise unreleased material laid down in the Damon studios from 1969 into the early seventies, by a previously unknown outfit from Kansas City, Missouri. The sound here is predominantly gentle psychy hippie-rock but with the odd heavier moments as witness the excellent slow burnin' psychedelic workout *A Stumbling Dragon*. This track turns up again as the second half of the wistful *Genena* on the second album. *Chasing Now The Flying Time* also get's an airing on both albums. Other highlights - the siren effects on the rocky *Ride Me*, the phasing and bubbling sounds on *I'm Alive* have an almost 13th Floor Elevator aura, giving the first LP an edge over the second. It originally appeared as a 'No label' demo *Transparent Face* in 1969. It was actually the same group as **Trizo - 50** and some of the tracks on *A Psychedelic By...* were from the **Trizo - 50** album and not from *Transparent Face*.

You can also find **Trizo 50**'s *Graveyard* on *Love Peace & Poetry Vol. 1*.

Phantom



TOP

Personnel:

- TOM CARSON vcls, gtr, piano A
- JOHN BDANJECK drms A
- DENNIS CRANER bs A
- MIKE DeMARTINO key'ds A
- GARY MEISNER gtr A

ALBUMS:

1. (A) THE LOST ALBUM (Ghost) 1990
2. () PHANTOM'S DIVINE COMEDY, PART ONE (Capitol 11313) 1974

NB. (1) is a bootleg, that has also recently appeared on CD (Flash 49). (2) reissued in 1989, and also available on CD (One Way 56842).

45:

1. Calm Before The Storm/Black Magic, White Magic (Hideout 1080) 1973

NB: (1) also exists as a doubled sided promo *Calm Before The Storm* (stereo) / *Calm Before The Storm* (mono) (Hideout 1080) 1973. (1) reissued on Capitol red label (3857) 1974.

Originally known as **Walpurgis**, *The Lost Album* is supposed to have been recorded by line-up 'A' in Los Angeles and predates the official *Divine Comedy* release. We have been told that the band were re-named by their manager as **Phantom**, and we know that the line-up which recorded *Divine Comedy* definitely came from Rochester, a small town about 30 miles from Detroit.

On both albums the vocalist sounds like Jim Morrison and indeed Capitol Records issued a statement that it *was* leading to legal action by Elektra.

What of the music? *Divine Comedy* is highly rated by many, it has a mystical sound and is recommended. *Tales From A Wizard* and *Welcome To Hell*, which are both rather melodramatic, are arguably the strongest tracks but a consistent standard is maintained throughout.

The *Divine Comedy* line-up made a second self-titled LP in 1978 under the name *Happy Dragon Band* (Fiddlers 11 57) 1978, This is more electronic.

The *Lost Album* contains previously unreleased material. Musically it's similar to their first effort though not as good.

(Vernon Joynson / Robert J. Maledon / Stephane Rebeschini)

The Phantom Raiders



TOP

Personnel:

DOUG ALMOND	bs	A
RANDY LEE	ld gtr	A
RICKY LEE	gtr	A
MITCH MILLER	drms	A
EDDIE SMITH	gtr	A

ALBUM:

1	NEW SOUND '67	(Justice 146)	1967

NB: (1) reissued on CD (Collectables COL-0612) 1995.

A true teen combo, with members all ranging from between the ages of eleven and fourteen, **The Phantom Raiders**' 1967 album was released on Calvin Newton's Justice Records label. As opposed to many of the label's other acts, whom concentrated on mostly soul and R&B covers, the **Phantom Raiders**' leaned towards more pop/Top 40 material. As such, their lone album includes the band's versions of The Monkees' *I'm Not Your Stepping Stone* and *I'm A Believer*, the Beatles' *Day Tripper*, J. Frank Wilson's *Last Kiss*, Mitch Ryder & The Detoit Wheels' *Devil With A Blue Dress On/Good Golly Miss Molly*, and Them's *Gloria*, which the band seemingly improvised lyrics on. The album is also heavy on instrumentals, and features versions of *Stick Shift*, *Pipeline*, *Wipeout*, *Walk, Don't Run*, and *New Sound '67*, a group original.

(Mike Dugo)

The Phantoms

TOP

Personnel incl:

BRYAN ASHBAUGH	A
MULLER brothers	A
GEOFF SOENTPIET	A

45s:

1	Hallucinogenic Odyssey / Sixty Minutes To Nine	(Graves 1104)	1967
2	Story Of A Rich Man / Our Great Society	(Ridon 859)	Mar 1968

From Portland, Oregon and on the same label as the United Travel Service, *Story*... is excellent catchy UK/Beatles-infused psych-rock, produced by Rick Keefer, best known to readers of this book for his collaboration with The New Tweedy Brothers. Check it out on *Psychedelic Crown Jewels Vol. 2* whose liners reveal (via Mike Markesich) that the band started as a three-piece with the Muller brothers in 1965. They were later known as Prime Mover having been augmented by Indonesian nationals, Soentpiet and Ashbaugh, who composed both sides of the Ridon 45.

Our Great Society is a moody off-the-wall psych gem that goes off on it's own amazin' freak-out trip and doesn't come back! Well overdue for a comp or reissue. The first 45 remains elusive but is said to be good psych too.

(Max Waller/Clark Faville/George Gell/Mike Markesich)

Phase III

45:

1. I'm Not A Fool Anymore/Back In The U.S.A. (Target T 1007) 1969

This would be a below-par late sixties pop-rock 45 from Wisconsin but for some white-hot fuzz throughout the 'B' side. (Max Waller)

Phil and The Frantics

Personnel:

- JOE MARTINEZ drms B C
- RICK ROSE keyb'ds A B
- JOHN LAMBERT bs, vcls A B
- BILL POWELL gtr, vcls A B
- PHIL KELSEY vcls, sax A B C
- STEVE FORMAN ld gtr A
- STEVE DODGE gtr C
- TED HARCHEK keyb'ds C
- DON SNIDER bs C
- FRANK UVEDS

ALBUM:

1. (A/B) ROUGH DIAMONDS: HISTORY OF GARAGE BAND MUSIC, VOL3: PHIL AND THE FRANTICS (Voxx VXM 200.001) 1985

45s:

1. She's My Gal/Ko-Ko Joe (La Mar 100) 1964

2. New Orleans/To Me (Sounds Ltd 1216) 1965
3. Say That You Will/Till You Get What You Want (ARA 1968) 1965
4. I Must Run/Pain (Rabbit 1219) 1966
5. I Must Run/What's Happening (Ramco/ARA 1970) 1966

Phil Kelsey was born into a musical environment in Dallas, both his parents had jazz and gospel experience. His family later moved to Phoenix in Arizona where in his last two years of school he fronted The Four Gants, a fifties rock combo. Kelsey put together lineup A of **Phil And The Frantics** in 1963. Jim Musil discovered the band playing at their own Phoenix club, The Cave, and became their manager and producer. Phil renamed the club The Frantic Den and enlisted his mother's assistance to run it. Their early recordings were much influenced by the British invasion sound. The first 45 made no impact at all, the second was a local hit and the third a smash hit in Phoenix. Both sides, particularly the flip, featured haunting minor key melodies making this their best record so far. However, *I Must Run*, which was produced by Waylon Jennings and largely based on *I Must Move*, an early Zombies 'B' side, went one better charting in many parts of the country although it was not a national hit. You'll find it on *Acid Dreams Epitaph* CD, *Pebbles, Vol. 2* and the *Pebbles Box Set*. After its success they toured with Peter and Gordon and also played with other big name acts, but the band fell apart when Lambert and Powell left to join Beethoven Soul, a Californian band who had an album on Dot. Kelsey put together a new lineup (C) but their now dated British invasion sound could not survive the psychedelic era.

The Voxx compilation traces the band's musical development superbly and has excellent liner notes part of which have been summarised here. The first side concentrates largely on fast R & B rockers, the flip on their British invasion sound. All their 45s are included.

Upon the demise of **Phil And The Frantics** Phil Kelsey and Steve Dodge drifted between LA, Las Vegas and Phoenix. They changed their name to Phil Mark Five and then with the addition of Bobby Blood on trumpet to The Babies. An album was recorded after a deal with ABC - Dunhill in 1969. They toured with Three Dog Night, Blues Image and other popular bands of the time but, increasingly beset by drug problems and after three 45s had flopped, they then learnt that their album was shelved. Shortly afterwards, when Phil broke his leg, the band sacked him!

Back in LA Phil became an active session musician and songwoter. He worked with Earth Wind and Fire, Billy Preston and Brenton Wood among others. In 1979 he changed his name to Devin Payne and recorded an album, *Excuse Me*, which was scheduled for release on Casablanca but shelved when the company went bust in 1980. Later he produced a record for Blow-Up, a sixties-inspired new wave band.

Their other compilation appearances to date have been *Pain* on *Garage Music For Psych Heads, Vol. 1* and *Till You Get What You Want* on the *Pebbles Box Set*.

Samy Phillip

TOP

45s:

1. When I Say I Love You I Mean It, And Don't Change My Mind/? (Infinite 2001) 196?
2. Magic Fly/I Wander Freely (PS) (Infinite 2002) 196?

When I Say has resurfaced on *Boulders, Vol. 2*, but nothing else is known about this artiste.

Glenn Phillips

Personnel:

- GLENN PHILLIPS gtr A
- JOHN CARR HARRIMAN cello A
- JERRY FIELDS drms A
- MIKE HOLBROOK bs A
- JIMMY PRESMANES drms A
- BILL REA gtr A
- SANT RAM SINGH keyb'ds A

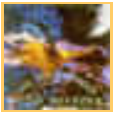
ALBUM:

1. (A) LOST AT SEA (Snow Star 1) 1975 R1

NB: Also issued in the U.K. on Caroline - Virgin (1519) 1975 SC.

The first solo album by the former lead guitarist of the Hampton Grease Band. This is his only album that fits within the time frame of the book. The Atlanta, Georgia artist is still making CDs and performing today. The album, which comprises instrumental progressive guitar rock, is often described as 'psychedelic' by record dealers. (Clark Faville)

The Philosophers



Personnel incl:

- HAROLD P. JOHNSON

ALBUM:

1. AFTER SUNDOWN (Philo Spectrum PS 1001) 1970 R2

45:

1. The Law Of Love/Do Fuga (Philo Spectrum PS 31180) 197?

An early seventies Los Angeles (or Louisiana) based group of Vietnam veterans produced this blues-rock album with some biting leads. There's also lots of keyboard dominance, including some instrumentals, but musically it's not terribly memorable. The album's produced by J. Gibson and arranged by Harold P. Johnson (who also seems to have been part of the multi-racial quintet, which included two blacks). All bar one track (*Baby I Care* was credited to Harold Johnson) were co-wriften by J. Gibson and Harold Johnson.

The 45 is often described as 'psych', presumably due to *Do Fuga*, a piece of backwards mayhem that appears to be just the 'A' side in reverse, and probably more interesting for that.

The front cover of the album uses the same picture as White Light's LP. This was because both albums were

pressed by Century records. If customers didn't have their own artwork, then the company had a selection of non-copyrighted cover art blanks from which they could choose. The odd art (resembling the contents of a fish aquarium under coloured lights) was picked up by both White Light and **Philosophers** coincidentally. Century also offered an outdoor scene showing an old mill wheel, which was used on many different records - the Victims Of Chance: *Goin' Home Blue* and Fifth Flight: *Into Smoke Tree Village*, to name two. Most of Century label's customers seem to have been schools / marching bands. (Clark Faville/Vernon Joynson)

Phineas and The Lemon Fogg			

45:

1. Anything Can Happen (When You're Lonely)/Love Is A Groovy Feeling (Scepter SCE 12225) 1968

Multi-gender harmony flower-pop for lovers of the Association, Love Generation or Fifth Dimension. (Max Waller)

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Phinx *to* The Plague

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Phinx
- PH Phactor (Jugband)
- Phlegethon
- Phluph
- Phoenix Bird
- Phoenix Trolley
- Phorenbach Delegation
- The Pictorian Skiffuls
- Picture
- Pidgeon
- The Piece Kor
- Pied Pipers
- Pierce Arreau
- (Mark Stein and) The Pigeons
- Piggy Bank
- Pig Iron
- Pilgrimage
- Pinkiny Canandy
- Pinnochio and Puppets
- The Pirates
- Pitche Blende
- The Plague
- The Plague
- The Plague

Phinx

ALBUM:

1. SOMETIMES (Crazy Cajun CCLP-1059) 1978

45s:

1. My Baby Don't Care/Sometimes (Pic 1 139) 1966

2. Duke of Earl/House Of The Rising Sun (Pic 1 144) 1967

Houston's answer to The Gants. A mystery outfit produced by Huey P. Meaux, who eventually released the 10-track compilation of their material, though omitting *House Of The Rising Sun*. Like The Gants their stuff is almost all covers, competent but lightweight garagey beat/folk-rock - good but not that good. They even cover The Gants' own *My Baby Don't Care* alongside regular faves like *Feel A Whole Lot Better, You Make Me Feel Good,* etc. (MW).

PH Phactor (Jugband)



Personnel:

- PAUL BASSETT washboard, drms, kazoo, jug, jews harp
- JOHN BROWNE gtr, hrmnca, vcls
- DAVY COFFIN gtr, mandolin
- JOHN HENDRICKS mandolin, kazoo, jug
- NICK OGILVIE gtr, hrmnca
- STEVE MORK bs, jug
- CHRIS ROBINSON gtr, vcls
- MIKE RUSH drms A

ALBUM:

1. MERRYJUANA (Picc-A-Dilly) 1980 R2

45:

1. (A) Minglewood Blues/Barefoot John (Piccadilly 241) 1967

A five-piece from Portland, Oregon, they moved to San Francisco in the flower-power era to record the above 45. An LP collecting their material, entitled *Merryjuana*, was apparently put out in the early eighties but is extremely elusive and is similar to early Charlatans, Kaleidoscope and Country Joe and The Fish. Note that the group's name is spelled "Factor" on the cover, but "Phactor" on the label.

Paul Bassett became a poster artist and together with Nick Ogilvie now lives in Portland, John Browne resides near Seattle and Steve Mork lives in Sacramento, California. A video *The Life And Times Of The Red Dog Saloon* which is due for release, includes extensive footage of a Red Dog reunion featuring the **Jugband**, Charlatans and others, as well as a soundtrack of period **Jugband** material and footage from the sixties.

You'll also find their version of *Minglewood Blues* on *Battle Of The Bands, Vol. 2* and *History Of Northwest Rock, Vol. 3*; another cut, *Rain Island*, also features on the *California Halloween* compilation.

(Vernon Joynson/Darryl F. Riffero/Maryalice Cheesman)

Phlegethon

Personnel:

JEFF BOUGHNER	gtr	A B
TOM DAVIS	drms	A
ARIS HAMPERS	keyb'ds, tympani, vcls	A B
DAVE PRYCE	gtr	A
JOE SARNICOLA	bs	A
L.C. DAVIS	bs, flute	B
RANDY MARSH	drms	B

45s:

1(A)	You're No Good / The Sun	(Pre-Heat 200)	Apr 1970
2(B)	Last Voyage Home / Prelude To An Odyssey	(Pre-Heat 202)	Mar 1971

NB: (2) was pressed on red vinyl and in stereo.

Phlegethon was the next musical venture for Hampers and Boughner after Grand Rapids, Michigan's mighty Soulbenders.

Aris: "Phlegethon was more of an "art-rock" band than garage, at least the last incarnation... it was the times. But some of the earlier stuff definitely borders on garage... particularly the organ and guitar sounds."

They disbanded a couple of months after the second release - "Actually the friction had begun before the recording session. I knew we were about to give it up... that's pretty much why I titled the tune *Last Voyage Home* even though the lyrics don't allude to that."

Aris is planning on releasing a CD of material in late 2000, featuring both bands. For more information and some cool band pictures go to: http://www.arisdisc.com/SoulB.htm

And just in case anyone was wondering..... Aris finally reveals: "I purposefully skipped #201 just to befuddle record collectors - I was one myself. It was just for grins, but it worked. A number of people have begged me to tell them about #201. he he...there wasn't one!"

(Max Waller)

Phluph

Personnel:

- BENSON BLAKE IV A
- LEE DUDLEY A

- JOHN PELL A
- JOELMAISANO A

ALBUM:

1. (A) PHLUPH (Verve 5054) 1968

45s:

1. Another Day/Doctor Mind (Verve 10564) 1967
2. Patterns/In Her Way (Verve 10576) 1968

This Boston band made an excellent psychedelic album full of trippy lyrics, catchy organ work and, at times, fine guitar work. Almost all the tracks are interesting so it's difficult to single out individual ones. This is more commercial than most of the Bosstown Sound's offerings in 1968 and is now a very minor collectors' item. All the 45 cuts are taken from the album.

Phoenix Bird

TOP

Personnel:

- GEORGE GORDON gtr, vcls A
- KEITH HART bs, vcls A
- MIKE McINNIS drms A

45:

1. F.T.C./Parchman Farm (PS) (American Sound AS 1001) 1996

A Lincoln, New Hampshire band who recorded for the Onyx label (Lazy Smoke) but whose recordings were never released at the time. The tracks on the 7" above are from an acetate recorded in 1970 and remind a lot of Blue Cheer. It's been released in a picture sleeve of 500 copies only. (Max Waller/Vernon Joynson)

Phoenix Trolley

TOP

45:

1. When Charlie's Doin' His Thing/Three-Part Invention (Capitol 2227) 1968

An obscure harmony-pop 45 that reeks of L.A. and would have remained obscure but for Erik Lindgren featuring the flip on his weird 'n' wacky odyssey *Only In America*. The top-side is pretty ordinary pop but the 'B' side is a haunting dirge that combines a Curt Boettcher type vocal collage and adds a David Axelrod backing track. Not psych, just extra-ordinary. (Max Waller)

Phorenbach Delegation

45:

1. Tall Grass/? (Fahrenheit FAH-100) 1968

Came out of Chicago. *Glimpses, Vol. 4* includes *Tall Grass*.

The Pictorian Skiffuls

Personnel incl:

- RON SKINNER drms

45:

1. In A While/You've Done Me Wrong (Skifful 15587/8) 1965

Halled from Dayton, Ohio. *In A While*, a folkish Merseybeat offering can also be heard on *Highs In The Mid-Sixties, Vol. 21*. This 45 seems to have been their sole vinyl offering.

Ron Skinner went on to Jerry and The Others.

(Max Waller / David Jaffe)

Picture

45:

1. Reach Out/Evolution (Nasco 002) 1969

From Milwaukee and previously known as the Richochett(e)s, this 45 is well-regarded for the acid etched *Evolution*, which has now appeared on three compilation CDs:- Erik Lindgren's *A Heavy Dose Of Lyte Psych, Acid And Flowers*, and *The Psychedelic Experience*. Erik's description can't be topped - "Excessive flanging, searing guitar leads and heavily echoed drums add up to one far out enchanted musical journey". (Max Waller)

Pidgeon

Personnel:

- BILL STRONG SMITH drms, perc A
- CHERI GAGE autoharp, ld vcls A
- JOBRAITH SALISBURY keyb'ds, gtr, ld vcls A

- RICHARD T. MARSHALL poetry A

ALBUM:

1. (A) PIDGEON (Decca DL 75103) 1969

45:

1. Prison Walls/Rubber Necks (Decca 32545) 1969

Thanks to Mike Warth of Leighton Buzzard for drawing this album, which has attracted little interest from collectors to date, to my attention. It's a typical West Coast-sounding album with some nice female vocals from Cheri Gage, although most of the tracks feature harmony vocals. Mostly soft rock it includes one good rocker, *The Dancer*. The 45 was not on the LP.

The Piece Kor

TOP

Personnel:

MICKEY BALL	hrmnca, gtr, vcls	A
JACK BANDONI	gtr	A
CHARLEY CLARK	drms, vcls	A
DANNY MOORE	ld gtr	A
BARRY SCOTT	bs	A

45:

1	All I Want Is My Baby Back/Words Of The Raven	(Laray 2556)	1968

A garage band from Bel-Air, Maryland. The 45 was produced by Tom Guernsey of The Hangmen. *All I Want Is My Baby Back*, a pretty late piece of teen honk, whilst the flip is quite a classy slab of garage-psych, with a superb reverb style guitar break.

You can also find the 'A' side on on *Back From The Grave, Vol. 8*, and the flip on *Sixties Rebellion Vol. 14* (CD).

(Max Waller / Mike Markesich)

Pied Pipers

TOP

Personnel incl:

- DICK BELLEY
- DENNIS SESSONSKY

45s:

1. Hey Joe/Hold On I'm Coming (Wam 5948) May 1967?

2. Stay In My Life/You Don't Know Like I Know (Hamlin 2510) Nov 1967?

From the Youngstown, Ohio area. **The Pied Pipers** had quite a following on the local scene, and were second only in the pecking order to the Human Beingz. They played at teen dances locally and recorded at Wam studios in Youngstown (long shut-down) who cut many local bands.

Led by Dennis Sessonsky, who co-wrote *Stay In My Life*, the group lasted until 1970, and had many personnel changes. The last version, when they were known as The Pipers, also included Dick Belley, who had played with the Human Beingz.

Sessonsky was a bizarre character to be sure. He later metamorphised into Dennis T. Menass and fronted Left End, the top Youngstown band throughout the '70s and early 80s. Left End also cut a few local singles and one album on Polydor.

The flip, to their second 45, *You Don't Know Like I Know*, was a Porter/Hayes Stax composition.

Compilation coverage to date has included: *Stay In My Life* and *You Don't Know Like I Know* on *Everywhere Interferences*; *Hey Joe* on *Highs In The Mid-Sixties, Vol. 9*; and *Stay In My Life* on *Midnight To Sixty-Six*.

(George Gell/Mike McKay/Max Waller)

Pierce Arreau

TOP

Personnel:

- ROD RUSSELL

45:

1. Let Me Take A Ride/Chandelier Ball (Mark Ltd 1010) 1967

Pierce Arreau was actually Rod Russell, an accomplished Dallas musician. This was officially the last release on Mark.

(Mark Stein and) The Pigeons

TOP

Personnel incl:

- TIM BOGERT
- VINCE MARTELL
- MARK STEIN

ALBUM:

1. WHILE THE WORLD WAS EATING VANILLA FUDGE (Wand 687) 1968/69

NB: (1) also issued in Germany on the Metronome subsidiary 2001 (08) in 1970.

An album of third rate Rascals imitations, which appeared on the back of Stein, Martell and Bogert's success as

Vanilla Fudge. The album mostly comprised soul covers but originals are *Upset The People* and *About Me*.

Piggy Bank

Personnel:

- VIC GABRIELE vcls, bs
- DON GLEICHER ld gtr
- BENJIE MARTINEZ drms
- GEORGE ORANA gtr
- WES SMYTHE organ

45:

1. Thoughts Of You/Play With Fire (Lavette LA 5017/18) 1966

This 45 was produced by Lindy Blaskey and recorded on his Albuquerque-based label. Also known as the Monkey Men this band had local hits on the Q-Q label.

(Max Waller / Mike Dugo)

Pig Iron

Personnel:

MARTY FOGEL	sax	A
ADAM IPPOLITO	keyb'ds, vcls	A
BILL PETERS	gtr, vcls	A
PAUL SQUIRE	drms	A
GARY VAN SCYOC	bs	A

ALBUM:

1(A)	PIG IRON	(CBS CS 1018)	1970

NB: (1) also released in Holland (CBS 54044).

From New York, an urban blues rock band using horns. The album has its moments. Van Scyoc and Ippolito would later join Elephant's Memory and Marty Fogel went on to play with Lou Reed.

(Stephane Rebeschini)

Pilgrimage

45s:

1. Bad Apple/You Satisfy Me (Mercury 72631) 1966
2. Do You Love Me?/Hey (Mercury 72706) 1967

Another obscure outfit from Connecticut. You'll also find *Bad Apple* on *60's Punk EP Vol. 3*. It's a thumpin' good singalong punker. The flip is a more R'n'B-influenced pounder but is graced with rippling keyboards and the odd lead phrase - sounds like an early 'Long Island' outfit. *Do You Love Me?* re-emphasises the Dave Clarke Five influence but like its flip sounds even more Long Island. Forget the 2nd 45 - grab the 1st or hear both sides on *Victims Of Circumstances*.

Pinkiny Canandy

Personnel incl:

MICHAEL CHAIN	vcls	A

ALBUM:

1(A)	PINKINY CANANDY	(UNI 73049)	1969

Produced by Mike Post, this is a strange concept album written and sung by Michael Chain which tells the adventures of **Pinkiny Canandy**, a super hero in pink clothes. Musically it's a mix of pop, pop psyche and rock with good guitars and unusual lyrics (*Christopher Centipede*, *Mutual Indemnity Insurance Company* etc.). One of the best tracks is *Hello Hello* (not the Sopwith Camel song).

The album came in a gatefold sleeve with two pages of Marvel-like cartoons.

(Stephane Rebeschini)

Pinnochio and Puppets

45:

1. Fusion/Cowboys And Indians (Mercury 72659) 1967

The absolutely ultimate awesome East-meets-West fusion instrumental that blows everything else away - crank this one up and... WOW!!! Uncompiled until recently, and now featured on the Erik Lindgren's instrumental mayhem CD compilation *Everything You Always Wanted To Know About '60s Mind Expansive Punkadelic Garage Rock Instrumentals But Were Afraid To Ask* (phew), *Slowly Growing Insane* and *Psychedelic Unknowns Vol. 11*. It turns out that this is none other than New York City's Teddy Boys. The flip is another instrumental that's more rocky and in a slightly 'twangy' vein, but is pretty tasty too. (Max Waller)

The Pirates

45s:

1. Big Boy Pete/Litle Boy Sad (Deaux DEA-1 150) 1965
2. Naughty Girl/Cuttin' Out (Back Stage 5001) 1965

An unexceptional garage punk outfit from Houston, Texas. *Cuttin' Out* can also be found on *Texas Punk From The Sixties, Vol. 2*. They sound like a frat-party outfit on *Big Boy Pete* though *Little Boy Sad* is more garagey though nowhere near The Gants' version. They later became Their Singing Bodies.

Pitche Blende



45:

1. My World Has Stopped/Stop (Valley 1102) 196?

Michigan Mixture, Vol. 1 features both 45 cuts by this outfit. The first, *My World Has Stopped*, is a pleasant enough harmony pop effort. The second, *Stop*, is much faster and punkier with some good guitar moments.

The Plague



Personnel incl:

- BILL "CORKY" ANDERSON drms

45:

1. Go Away/Money (Epidemic 2164) 196?

This band came from Albuquerque in New Mexico and drummer "Corky" Anderson had previously been with King Richard and The Knights. Their punkish 45 was clearly influenced by The Kinks. The 'A' side, written by S. Erickson and Bill Anderson, can also be heard on *Pebbles, Vol. 5* and *New Mexico Punk From the Sixties*.

(Max Waller)

The Plague



This Plague from Bismarck, New Delaware has a previously unreleased version of *Money* on *Hipsville, Vol. 2*.

The Plague



45:

1	Mr. White Collar Man/When I See That Girl Of Mine	(Wright W 6863)	1968

Poppy "garage" from Milwaukee, Wisconsin that sounds more like '65 or '66 and has too many sha-la-la's - it's nearer to teeny-pop sounds despite the moody keyboards. The 'B' side is a cover of the Kinks and has popped up on Leaving It All Behind.

(Max Waller)



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The Plagues *to* The Plymouth Rockers

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Plagues
- The Plagues
- Plain Jane
- Planet of The Apes
- Planned Obsolescence
- Plaster Casters Blues Band
- Plastic Blues Band
- The Plastic Ice Cube
- Plastic Mushroom
- Plato and The Philosophers
- The Playboys of Edingburg (P.O.E.)
- The Playgue
- Pleasure (featuring Billy Elder)
- Pleasure Fair
- The Pleasure Seekers
- Plum Nelly
- Bill Plummer and The Cosmic Brotherhood
- Plymouth Rock
- The Plymouth Rockers

The Plagues

TOP

EP:

1. Through This World (PS) (Quarantined 41369) 1987

45s:

1. Why Can't You Be True/Through This World (Quarantined (Fenton) 2020) 1966
2. I've Been Through It Before/Tears From My Eyes (Fenton 2070) 1966
3. That'll Never Do/Badlands (Quarantined ?) 1966

A Michigan, outfit who have a cut *I've Been Through It Before* on the *Chosen Few, Vol. 2*. It's a good melodic beat ballad with fuzz and their only strong track if truth be told - the rest are lightweight but dirgeful ballads. Still, you can check out the Merseybeat influenced on *Why Can't You Be True?* on *Destination Frantic!*.

The EP collects all tracks from thethree 45s except *Badlands*. It's hard to find nowadays - the original 45 s are nigh on impossible to obtain. Isn't it time some enterprising soul put out a legal compilation of Fenton's finest moments?

The Plagues

45:

1. To Wander/Cherry Pie (Ronn 1000) 1966

A Taunton, Massachusetts combo whose *To Wander*, can now be heard on *New England Teen Scene, Vol. 2*. There is also a very rare picture sleeve - one copy fetched $500!!

Plain Jane

Personnel:

- DON GLEICHER gtr, vcls A
- BARRY RAY gtr, vcls A
- DAVID SCHOENFELD drms A
- JERRY SCHOENFELD keyb'ds, vcls, bs A

ALBUM:

1. (A) PLAIN JANE (Hobbit H.B. 5000) 1969

A pleasant and largely undiscovered dreamy rural rock album. Their dreamy organ sound, fragile harmonies and backwards fuzz guitar is best represented on tracks like *Who's Drivin' This Train, You Can't Make It Alone* and *Mrs. Que*. Others veer more towards pop, particularly the beautiful *Silence* and pleasant pop/rock of *Not The Same*. Certainly no lost gem, but its ten cuts all are originals and the album's worth checking out. (Max Waller/Clark Faville).

Planet of The Apes

ALBUM:

1	A MUSICAL TRIP	(TPI)	1974 R2

A Connecticut group mixing psych, pop and rock with lots of wah-wah guitar and some decent tracks (*People Sure Do Make Funny Noises* and *Hey Pet*). Due to their primitive facilities, this private pressing is quite noisy.

(Stephane Rebeschini)

Planned Obsolescence

45:

1. Still In Love With You Baby/Exit Sticky lcky (JetSet 4296) 196?

A mid-sixties Californian combo whose *Still In Love With You Baby* can also be heard on *Vile Vinyl, Vol. 2*.

Plaster Casters Blues Band

ALBUM:

1	PLASTER CASTERS BLUES BAND	(Flying Dutchman)	1968 SC

On Bob Thiele's label, a rare exploito album. The **Plaster Casters** was the name of a few groupies who built a collection of plaster castings of famous rock stars penis' and this album was aimed to cash in on their name.

(Stephane Rebeschini)

Plastic Blues Band

Personnel incl:

- J. WOLFE
- R. RICHOUX

45s:

1. Gone/Country Food (Busy-B ZAP 8) 196?
2. You're Gonna Get Burned/Dead Seed (Busy-B ZAP 13) 196?
3. A Thing You Gotta Face/One Week Ago Today (Busy-B) 196?

A Florida-based psychedelic rock outfit. Their 45s have lots of fuzz and wah-wah pedal. Both *Gone* and *Dead Seed* are half decent and can also be found on Eva's *Florida Punk Groups From The Sixties* compilation.

The Plastic Ice Cube

45:

1. Won't Turn Back (Warick 6750) 1967

The Litter's producer Warren Kendrick produced this Minneapolis band's song which they had first recorded under

an earlier name, Marcia and The Lynchmen. The flip was by a different artist, Andrea Forrest, so it isn't shown here.

Plastic Mushroom

45:

1. Baby I See/Whistle Stop Review (ssExx 668) 196?

The work of the late sixties outfit from Des Moines, Iowa, presumably later known as The Wild Cherries likewise from Des Moines, who also put out *Baby I See/You Know Whatcha Want* on Kapp (2113) in 1970, followed by *Wigwam/Whistle Stop Review* on Kapp (2137), sometime later.

Plato and The Philosophers



Personnel:

MIKE IMBLER	ld gtr	A B C
BARRY ORSCHELN	keyb'ds	A B C D
KEN TEBOW	bs, vcls	A B C D
MARK VALENTINE	drums	A B
BEN WHITE	bs	B C
STEVE VAN CLEVE	drms	C D
KEN WOLVERTON	gtr	C
BRUCE RENFRO	gtr	D

NB: Line-up 'C' 1967, Line-up 'D' 1999.

CD:

1(A/B/C)	THIRTEEN O'CLOCK FLIGHT TO PSYCHEDELPHIA	(Collectables COL 0714)	1998

45s:

1	I Don't Mind/C. M. I Love You	(It 2313)	1966
2	I Don't Mind/C.M. I Love You	(General American GAR 104)	1966
3	13 O'Clock Flight To Psychedelphia/Wishes	(Fairyland 1002)	1967

From Moberly, Missouri. This band formed in 1962 as the Checkmates but changed name to **Plato and The Philosophers** in 1965 and lasted until 1970. The CD retrospective features the band's story, from which the personnel is confirmed, and features fourteen tracks: the It 45, and many unreleased goodies - two versions of *Thirteen O'Clock...*, *Wishes*, the proposed third 45 *Doomsday Nowhere City* / *I Knew*, and seven others from 1968 onwards, which include some excellent heavy acid-punkers. Other artists feature on the CD - Something Wild, Smoke (Houston's ex-Nomads) and the Fortunes.

Their first 45 was a routine garage effort. You'll also find the 'A' side on *Monsters Of The Midwest, Vol. 3*. *Vol. 2* of the same series includes the 'A' side of the Fairyland 45. It doesn't live up to its name but does feature some

arresting double lead guitar breaks and rather haunting harmonies. Tebow and half of the original line-up still gig occasionally!

For more information on the band, check their website http://www.mcmsys.com/~benny/plato/

(Max Waller / Byron Stewart)

The Playboys Of Edinburg (P.O.E.)



Personnel:

- VAL CURL keyb'ds, bs, gtr A
- DON FAIRES drms A
- JERRY McCORD ld gtr, piano,bs A
- MICHAEL WILLIAMS perc, vcls A
- JAMES WILLIAMS gtr A

ALBUM:

1. (A) UP THROUGH THE SPIRAL (UNI 73099) 1971

NB: (1) as **P.O.E.**

45s:

1. Wish You Had A Heart/Understand Me (Pharaoh 141) 1965
2. Look At Me, Girl/News Sure Travels Fast (Pharaoh 142) 1966
3. Look At Me, Girl/News Sure Travels Fast (Columbia 43716) 1966 108
4. Dream World/One-Way Ticket (Columbia 43933) 1966
5. Sanford Ringleton V Of Abernathy/Mickey's Monkey (Columbia 44093) 1967
6. Suzy Walker/Fair-Haired Lady (123 1715) 1968
7. Let's Get Back To Rock And Roll/Homemade Cookin' (123 1722) 1969
8. La Bamba/Happy Train (123 1729) 1970
9. La Bamba/Happy Train (Capitol 2890) 1970
10. Up Through The Spiral/There Is A River (UNI 73099) 1971

NB: (10) as **P.O.E.**

This band originated from McAllen but were later based in Houston and played between 1965-70. Their music was a mixture of punk, folk-rock and rock'n'roll with their first two singles best described as garage-folk. By the time of their three 45s for "123" they had become more rock orientated. In 1970 they changed their name to **P.O.E.** making an LP and a 45 for UNI. A decent album in a heavy/psych vein, *Up Through The Spiral* is a concept LP based on the life of Edgar Cayce.

All of **The Playboys Of Edinburg** 45s listed above are non-LP.

The Williams brothers later recorded a 45, *When I Think Of You/Springtime* (JSM 101), as James and Michael which was also leased to London (257) for nationwide distribution.

Compilation coverage has so far included: *Wish You Had A Heart* on *(Texas) Flashback, Vol. 1*; *News Sure Travels Fast* on *Mindrocker, Vol. 7*; *Look At Me, Girl, News Sure Travels Fast* and *Wish You Had A Heart* on *Texas Punk, Vol. 5*.

(Max Waller/Joe Rein)

The Playgue

Personnel:

WAYNE CHAPMAN	gtr	A
LEWIS MOYSE	bs, vcls	A
DON MYRICK	drms	A
CHARLES HENRY SHERBURNE	ld gtr	A
DANNY TILLOTSON	organ	A

45:

1	Baby No More/I Gotta Be Goin'	(Rebic BNB-19653)	1965

Baton Rouge, Louisiana was home to this teen band who came up with the pretty frantic *I Gotta Be Goin'*, unfortunately the 'A' side is a rather lame garage ballad with two left feet!

The 45 was produced by Nick Benedetto with his brother and recorded at on August 14, 1965 at La Louisiane Studio in Lafayette La. Rebic was their label and the brothers also handled bookings for the band, getting them gigs all over the South, including Texas, Louisiana, Mississippi, Alabama and elsewhere. Nick remembers:- "We sometime travelled with them while holding down day jobs and raising families. It was quite a time. They opened for Johnny Rivers, and played on the stage between showings of the Beatles movie "Help". When Moyse left, Wayne Chapman took over the vocals and another musician was added".

For more information there is an excellent article about the band in 'Brown Paper Sack'. Write to Andrew Brown, Post Office Box 1622, Houston Texas 77251-1622.

Compilation appearances have included:- *I Gotta Be Goin'* on *Louisiana Punk Groups From The Sixties, Vol. 2* (LP) and *Sixties Archive Vol. 3* (CD); *Baby No More* on *Shutdown' 66*.

(Max Waller)

Pleasure (featuring Billy Elder)

Personnel incl:

BILLY ELDER		A

45s:

1	Born A Girl / It Ain't Right	(Revue R 11057)	1969
2	Poor Old Organ Grinder/Don't Take The Night Away	(Tower 506)	Sep. 1969

NB: (2) also released as by Billy Elder (Pathway 101).

The first 45 is pleasant late '60s pop but it's the Tower 45 that's a real (ahem) pleasure - Sgt.Peppery pop backed by a haunting and heavily echoed 'baroque-psych' ballad. The latter can be heard by lucky owners of the *Growing Slowly Insane* compilation, which is a CD version of Billy Synth's *Psychedelic Unknowns Vol. 11*.

(Max Waller)

Pleasure Fair



Personnel:

- ROB ROYER keyb'ds A
- MICHAEL COCHRANE vcls A
- TIM HALLINAN A
- STEVE COHN A

ALBUM:

1. (A) PLEASURE FAIR (UNI 73009) 1967

45s:

1. Morning Glory Days/? (UNI 55016) 1967 134
2. I'm Gonna Havta Let You Go/Today (UNI 55078) 1968

A foursome from Los Angeles, The album, which is poppy with some psychedelic influence, was produced by David Gates shortly before he formed Bread, with Roger and James Griffin.

The Pleasure Seekers



Personnel:

- DIANE BAKER keyb'ds A
- MARY-LOU BALL rhythm gtr A B C D
- NAN(CY) BALL drms A B
- SUZI QUATRO bs A B C D
- PATTl OUATRO ld gtr A B C D
- PRISILLA WENSER keyb'ds B C D
- ? drms C
- ARLENE QUATRO keyb'ds D

45:

1. (A) What A Way To Die/Never Though You'd Leave Me (Hideout 1006) Summer 1965
2. (D) Light Of Love/Shame (Mercury 72542) 1967
3. (D) Light Of Love/Good Kind Of Hurt (Mercury 72800) 1968

Out of Detroit, Michigan, this was a rather special all girl band in that it figured on bass a teenage Suzi Quatro. Suzi along with her friends and sisters used to attend Harper Woods clubs to watch local bands such as The Fugitives and Underdogs and one evening a comment to the clubs owner Dave Leone, that the current band playing "were crap" led to an invitation to do better. So it was that, towards the end of '64 Suzi and her friends put together **The Pleasure Seekers** and trundled through versions of *Loopy Lou*, *Louie Louie* and *Twist And Shout* at the club. Leone, subsequently offered them a one-off deal with his Hideout label, penning *What A Way To Die* - a crude homage to beer, whilst the band wrote the flip - an altogether more melodic folk-rocker.

The Pleasure Seekers soon found themselves playing gigs across the USA, from South Carolina through to New York, playing everying from Teen Hops to Strip Clubs. In New York, future New York Doll, Jerry Nolan even helped out on drums for a short while when Nancy Ball had to quit due to family pressure... In those days Rock'n'Roll was far from an acceptable 'career path'!

In 1967 the band signed to Mercury, and released a more pop/soul orientated 45 - they also flew out to Vietnam to play for the troops there, but with the music scene rapidly changing, and the emergence of the 'heavier' sound they decided to call it quits, with Suzi moving on to an outfit called Cradle.

The Pleasure Seekers 45s are rare and obviously sought-after, but both sides of the Hideout 45 can be found on the *What A Way To Die* compilation and the *What A Way To Die* track also features on *Michigan Mayhem Vol. 1*. *Never Thought You'd Leave Me* can also be heard on *Highs In The Mid-Sixties, Vol. 6:- Michigan, Part Two*.

Another **Pleasure Seekers**' 45, *If You Climb On The Tigers Back/(Theme from) Valley Of The Dolls* on Capitol (2050) from 1967 is almost definitely by a different outfit.

Thanks to Dave Tulloch/Faren Short and Jon 'Mojo' Mills from 'Shindig' mag for allowing us to plunder their info and help get the facts straight!

Plum Nelly

TOP

Personnel:

- PETER HARRIS bs, vcls A
- CHRISTOPHER LLOYD drms, perc A
- RIC PRINCE keyb'ds, vcls A
- STEVE RESS gtr, vcls A
- JOHN E. WALKER gtr A

ALBUM:

1. (A) DECEPTIVE LINES (Capitol ST 692) 1971

A Texan-based rock outfit who later became known as Mother of Pearl. For the most part the album's pretty typical early seventies progressive/hard rock with strong vocals, good guitar and quite a lot of woodwind, It may interest fans of the progressive/hard rock genre.

Bill Plummer and The Cosmic Brotherhood

TOP

See The Cosmic Brotherhood entry for details.

Plymouth Rock

TOP

Personnel incl:

1. JOHN INMAN ld gtr
2. DONNIE DOLAN drms
3. JOHN SCHWERTNER keyb'ds

45:

1. Memorandum/Just A Start (Sonobeat 114) 1969

A quintet from Austin, Texas. Inman and Dolan were previously with South Canadian Overflow and later in Lost Gonzo Band. Schwenner was in Lavender Hill Express. Their hard rock 45 was highly-touted and they were on the verge of signing to Epic before they split.

The Plymouth Rockers

TOP

Personnel:

- AL PARKER ld gtr
- GARY VALLETRE bs
- LARRY HICKMAN gtr
- CHUCK DESILVA drms

45s:

1. Around And Around/Brown Eyed Handsome Man (Warner Bros 5475) 1964
2. Roll Over Stephen Foster/Girl From The North Country (Valiant V-729) 1965
3. Don't Say Why/Walk A Lonely Mile (Valiant V-737) 1966

You can also check out *Don't Say Why* on *New England Teen Scene, Vol. 2*. These may be two different outfits - normally one would associate Valiant with LA acts so why does, this crop up on a New England compilation? There was certainly a **Plymouth Rockers** in LA in 1966 playing the Whisky A Go-Go, comprising the personnel listed and the Warner Bros 45 was produced by David Gates indicating L.A. again. Who knows - an itinerary troupe or just another compilation cock-up?

Who cares anyway - decent garagey folk/rock'n'roll beatsters is where they were at. *Don't Say Why* (an Addrissi brothers composition) is a great fuzzy pop-punker whilst the flip is excellent folky-beat-pop and sounds

remarkably like the early Association stuff - (L.A. again!). This 45 was produced by Don Dalton and D. Moore.

(Max Waller / Stephane Rebeschini)



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Plynth *to* Pound

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Plynth
- P-nut Butter
- Poco
- Pollution
- Polyphony
- Erica Pomerance
- Poobah
- Pookah
- The Poor
- The Poor Boys
- The Poor Boys
- The Poor Boys
- Poor Little Rich Kids
- Poor Richard
- The Poore Boys
- Poother Unlimited
- Popcorn Blizzard
- Popcorn Blizzard
- Positively Thirteen O'Clock
- The Possums
- The Possums
- Potter St. Cloud
- Pound

Plynth

45:

1. Life Beyond The Clouds/Wondering (Castle 111) c1970

Turn-of-decade keyboard dominated rock from Camden, New Jersey that should appeal to prog rock fans. *Wondering* is rather fragmented by the time and mood changes. *Life Beyond The Clouds* has some solid riffin' interrupted by lighter passages that may work for some listeners. The band sound like they want to let loose but never do, even on the solos.

The 45 was recorded at MSI studios in Camden, New Jersey and both tracks were written by Sanson / Siganuk.

(Max Waller / David Jaffe)

P-nut Butter

45s:

1. Please Don't Ever Leave Me/? (P-Nut 101) 196?
2. On The Road Again/I'm Glad I Knew You (Mascot 113) 1966
3. Still In Love With You Baby/What Am I Doin' Here With You (Mascot 114) 1966
4. Still In Love With You Baby/What Am I Doin' Here With You (Tower 265) 1966
5. Look Out Girl/Yes Your Honor (Mascot 115) 1967
6. Golden One/The Girl From Chelsey (Mascot 117) 1967
7. Conquistador/One More Chance (Mascot 119) 1967

A pop-beat outfit from Phoenix, Arizona. Their cover of John Sebastian's *On The Road Again* is snappy and competent whilst *I'm Glad I Knew You* is excellent Beatlesque beat. Their next 45, a folk-rock-pop Sloan-Barri cover backed by an uptempo version of the Beau Brummels' classic, proved popular enough to be picked up and released by Tower in November 1966. Not strictly garage, they remain uncompiled to date, but shouldn't be overlooked by those who enjoy good sixties beat and pop. (Max Waller)

Poco

Personnel:

RICHIE FURAY	vcls, gtr	A
GEORGE GRANTHAM	drms	A
RANDY MEISNER	bs, vcls	A
JIM MESSINA	vcls, gtr	A
RUSTY YOUNG	pedal steel gtr	A

ALBUM:

(Very selective)			
1(A)	PICKIN'UP THE PIECES	(Epic)	1969

NB: (1) reissued by Edsel (XED 161) 1986.

Formed in late 1968 by Messina and Furay (ex-Buffalo Springfield) and Grantham and Young (ex-Boyenzee Cryque), **Poco** was originally intended to be called Pogo (from the cartoon series). Their first album is a good combination of Beatles inspired harmonies and beat with country rock. Their sound was characterized by a mix of acoustic, electric and pedal steel guitars (Rusty Young even plays a fuzz solo on *Short Changed*) with good harmonies.

Sadly, after this promising start, Meisner left to be replaced by Timothy B.Schmit from Glad and *Poco*, their second album, was more country rock oriented and spoiled by an useless and extremely long instrumental track. Its stand-out cut was *You Better Think Twice*.

After that, Messina left to form Loggins & Messina with Kenny Loggins (ex-Second Helping and Gator Creek) and

was replaced by Paul Cotton (ex-Illinois Speed Press). **Poco** kept on recording reasonably successful albums during the seventies and early eighties, but, save for some Cotton and Young solos, their records are reserved to country rock fans and are often quite bland.

(Stephane Rebeschini)

Pollution

Personnel:

DOBIE GRAY	ld vcls, perc	A
DENNIS KENMORE	perc, vcls	A
JOHN LAMBERT	bs, vcls	A
RICHARD LEWIS	trumpet, keyb'ds	A
CHRISTIAAN MOSTERT	sax, flute, keyb'ds	A
JAMES QUILL SMITH	gtr, hrmnca, vcls	A
TATA (VEGA)	ld vcls, perc	A
(JOE LALA	congas	A)

ALBUMS:

1(A)	POLLUTION	(Prophesy Records SD 6051)	1971
2(A)	POLLUTION II	(Prophesy Records SD 6057)	1972

A Californian horn rock band, notable for the powerful vocals of Dobie Gray and Tata Vega, two black soul singers. The group was led by James Quill Smith, who wrote most of their material, produced and mixed the albums and played guitar.

Housed in a stunning sleeve with skeleton birds drawed by Tomi Ungerer, the second album contains a cover of *Foolhearted Woman* written by Alan Brackett (ex-Peanut Butter Conspiracy).

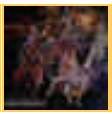
In 1973, James Quill Smith and Christiaan Mostert would join Sylvester

Prophesy was a short-lived label distributed by Atlantic.

(Stephane Rebeschini)

S

Polyphony



ALBUM:

1	WITHOUT INTRODUCTION	(Eleventh Hour 1003)	c1971-3 R3

NB: (1) has been pirated on CD.

A hard rock progressive outfit from Virginia whose album reputedly features psych / prog jams with guitar and keyboards interplay. It came in a stunning sleeve. The album is undated but believed to date from circa 1971 - 1973. The other known album on Eleventh Hour, Mason, was released in 1971.

(Clark Faville/Stephane Rebeschini)

Erica Pomerance

ALBUM:

1 YOU USED TO THINK (ESP 1099) 1969

NB: (1) has been reissued on CD (ESP ESP 1099-2)

An acid folk poetess with some jazz influences and feminist lyrics. It was allegedly recorded after dropping a tab and subsequently deteriorates the further you go into the record.

(Stephane Rebeschini)

Poobah

Personnel:
(up to 1976)

- JIM GUSTAFRON gtr, vcls, keyb'ds A
- PHIL JONES bs, vcls A
- GLENN WISEMAN drms, vcls A

ALBUM:

1. (A) LET ME IN (Rite-Peppermint PP 1015) 1972 R3

NB: (1) has been counterfeited and is also due to be reissued officially on CD by Gear Fab in late '98.

45:

1. Rock City/Bowleen (Peppermint - Fireball) 1973

A brutal garagey hard rock item from Youngstown, Ohio. Rock City does not figure on their album, which is a very important collectors' item for hard rock fans. There's lots of driving sometimes fuzzy guitar on tracks like *Mr. Destroyer*, *Live To Work* and the finale and title track *Let Me In*, which also has the obligatory drum solo. *Bowleen* has some interesting guitar and percussion. Unlikely, though, to interest psych fans.

They recorded beyond the time span of this archive. In addition to *U.S. Rock* (Anchor) 1976, which came with a poster insert and *Steamroller* (Peppermint) 1979, which had a lyric insert, there's also a late seventies test pressing *Live At Snug Harbor, Chittaqua, New York* (Cleveland Recording Company), which circulated without a cover and is rarely ever seen.

Pookah

Personnel:

- PAT CUPO keyb'ds A

- JOHN IPPOLITO bs, gtr A
- DAVE RANALETTA drms, perc A

ALBUM:

1. (A) POOKAH (United Artists 50604) 1969

45:

1. Blue and Peaceful/Merein's Party (United Artists 50604) 1969

An album which brings to mind Autosalvage. Unfortunately the vocals often detract from what would otherwise be a good album.

The Poor



Personnel:

JOHN DAY		A
ALLEN KEMP	gtr	A B C
RANDY MEISNER	bs	A B C
PAT SHANAHAN	drms	A B C
RANDY NAYLOR	gtr, keyb'ds	B
VEDER VAN DOREN		C

45s:

1	Once Again/How Many Tears	(Loma 2062)	1966?
2	She's Got The Time (She's Got The Changes)/Love Is Real	(York 402)	1967 133
3	My Mind Goes High/Knowing You, Loving You	(York 404)	1967 -
3	Come Back Baby/Feelin' Down	(Decca 32318)	1968

Another interesting group, this time from Colorado. Not only did they include Nebraskan Randy Meisner, who as you probably all know was later in Poco and The Eagles, but Tom Shipley and Mike Brewer (of Brewer and Shipley fame) both wrote for the group.

Formed in late 1963 out of the ashes of The Soul Survivors, John Day left before the singles were recorded and returned to Denver. His replacement was Randy Naylor who was likewise replaced in late '67 by Veder Van Doren (ex-Moonrakers). The band also got to open for Buffalo Springfield in December 1966.

She's Got The Time (She's Got The Changes) is usually considered their best effort. Tom Shipley wrote it and evidenced by this they played a kinda folk-pop with lots of hooks and melodies, refined vocals and chiming guitars. *She's Got The Time* was also covered in the U.K. by a group called Afex. The song was popular around the Midwest and in search of fame and fortune the band relocated to Los Angeles, where they worked as The North Serrano Blues Band.

Of their other recordings, Mike Brewer wrote *Feelin' Down*, Allen Kemp wrote *How Many Tears*, Naylor composed *Love Is Real* and Meisner penned *Come Back Baby*.

Whilst in L.A., Jim Bell of the Ballroom was also involved with the band to the extent that Curt Boettcher produced

some material for them and was introduced to future Millenium member Joey Stec through them... Randy Naylor also co-wrote some songs with Boettcher during the Ballrooms period.

The band split in 1968 when Kemp and Shanahan went on to join Rick Nelson's Stone Canyon Band.

Curiously many unusual guitar riffs used by various incarnations of all these guys up to and including The Eagles were apparently inspired by their drummers Pat Shanahan's attempts to play various cliche Rock'n'Roll riffs!!

Compilation appearances have included:- *She's Got The Time (She's Got The Changes)* on *Highs In The Mid-Sixties, Vol. 18:- Colorado*; *Feelin' Down* on *Every Groovy Day*.

(Max Waller / Joe Foster / Nick Warburton)

The Poor Boys

TOP

45:

1. I Will Be Free/OverThe Hill And Down In The Valley (General American 005) 196?

Obscurios, purportedly Californian, whose *I Will Be Free* can also be heard on *Psychedelic Unknowns, Vol. 8*. Another Poor Boys from Chicago had a 45 on Flame.

The Poor Boys

TOP

45:

1. Still Love You/Coco Loco (Coconut Tequila) (Sutter S 100) 196?

One of the few **Poor Boys** outfits around at the time, this bunch's brand of 'garage' is soulful and brassy with a thinly disguised remake of *Shake*, backed by another derivative brassy instrumental. Best avoided. (Max Waller)

The Poor Boys

TOP

ALBUM:

1	AIN'T NOTHING IN	(Rare Earth RS 5??)	1970

An unknown rock group. Rare Earth was the rock label of Tamla Motown and also issued Xit and Power of Zeus.

(Stephane Rebeschini)

Poor Little Rich Kids

TOP

45:

1. She's The Best Girl In Town/Stop - Quit It (H.I.P. H 102) 1965

Catchy Brit Invasion influenced beat-pop with the 'B' side winning out on attitude, as well as for the harmonica break. (Max Waller)

Poor Richard



ALBUM:

1. PLACE OF THE SUN (Kazoo) 197? R1

A Michigan outfit whose relaxed folky/jamming album is hard to track down. Clark Faville feels that the opening cut sounds like it belongs on a Mighty Baby album.

The Poore Boys

45s:

1. Give/It's Love (Summer 181) 1967
2. Give/It's Love (Uptown 739) 1967

Conflicting reports place this band in Arizona or Minneapolis. *Give* is a low key garage ballad that tells a tragic tale whilst the flip is a decent garagey folk-rocker with a harp solo. (Max Waller)

Poother Unlimited

45:

1. Tastee Freeze (Not Going To WaitAny Longer)/Maggie (Cadet 5653) 1968

Fuzz-laden mayhem from the Midwest. Both sides of the 45 were written by Joel Schbofsky and produced by Bobby Whiteside, an important behind-the-scenes-figure in the Chicago rock set-up at this time. The 'A' side is pretty good and you can also check it out on *Mindrocker, Vol. 8.*

Popcorn Blizzard

Personnel incl:

MARVIN LEE ADAY		
PETER WOODMAN	drms	A
SUSIE WOODMAN	keyb'ds, vcls	A

45:

1	Once Upon A Time/Hello	(Magenda 7411)	c1967

Hailed from Michigan and *Michigan Mixture, Vol. 1* showcases their 45 cuts:- *Once Upon A Time*, which has some pleasant woodwind and *Hello*, a keyboard-driven song, which has its moments.

One historically significant fact that has come to light is that the Magenda 45 represents the first released waxing of Marvin Lee Aday, known to the world as Meat Loaf. 5,000 copies were pressed in all so its not very rare - but no doubt there'll be a stampede for any copy that appears and its price will soar.

(Max Waller)

Popcorn Blizzard

TOP

ALBUM:

1	EXPLODE!	(De-Lite DE-2004)	1968 R2

45s:

1	Good Thing Going/My Suzanne	(De-Lite 516)	1968/9
2	Good Good Day/I Just Saw A Face	(De-Lite 522)	1968/9

Unconnected to the Michigan Popcorn Blizzard, this album is reputedly dreamy melodic pop with pleasant harmonies.

Positively Thirteen O'Clock

TOP

45:

1. Psychotic Reaction/13 O'Clock Theme (HBR 500) 1967

This was actually the work of Mouse and The Traps recording under a pseudonym with the singer Jimmy Rabbit and without Bugs Henderson or Doug Rhone on lead guitar. The 'A' side can be heard on *Pebbles, Vol. 1* and the *Pebbles Box Set*. The 45 also appeared on a French EP issued on Vogue (18099). The other two tracks were by an outfit called TV and The Tribe Men. Both sides also feature on Eva's Mouse and The Traps collection *A Public Execution* (Eva 12001) 1981. Incidentally, Jimmy Rabbit was actually known as a big-time AM DJ in Dallas; singing was only a side project for him.

The Possums

TOP

Hailed from Columbus, Ohio and *Highs In The Mid-Sixties, Vol. 9* includes their echoey version of *Stepping Stone*, which Boyce and Hart wrote for The Monkees. **The Possums** give the song quite an interesting interpretation.

The track originally featured on the highly valued and sought-after compilation *Hillside '66* (Hillside 2520961) along with another offering *She Don't Care About Time*. Other local bands featured were the Grim Reapers, New Breeds, Penetrations, Terry Davidson and the Barracudas, Brick Walls, Kings, Geers, Eggs, Noblemen, Margins and The

Deadlys. Nothing was spared technically - it sounds like they were playing in the bathroom - expect it to cost both arms and legs!

The Possums

45:

1. She's Loving Me/King In This World (JM 3824) 1966

This unknown band came from Scottsdale, Arizona. The bright 'n' breazy 'A' side, with it's neat staccato rhythm guitar/organ, catchy chorus and fine fuzz lead, has surprisingly, only resurfaced on *Sixties Rebellion, Vol. 3*.

Potter St. Cloud

Personnel:

- DANNY BAKER vcls, organ A
- ENDLE ST. CLOUD vcls A
- JAMES HARRELL vcls, bs, gtr A
- D.F. POTTER vcls, drms A
- GENE TREEK vcls, gtr A

ALBUM:

1. (A) POTTER ST. CLOUD (Mediarts 41-7) 1971

This project, formed by St. Cloud and Potter, was a continuation of Endle St. Cloud. Their only album was recorded in Los Angeles with the assistance of Sneaky Pete, Eddie Fisher and Billy Caldwell. It contained ten original compositions which varied from psychedelia to country folk and were essentially in the same mould as the earlier material recorded by Endle St. Cloud.

Pound

Personnel:

- DAVE BITHER ld vcls A
- DAVE FRANSON vcls A
- CHUCK ARCHER gtr A
- PAT GALLAGHER slide gtr A
- LARRY O'CONNOR bs A
- DAN O'CONNOR synthesizer A
- GREG SHANNON piano, vcls A

- JEFF SHANNON effects A
- STEVE KORASIDAS perc A
- JACK GALLAGHER gtr A
- BERT GEISMAN bs A
- PAM PETROS vcls A

ALBUM:

1. (A) ODD MAN OUT (Audio Mixers AMS 74840) 1974 R1

This album, which was recorded at Audio Mixers Recording Company in Chicago, has its moments, most notably on the title cut, which starts with a sensitive instrumental introduction, which leads into some great hard rock midway and also features a memorable ending. The rest of the material ranges from country rock to harder rock and rock'n'roll and is worth a spin.

They evolved out of a garage band called Down From Nothing.



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Poverty Five *to* Don Preston and The South

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Poverty Five
- Powder
- Power
- Power of Zeus
- Powers of Blue
- The Preachers
- The Preachers
- The Premiers
- Prentice and Tuttle
- Preston
- Don Preston
- Don Preston and The South

Poverty Five

TOP

45:

1. Cry Cry Cry (Over You)/Sorrow (Thumbs Down 45 1002) 1966

From Centralia Washington. More Invasion sounds, with Searchers-style guitars. Uptempo beat backed by a cover of the Mersey's hit. Strangely negative label name or does the gesture mean something else Stateside? Overall, I'd give it the thumbs up.

(Max Waller / George Gell)

Powder



TOP

Personnel incl:

- RAY COLUMBUS A
- RICHARD FROST A
- THOMAS FROST A

CD:

1. BIFF! BANG! POWDER (Distortions DR 1015) 1996

NB: (1) is a twenty-seven track CD compilation which includes side projects by Ray Columbus and Art Collection.

Hailing from San Mateo on the San Francisco peninsula, **Powder** evolved out of The Art Collection, who teamed up with visiting New Zealand singer Ray Columbus for the demonic garage fuzz thrash, *Kick Me* - which is joined on the album by the then unreleased and far more commercial *Snap Crackle And Pop*. Both songs were taped at the start of 1967. The next five tracks on the album were taped after Columbus' departure, when the band's live set confused audiences who were used to the blossoming psychedelia of the time. By early 1968 the band had evolved into the altogether more satisfactory **Powder**, whose entire recorded legacy (16 tracks) appear on the CD mentioned above (mostly from an aborted album taped at Hollywood's Gold Star studios). The final four tracks wrap up the story with some post-**Powder** recordings from 1969 by Thomas and Richard Frost.

Power

TOP

Personnel incl:

- CAVETT
- WALLACE

45s:

1. Children Ask (If He Is Dead)/She Is The Color Of (Showplace WS 218) 1967
2. Children Ask (If He Is Dead)/She Is The Color Of (MGM K 13815) 1967

A strange one indeed from Fort Worth, Texas. Whilst *She Is The Color Of* is a whimsical pop ballad, the topside is difficult to bag - it could be described as early MOR-ish Iron Butterfly with its quasi-religious keyboard doodlings ala Doug lngle. Add to that deep manly vocals ala Ingle (again) or Sean Bonniwell, religious lyrics and occasional fuzzy guitar and well it's touted as 'psych' by specialist dealers - make up your own mind!

Both songs were written by songwriter Bernie Schwartz.

(Max Waller / Stephane Rebeschini)

Power of Zeus



TOP

Personnel:

- BILL JONES bs A
- BOB MICHALSKI drms A
- JOE PERIANO gtr A
- DENNIS WEBER keyb'ds A

ALBUM:

1. GOSPEL ACCORDING TO ZEUS (Rare Earth 516) 1970

NB: (1) reissued on CD by Buy Or Die.

This heavy keyboard and guitar-dominated album, which is becoming a minor collectable, may interest some

readers, though I certainly wouldn't recommend it to garage or psych purists. They did not record any 45s for this label.

Powers of Blue

ALBUM:

1. FLIP OUT (MTA 5002) 1967

45s:

1. Good Lovin'/(l Can't Get No) Satisfaction (MTA 113) 1966
2. Cool Jerk/You Blow My Mind (MTA 118) 1967

The above is thought to be a studio-only outfit. The album featured Hugh McCracken, a session guitarist, who later did work for Paul Simon (1975), Henry Gross (1976), Paul McCartney (1971) and Gary Wright (1970-71), to name but a few.

A regular on the Connecticut sixties scene he was in several groups and released two 45s on Congress as Hugh McCracken and The Funatics in 1965 and 1966.

The album consists of instrumental covers of some of the 'hip' sounds of the times - *Paper Back Writer, The Midnight Hour, Cool Jerk, Bang Bang, Got My Mojo Working, The Tracks Of My Tears* and *Satisfaction* - almost entirely devoid of fuzz. A sorta Duane Eddy goes garage! Not recommended.

You Blow My Mind is a passable garage punk instrumental and has recently been compiled on the *Everything You've Always Wanted To Know....* CD.

The Preachers

Personnel incl:

- JOHN ENGLISH
- RICHARD FORTUNATO
- RUDY GARZA
- PAUL ROBIN
- JEFF WAYNE
- 'ZEKE'

45s:

1. Who Do You Love?/Chicken Poppa (Moonglow 240) 1965
2. The Zeke/Quit Talkin' 'Bout Him (Pep 102) 1965
3. Stay Out Of My World/Pain And Sorrow (Moonglow 5006) 1965

NB. A French EP on Barclay (70890) features the four tracks from the first two 45s.

A raw LA punk band from the Hollywood area. They are best known for their version of Bo Diddley's *Who Do You Love?* which later resurfaced on *Acid Dreams Epitaph* CD, *Pebbles, Vol. 1, Straight From The Garage (EP), Vol. 5* (also known as *Punk CIassics, Vol. 5*) and the *Pebbles Box* set. **The Preachers** gave it gritty treatment with snarling vocals and a wild chorus.

The group's personnel appears to have been fluid. According to *Pebbles*, three of these guys went onto the final line-up of The Vejtables (after Jan Errico and Ned Hollis had left) to record the excellent *Shadows/Feel The Music* psypunk 45 and five other unreleased tracks. Richard Fortunato was certainly one of these three since he co-wrote both 45 tracks. He'd later turn up in the post-Bees W.C. Fields Memorial Electric String Band, ESB and Fields and was almost certainly in The Bees too.

John English also went on to produce some 'solo' releases, still backed in many cases by **The Preachers**, e.g. as John English III and The Lemondrops.

(Vernon Joynson/Max Waller)

The Preachers

TOP

45s:

1	Inspiration / Who's That Hiding In The Closet	(Righteous Enterprises Re-1001)	Sept. 1965
2	Dedicated / Girls, Girls, Girls	(RE 491)	Apr. 1966
3	Inspiration / Hallowed Ground	(Righteous Enterprises Re-1003)	Jun. 1966

NB: (1) and (3) A-side is the same version.

A different outfit from Birmingham, Alabama who released their 45s on a label run by the Righteous Brothers. Mike Markesich reports that their strongest track is *Inspiration*, a Dylan-inspired rant, and that *Hallowed Ground* is "a big production number, supposedly used in a movie soundtrack (but you can't believe everything you read on labels!)".

Dedicated is a slow soulful rendition of *Dedicated To The One I Love*, whilst the flip is upbeat sax-y pop.

(Max Waller/Mike Markesich/Pete Richmond)

The Premiers

TOP

Personnel:

GEORGE DELGADD	gtr	A
'FARMER' JOHN PEREZ	drms	A
LAWRENCE 'BOY' PEREZ	gtr	A
PHILIP RUIZ	sax	A
JOE URZUA	sax	A
FRANK ZUNIGA	bs	A

ALBUM:

1(A)	FARMER JOHN (Live)	(Rampart)	1964

NB: (1) also issued on Warner Bros (WC 1565) 1964.

45s:

1	Farmer John/Duffy's Blues	(Faro 615)	1964
2	Farmer John/Duffy's Blues	(Warner 5443)	1964
3	Annie Oakley/Blues For Arlene	(Warner 5464)	1964 - 19
4	So Fine/Little Irene	(Warner 5488)	1964
5	I'm In Love With Your Daughter Pt. 1 /Pt. 2	(Faro 620)	1965
6	Get Your Baby/Little Ways	(Faro 621)	1965
7	Come On And Dance/Get On The Plane	(Faro 624)	1966
8	Ring Around My Rosie(Part 1)/(Part 2)	(Faro 627)	1967

NB: There's also a French EP with picture sleeve: *Farmer John/Cross My Heart/Anymore/Feel Like Dancing* (Warner WP 1437) 1966.

This outfit from San Gabriel, California predate the psychedelic era, but may be of interest to readers in view of the inclusion of *Farmer John* - their most famous song - on *Nuggets*.

More recently *Farmer John* has resurfaced on the *We Have Come For Your Children* compilation. *Get On This Plane* along with *Farmer John* were also featured on the original *East Side Revue* double compilation album on clear wax (Rampart 3303). *Get On This Plane* has also resurfaced on *The Psychedelic Experience* (both vinyl and CD) and *Boulders, Vol. 2*.

Dressed in matching suits they were atypical of their era.

Larry Tamblyn (of The Standells) produced at least the last two Faro 45s. John Perez later played for the Sir Douglas Quintet.

(Vernon Joynson/Stephane Rebeschini)

Prentice and Tuttle

TOP

ALBUM:

1. EVERY LOVING DAY (R.P.C.) 1972 R3

From Massachusetts. A sort of druggy garage folk duo.

Preston

TOP

45:

1. This World Is Closing In On Me/Waterfall (Orange vinyl) (Sound Patterns 110) 1967/8

The work of a Detroit, Michigan group. The 'A' side is rather interesting, a sort of haunting piece of psychedelia with some orchestration. You can check it out on the *Slowly Growing Insane* (CD), *Psychedelic Unknowns Vol. 11* and *Magic Carpet Ride* compilations. This 'outfit' was persistent - it was later released on three other labels, all as by

Chris Carpenter (Oceanside, Sidra and United Artists). The **Preston** version is much hotter, with the fuzz guitar and mysterious organ higher in the mix. (Max Waller/Kip Brown)

Don Preston

Personnel:

DON PRESTON	gtr, vcls	A B
JIM KELTNER	drms	B
JAMIE OLDAKER	drms	B
CARL RADLE	bs	B
CASEY VAN BEEK		B

ALBUMS:

1(A)	BLUZE	(A&M SP ?)	1970
2(B)	BEEN HERE ALL THE TIME	(Shelter SR-2114)	1974

NB: (1) also released in France (A&M 212049).

Produced by Gordon Shryock, *Bluze* is a (non surprisingly) bluesy pop album with consistent covers of *Ninety-Nine & a Half Won't Do* and *Farther Up The Road* plus some original songs. Quite pleasant but nothing essential.

Partly recorded in England, his 1974 album sounds very similar to Eric Clapton's production, his musicians (Radle, Oldaker...) playing with both.

Don Preston had earlier played in Don Preston and The South and would go on to play with Leon Russell, Joe Cocker and George Harrison. He released at least another solo album, Sacre Blues (Rag Baby, 1981).

(Stephane Rebeschini)

Don Preston and The South

Personnel:

BOBBY COCHRAN	gtr	A
DON PRESTON	gtr, vcls	A
CASEY VAN BEEK	bs	A
BOB YOUNG	drms	A
(CHUCK BLACKWELL	drms	A)
(BILL BOATMAN	bs	A)
(PETER FILAFIAN		A)
(JIM KELTNER	drms	A)
(CARL RADLE	bs	A)
(RICHARD TORRES		A)

ALBUM:

1(A)	HOT AIR THROUGH A STRAW FROM...	(A&M SP 4174)	1969

Don Preston was a member of the "Oklahoma Maffia", the group of musicians who came from this Southern State and who followed in Leon Russell's footsteps to Los Angeles in the mid '60s. He's not however the same Don Preston who was a member of Frank Zappa's Mothers Of Invention.

Known mostly as a gifted guitar player, Preston was also a singer - songwriter and his *Shadow Of A Doubt* was covered by Paris Pilot. Their sole album was produced by Gordon Shryock, and contains mainly bluesy pop numbers with some good guitar parts. All the songs were penned by Preston except for *Got Me In The Middle*, one of the poppiest tracks, which was written by Joey Cooper and R. West. Two members of Colours, Carl Radle and Chuck Blackwell also guest on this forgotten album.

Don Preston went on to have a solo career, whilst Bobby Cochran later played in various Californian outfits (Bobby and The Midnights, Sierra etc.).

(Stephane Rebeschini)



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Pretty People *to* Proctor Amusement Co.

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Pretty People
- Pride
- Adrian Pride
- Pride and Joy
- The Primates
- Prime Mover
- Primevil
- Primrose Circus
- Prince and The Paupers
- The Princemen
- The Princetons
- Joe Pritchard and Gibraltar
- Private Property Of Digil
- Privilege
- Probe
- Proctor Amusement Co.

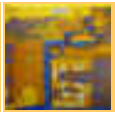
Pretty People

ALBUM:

1. THE PRETTY PEOPLE BY THE PRETTY PEOPLE (Crestview CRS-3056) 197?

A Californian outfit who released just one album.

Pride



Personnel:

- D.A. AXELROD
- M.T. AXELROD

ALBUM:

1. PRIDE (Warner Bros 1848) 1970

NB: (1) repressed 1998.

Primarily remembered (and cursed by many) for hijacking The Electric Prunes and turning them into a faceless concept band with *Mass In F Minor* and *Release of An Oath*, David Axelrod was to continue in this vein for a couple more years with a trilogy of LPs before this release. An acoustic sound is to the fore and a decidedly Spanish feel, it's rather stretching the term psychedelic but for those who enjoyed the feel (and pretentiousness) of *Mass* it could be of interest. David Axelrod also produced a 45 for Moorpark Intersection and David McCallum albums for Capitol.

(Max Waller / Joe Foster)

Adrian Pride

TOP

45:

1	Her Name Is Melody/I Go To Sleep	(Warner 5867)	1966

This 45 was in fact Bernie Schwartz with the Everly Brothers. *Melody* is an astounding hypnotic raga/sitar beauty, the flip is a Ray Davies song.

(Stephane Rebeschini)

Pride and Joy

TOP

Personnel incl:

- JIM LAUER gtr, vcls
- BOB GOOD gtr, vcls
- ROGER DEATHERAGE drms
- JACK BURCHALL bs

45s:

1. Girl/If You're Ready (Dunwich 152) 1967
2. We Got A Long Way To Go/That's The Way lt is (Acta 8l7) 1967

A Chicago punk bard previously known as The Del-vetts. *If You're Ready* can also be heard on *Mindrocker, Vol. 2*. It has an R&B style harp and some nice guitar. *Girl* and *If You're Ready* can be found on *Oh Yeah!* and *If You're Ready!*, *The Best Of Dunwich* series on Sundazed.

The Primates

TOP

45s:

1. Knock On My Door/She (Marko 923) 1965
2. Don't Press Your Luck/? (Marko 924) 1965

Out of Long Island, New York this punk outfit seemed to combine Merseybeat with the more usual garage-punk sound and the results are quite accessible on some of the retrospective compilations of the eighties. *Knock On My Door* can be found on *Chosen Few, Vol. 2*; She on *Glimpses, Vol. 3* and you'll find *Don't Press Your Luck* on *Garage Punk Unknowns, Vol. 1*.

Prime Mover

Personnel incl:

JOHN PASTOR	A
TONY PASTOR Jr.	A

45:

1	When You Made Love To Me / Shadows Of (Sock-O PRS-45-2002)	Nov 1967
	A Day Gone By	

An obscure NYC outfit's gift to posterity. *When You Made...* is a gloriously simple but effective garage ballad with tambourines, bells and chimes to the fore and a restrained guitar solo - check it out on *Psychedelic Crown Jewels Vol. 2* where it's better described as "...great Eastern sound to the guitar, chimes blending well with a heavily staggered stepping crescendo chorus". Disappointingly the flip is a Coasters-style lounge-ballad.

(Max Waller / Roger Maglio)

Primevil

Personnel:

- DAVE CAMPTON vcls, hrmnca, perc A
- MEL CUPP drms A
- LARRY LUCAS ld gtr, vcls A
- MARK SIPE bs A
- MO WHITTEMORE keyb'ds A
- JAY WILFONG ld gtr A

ALBUM:

1. (A) SMOKIN' BATS AT CAMPTON'S (700 West 740105) 1974 R2/3

NB: (1) has been counterfeited, and is due for official reissue on CD in late '98 by Gear Fab.

This is an example of seventies hard rock at its best with some superb twin lead guitar work from Larry Lucas and Jay Wilfong. Some dealers describe this as psychedelic. The band came from Indiana and the album was issued privately and had a limited vinyl reissue.

The group were also responsible for the anonymous Buccaneer album and 45s released circa 1980.

Primrose Circus

45:

1. P.S. Call Me Lulu/In My Mind (Mira 246) 1968

A hopelessly obscure but rather good L.A. pop group judging by this sole 45. Perhaps they were a studio group. You'll also find *P.S Call Me Lulu*, a decent enough harmony pop effort, on *Nuggets, Vol. 5* and *In My Mind* really is a very good ballad wbicb can be heard on Eva's *Punk Ballad Sampler*.

Prince and The Paupers

Personnel:

- DAN DUFFY bs, gtr B
- STEVE CHRISTENSON keyb'ds A B
- EDDIE HELDER vcls, gtr A B
- BOB LEE bs, gtr A B
- RON LEE drms A B
- GARY SANDS gtr A

45:

1. Shoulder Of A Giant/Exit (JRJ 2115) 1965

This outfit came from Mankato in Southern Minnesota. I don't know the name of the sixth member. Their 45 was recorded in an old schoolhouse in 1965. 1,000 copies were made originally, with a later repress of 5,000. It's the flip side, an energetic punk-style instrumental, which now attracts interest and you can check it out on *The Midwest vs Canada, Vol. 2*. The 'A' side was a bit of a bummer. Eddie Helder went on to a solo career releasing two 45s in the early seventies.

The Princemen

45:

1. Love ls A Beautiful Thing/Don't You Even Care? (IGL 137) 1967

The work of a garage band from Des Moines, Iowa.

The Princetons

45s:

1. Georgianna/Killer Joe (Princeton 1465) 1965
2. Georgianna/Killer Joe (Colpix 793) 1965
3. Bony Moronie/Little Miss Sad (Wand 193) 1965
4. Gone/You're My Love (Philips 40379) 1966

Decent garagey frat-beat from a bunch of students at Iowa State University, Ames. *Georgianna* is an early Critters' track whilst *Killer Joe* is a lightweight *Louie, Louie*-style shuffler; the 2nd 45 covers two popular party movers.

The flip to the third 45, *You're My Love* is a catchy garage track, full of throbbing organ. It could be by a different act. (Max Waller/Ivor Trueman)

Joe Pritchard and Gibraltar



Personnel incl:

- JOE PRITCHARD vcls A

ALBUM:

1. (A) KENDALL (Kendall - Lee 74201) 1974 R3

NB: (1) has had a limited edition repressing of 300 in 1996.

A mega-rare hard rock/blues/progressive album from a Missouri outfit. Even the limited edition repressing has become practically impossible to track down. The recent European bootleg incorrectly dates the album to 1970! (Clark Faville)

Private Property Of Digil

Personnel:

STEVE GERTSCH	drms	A B
DAN JACKLIN	gtr	A B
CHUCK POSNIAK	organ, vcls	A
DOUG YANKUS	gtr, keyb'ds	A B
DAVE FAAS	bs	B
GARY SCHIBILSKI	keyb'ds	B

ALBUM:

1	SOUP	(Gear Fab GF-144)	2000

NB: (1) by Soup but with all the **PPOD** 45s.

45s:

1(A)	Look At Me (The Mantlepiece Martyr)/To My Friends	(Target 109/10)	1967
2(A)	Destination Nowhere/The Patch Of Brick	(Tee Pee 115/6)	1967
3(B)	Sunshine Flames/Princess	(Tee Pee 23/4)	1967
4(B)	Jewelry Lady/I'm Looking At You	(Tee Pee 35/6)	1967

Led by the talented Doug Yankus, this Appleton, Wisconsin outfit formed in 1966. Doug's previous groups included Ritchie Dino and The Dukes (Ritchie Dino was a stage-name Yankus adopted), The Versatones and The Strangers From Digil. 'Digil' was the name given to the basement room in the Yankus household that was used for music, parties and band practice.

Chuck Posniak was previously in The Memories. He left **PPOD** in mid-1967. His elder brother Al Posniak had started the Target and Tee Pee labels after leaving the Golden Catalinas.

Their 45s mix beat, folk-rock, and multi-part harmonies with a quirky aura. *On Look At Me* the harmonies are unsettling and deliberately off-key. The melodic and jangley *Destination Nowhere* is a stand-out despite the Four Seasons-style falsettos. *Patch Of Brick* is a haunting and sombre ballad with interesting time changes, marred by an annoying glitch on the master tape, whose passage of hiss seems worse on the CD than on the original 45. The *Sunshine Flames* and *Jewelry Lady* 45s are probably their strongest, comprising upbeat Byrdsian folk-rock.

PPOD folded in 1968. Doug Yankus formed Soup with Dave Faas and Doug Griffith. They released one 45 and a sought-after LP, that have been reissued on the above CD with the **Private Property Of Digil** 45s. They lasted till the mid-70s.

Doug Yankus later formed Soft Touch and the Doug Yankus Band. He has appeared on recordings by John Hiatt, Ry Cooder, Roseanne Cash, Tracy Nelson, and Mother Earth amongst others. He passed away in 1982 due to complications arising from diabetes. The *Soup* CD is dedicated to his memory with proceeds going to the Diabetic Foundation.

Compilation coverage has included:- *Sunshine Flames* on *Every Groovy Day* and *Princess* on Leaving It All Behind.

(Roger Maglio/Scott Yankus/Max Waller)

Privilege

TOP

Personnel:

TOMMY BRANNICK	drms	A
JACK DOUGLAS	bs	A
EDWARD LEONETTI	ld gtr, vcls	A
PAUL VENTURINI	organ, vcls	A

ALBUM:

1(A)	PRIVILEGE	(T. NECK TNS 3003)	1973

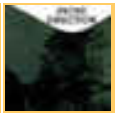
Venturini and Leonetti had previously been in the Soul Survivors and, according to the liner notes, **Privilege** was

formed to mix the influence of Hendrix with the Isley Brothers and The Soul Survivors. The resulting album has its moments, especially because of its good guitar parts with loads of effects (fuzz, wah wah etc.). Tracks like *Purple Dog* and *Traitor* also have effective vocals with a good rhythm.

T. Neck was a subsidiary label of Buddah.

(Stephane Rebeschini)

Probe



TOP

Personnel:

- JOHN FURLAND bs, vcls A
- HENRY LAMARCA drms, vcls A
- DAVE NELSON gtr, vcls, hrmnca A
- MIKE OLSON gtr, organ, vcls A

ALBUM:

1. (A) DIRECTION (Eborp SS 21396) 1969 R3

NB: (1) has been counterfeited and reissued on CD.

From Rockford, Illinois, this band released an extremely rare album on their own label. It contains eight tracks. They are mostly hard rock, although some of the songs are blues-tinged. Among them are a cover of The Steve Miller Band's *Living In The U.S.A.* and the traditional *Rock Me*. The most psychedelic track is *Carol*.

Proctor Amusement Co.

TOP

Personnel incl:

- CHUCK CONLON
- CHUCK KIRKPATRICK
- B. PUCCETTI ?

45s:

1. Heard You Went Away/Call Out My Name (Scott 168) 1967
2. Heard You Went Away/Call Out My Name (Laurie 3396) 1967

A Florida folk-rock-beat-pop sound from an outfit that's supposed to have included Chuck Conlon of The Nightcrawlers, who composed the 'B' side. The 'A' is credited to B. Puccetti who also penned tracks for another Florida beat combo, The Birdwatchers. Pleasant but lightweight fare.

(Max Waller)



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The Prodigal *to* Pugsley Munion

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Prodigal
- The Prodigies
- Professor Morrison's Lollipop
- Proof
- Proof of The Puddin'
- Prophecy
- The Prophets
- The Prophets
- Proposition (aka Ron Roman and...)
- Prospectus
- The Proverbial Knee Hi's
- The Pseudos
- Psychedelic Sounds
- The Psychopaths
- The Psychos
- The Psychotics
- The Psychotics
- Puddin' Heads
- Puff
- Pugsley Munion

The Prodigal

45:

1. Reality/You've Got Me (Mercury 72688) 1967

This seems to have been their sole platter. *You've Got Me* can also be heard on *Boulders, Vol. 9* and *Hipsville 29 B.C., Vol. 1*. Los Angeles has been suggested as their stomping ground.

The Prodigies

Personnel incl:

ROGER FRANCISCO	vcls	A

HOWIE SMITH	vcls	A

45:

1	I Want To Do It/What'd I Say	(Rofran ER 1013)	1966

No frills R&B tinged garage-beat from Urbana, Illinois preluded by a seriously spoken intro about the "philosophy of life that has taken root in the very heart of America" and describing the Strangeloves-penned 'A' side as a "moving serenade".

Roger "RoFran" Francisco was later in experimental psychsters Spoils Of War.

(Max Waller)

Professor Morrison's Lollipop

TOP

45s:

1	You Got The Love/Lady	(White Whale 275)	1968
2	Angela/Duba Duba Do	(White Whale 288)	1968
3	Oo Poo Pah Susie/You Take It	(White Whale 293)	1969

This was in fact The Coachmen playing good bubble gum music. Their first single was produced and written by Resnick, Levine, Kasenetz and Katz, the usual team responsible of the Super K productions: Crazy Elephant, Lemon Pipers and 1910 Fruit Gum Co..

Before this incarnation, they also recorded one further 45 as Alexander's Rock Time Band.

(Stephane Rebeschini)

Proof



TOP

Personnel incl:

- GARY SLOAN vcls A B

ALBUMS:

1. (B) PROOF (No label) 1970 R4
2. (A/B) 5th ANNIVERSARY PHONOGRAPH RECORD (No label) 1971 R4

NB: (1) is recorded live at two different concerts during the Summer of 1970 in Anchorage, Alaska. It was issued with an insert. (2) is a compilation of tracks recorded between 1966 and 1971, live and studio.

Proof's two albums are of the hardest to locate blues rock records from the U.S.A. Only a couple of their second have ever surfaced. Both have great tracks on them and are recommended listening, although as yet they have not

been reissued, a retrospective CD from Gear Fab is in the works, and should help make this music much more easily obtained. (Clark Faville)

Proof of The Puddin'



45:

1. Color Wheel/Flying'High (RCA Victor 47-9332) 1967

An intriguing name and titles to whet psychedelic collectors' appetites. However, *Color Wheel* is a rambling melodic pop ditty in the 'baroque' style. *Flyin' High* is a much better upbeat melodic power-popper - beware the 'psych' tag on collector lists! (Max Waller)

Prophecy



45:

1. Goddess Of Love/Take A Look At Mary (Airborne AB 711) 1968

An obscure Long Island outfit, who unsurprisingly get their brand of melodramatic soulful pop-rock sounds from the local Vanilla Fudge and Young Rascals school. A decent 45 for all that might imply, you can check out *Take A Look At Mary* on *Marijuana Unknowns, Vol. 1*. (Max Waller)

The Prophets



Personnel incl:

- TOM KUBAZEK
- RAY WATSON

45:

1. Yes I Know/Sad On Me (Twin-Spin 3000) April 1967

Came out of Iowa with this haunting garage ballad which is captured on *Pebbles, Vol. 22* (*Vol. 10* on CD). Produced by Ray Graffia of New Colony Six fame, it didn't take off and they were never heard from again. Still you can check out both songs on the Collectables CD *The Quill Records Story: The Best of Chicago Garage Bands* (COL-0662) 1997.

(Max Waller / Byron Stewart)

The Prophets

Personnel incl:

- LEON FRAZIER

45:

1. I Still Love You/Baby (SheII 1005) 1965

Out of Fredericksburg, Virginia, where they were known to dress in togas and leather thongs which criss-crossed at the knees, these garage punkers were a popular local attraction and once one of three finalists at the Lambertsville, New Jersey Music Circus in 1965. You'll also find *I StiII Love You*, a typical garage-punk effort, on the *Signed D.C.* compilation.

Proposition (aka Ron Roman and...)

Personnel incl:

- STEVEN HOFFMAN
- RON ROMAN

45s:

1. Two Faced Madonna/The Ways Of Love Are Strange (Dot 17186) 1968
2. I'll Be Your Baby Tonight/Just Let Rosemary Know (Dot 17264) 1969

Featuring at least two ex-members of the Mystic Astrological Crystal Band. Inoffensive Summery Los Angeles soft psychy-pop with some orchestration that should appeal to fans of the M.A.C.B.. (Max Waller)

Prospectus

ALBUM:

1. PROSPECTUS WITH FRIENDS (dbl) (Bristol) 1971 R1

A double album of hippie rock covers.

The Proverbial Knee Hi's

Personnel:

EDDIE HALL	drms	A B
DALE PATE	organ	A B
BUTCH POWELL	bs	A B
CHARLES SMITH	gtr	A B
WILLIE T.	vcls	A

45:

1(B) Crying For Her / Watch Out (Beachcomber 11) 1967

Managed by Buddy Eisen, owner of the chain of Beachcomber clubs on the East Coast (hence the label name), this Virginia outfit formed in late 1966 and released their sole 45 a year later, after the departure of original fron-man Willie T.. Both sides are included on the *Aliens, Psychos And Wild Things* (CD) compilation. *Crying For Her* is like a garage take on a big production ballad - impassioned vocals, dramatic swirling keyboards and just a hint of the Zombies. *Watch Out* is a beaty belter with a catchy refrain and defiant mood.

(Brent Hosier/Dr.Simon Trent D.S.U./Max Waller)

The Pseudos

TOP

45:

1. A Long Way To Nowhere/Back Door Man Bites The Dust (Fink 122) 1966

Garage quartet out of Utica, Michigan. The 'A' side has resurfaced on *Back From The Grave, Vol. 8.*

Psychedelic Sounds

TOP

45:

1. Stars Seas To Shine/Sorry Baby, Goodbye (Sunny Side) 1967

A very rare, psychedelic 45 from a Bridgeport, Connecticut outfit.

The Psychopaths

TOP

Personnel incl:

- DAVID ARVEDON

45:

1. Till The Stroke Of Dawn/See The Girl (David Lloyd Co 201438/9) 1966
2. There Is No Woman (For This Broken Man) / Fancy Woman (WRECKED Record Co. W-1001/2) c1970

NB: (2) released as High Voltage.

A Boston, Massachusetts outfit and both of the songs on their first 45 appear on the *New England Teen Scene* compilation with *Till The Stroke Of Dawn* also resurfacing on *Colour Dreams*. David Arvedon also made solo recordings with a double CD on Arf! Arf!, collecting together much of his later wanderings and solo psychopathic weirdness: *In Search Of The Most Unforgettable Tree We Ever Met (1969-1974)* (Arf! Arf! AA-053/4) 1995.

Only one copy of the second 45 has been found, which features different versions to the ones included on the retrospective Arf! Arf! release.

(Max Waller)

The Psychos

Personnel:

TERRY BACON	vcls, ld gtr, hrmnca	A
BILL GREEN	organ, gtr, vcls	A
JERRY JAMES	bs	A
CLARKE THRASHER	drms	A

45:

1(A)	Black River #3 / Pebbles And Stones	(Tiki 68-11/12)	1968

Formed in Norfolk, Va. in 1964, the **Psychos**' debut 45 didn't appear until their final year. Bacon and James had appeared on other local acts recordings by then, notably on *Workin' For My Baby* - a local hit for Lenis Guess in the summer of '66. *Black River #3* is a slow folk-rocker with wailin' harp, waltzing rhythm and pastoral vibe. It can be heard on *Aliens, Psychos And Wild Things* (CD) which documents the Tidewater '60s scene in Virginia and, in addition to all the info above, notes that this band mastered a somewhat unique skill - skateboarding whilst playing!

The flip is an upbeat organ-dominated number that sounds more like '65 than '68.

(Brent Hosier/Dr.Simon Trent D.S.U./Max Waller)

The Psychotics

45:

1	I'm Determined/Still, The Time Will Come	(Uptown 7-7666)	Apr 1967

NB: (1) some copies appeaed in a picture sleeve.

A rather sought-after fuzz-punk 45 recorded in Minneapolis, Minnesota. A sextet, the band came from Charlotte, NC. *(I'm) Determined* is accessible again via *When The Time Run Out Vol.1* and Psychedelic Crown Jewels Vol. 3.

(Vernon Joynson / Max Waller / Mike Markesich)

The Psychotics

45:

1. If You Don't Believe Me, Don't/School Boy Blues (Acid 24975/6) 196?

This bunch of **Psychotics** came from Michigan and recorded an extremely rare, and expensive, bluesy psycher on the Acid label. The 'A' side is has resurfaced on *Michigan Mayhem Vol. 1* and *Sixties Rebellion, Vol. 15*.

Puddin' Heads

45:

1. Now You Say Were Through/You Don't Have To Be Lonely (Catch 111) 1964

A Los Angels outfit whose pounding punker *Now You Say We're Through* can be heard on *Back From The Grave, Vol. 7*. Strangely enough there was an early sixties outfit of the same name in San Antonio, Texas (four 45s on the Menard and Gallant labels).

Puff

Personnel:

VIN CAMPISI	ld gtr	A
ROBERT HENDERSON	drms, vcls	A
JIM MANDELL	piano, organ, flute	A
DAVID-ALLEN RYAN	bs, vcls	A

ALBUM:

1(A)	PUFF	(MGM SE-4622)	1968

45:

1	Looking In My Window/Rainy Day	(MGM 14040)	1968

NB: (1) 'A' side is a non LP track.

This band's album, which reflected the psychedelic era in some of its music, is beginning to interest some collectors. Another example of the Bosstown sound produced by Alan Lorber (Ultimate Spinach, Chamaeleon Church) and recorded in New York on August 26/27th, 1968, this pleasant sorta psych-prog album is of note since **Puff** were formed out of the ashes of The Rockin' Ramrods: Vin Campisi and Henderson, as well as Ronn Campisi (who wrote all the songs but doesn't play on the album), were all previously in this group.

Housed in an awful sleeve (photographed at Phil's Thrift Shop Fur Annex!), the album contains well structured songs with good vocals and harmonies and occasional guitar leads (especially on *Dead Thoughts Of Alfred*). A light jazz influence is evident, with baroque-jazz pointillist piano lines on *Trees* and echoplexed flute textures on the trance-like *I Sure Need You*.

The Big Beat compilation *The Best Of The Rockin' Ramrods* includes the entire **Puff** album plus the non-album 45 - eleven tracks in all.

In 1982, Jim Mandell would release on Elektra a solo album la Billy Joel *No More Illusions*. Ronn Campisi is now a publications designer; Vin Campisi works in record distribution; Bob Henderson became a recording engineer; Jim Mandell a L.A. studio musician; and David Allen Ryan later played with Sha Na Na.

(Vernon Joynson / Max Waller / Stephane Rebeschini / Lloyd Peasley)

Pugsley Munion



TOP

Personnel:

THOMAS "DUCKY" BELLIVEAU	gtr, bs, vcls	A
JOHN SCHULLER	keyb'ds, bs, gtr, vcls	A
EDWARD KELLY	drms, vcls	A
STAN HARRIS		
GARY IANUZZI	bs	

ALBUM:

1(A)	JUST LIKE YOU	(J & S Records SLP 0001)	1970

NB: (1) reissued officially on CD (Gear Fab GF-143) 2000, with three bonus cuts - a 1971 live version of *What's Right For Me*, and two demos from 1970.

45:

1	Just Like You/Slumberland Blues	(J & S 00002)	1970

Schuller was clearly the creative force in this Fitchburg, Massachusetts band. He either wrote or co-wrote with Belliveau every track on their album. This very rare album contains some tasty guitar on *I Don't Know Who To Blame* and thundering organ on *What's Right For Me*.

They were not a garage or psych band as such but were influenced by Cream, Procol Harum and other late sixties bands. It's a unique record in that it is an unabashed portrait of the band's music.

The value of the record may have dropped considerably due to a sizeable warehouse find some ten years ago. In the 'States this album is considered to be in the SC rather than R2 category.

Recently, Gear Fab unearthed the master tapes and have reissued the album with notes from John Schuller, who reveals that the band was formed in 1969 as Mask until it was found that another band had registered the name. He points out the initial LP jackets came with "3 In 1 Records" printed on the spine. The title was to be *Three In One* but the label lost the original artwork, dropped Kelly's last name and retitled the LP after the single that had been released. Worst of all, the band learnt that the label was putting out the LP using the rough session mixes (which they expected to mix and redo some bass and vocal parts) but were unable to stop its release. The Gear Fab CD adds three bonus cuts - two 1970 demos and a live *What's Right For Me* from February 1971 featuring bassist Gary

Ianuzzi.

Schuller reports that all three original members remain active on the music scene: he has his own band, produces/engineers local Massachusetts acts and has worked with members of Boston and Heart; "Ducky" Tredeau is an in-demand pedal steel session player, working and touring with many well-known acts including Terence Trent D'Arby and J.Geils' Peter Wolfe; Ed Kelly remains the choice drummer for area bands' projects and gigs.

(Vernon Joynson/Max Waller)



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The Pulsating Heartbeats *to* The Pyramids

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Pulsating Heartbeats
- The Pulse
- Pulse
- Punch
- The Puppets
- Pure Love and Pleasure
- Purple Avalanche
- Purple Canteen
- Purple Fox
- Purple Gang
- The Purple Haze
- The Purple Haze
- Purple Image
- Purple Passage
- Purple Prism
- Purple Rock
- Purple Smoke
- The Purple Underground
- Purpose
- Joseph Pusey
- Puzzle
- Pynk Peach Mob
- The Pyramids

The Pulsating Heartbeats

TOP

45s:

1. Talkin' About You/? (Pace-Setter Internationale) 1966
2. Wait 'Till Then/? (?) 196?

Northwest flavoured R&B punk band from Anchorage, Alaska. The 'A' side of their first 45 has resurfaced on *Back From The Grave, Vol. 8*.

The Pulse

Personnel incl:

- CARL AUGUSTO A B C D
- RICH BEDNARCZYK A B C D
- LANCE GARDNER BIESELE A
- PETER NERI A B C D
- BENNET (BEAU) SEGAL A B C D
- TOMMY VIOLANTE A B C
- PAUL ROSANO B C D
- JEFF FULLER hrmnca C D

ALBUM:

1. PULSE (Poison Ring 2237) 1972

45s:

1. Can Can Girl/Burritt Bradley (Atco 6530) 1967
2. Another Woman/My Old Boy (Poison Ring 711) 1972

From New Haven, Connecticut, **The Pulse** evolved out of The Bram Rigg Set and The Shags, and were originally known as **The Pulse Of Burritt Bradley**. Their album is reputedly a mediocre heavy psych outing and their only recording likely to be of interest to readers is *Burritt Bradley*, a surreal slice of psychedelic madness, which can also be found on the *Beyond The Calico Wall* compilation.

Tomy Violante left in 1969, although the band soldiered on until '72, playing mostly rehashed Cream-type stuff.

The excellent Gear Fab label are currently researching a legit CD release of The Shags material.

Pulse

ALBUM:

1	PULSE	(Thimble)	1972 SC/R1

Another **Pulse**, this one is an hard psyche group with driving organ and fuzz guitar.

(Stephane Rebeschini)

Punch

Personnel:

DEE	vcls	A

KATHY	vcls	A
STEVE	vcls	A
CHARLES MERRIAM	vcls	A
(ZAVIER	12-string gtr	A)
(BOB ALCIVAR	piano	A)
(MIKE ANTHONY	gtr	A)
(HAL BLAINE	drms	A)
(DENNIS BUDIMIR	gtr	A)
(MIKE DEASY	gtr	A)
(JIM HORN	flute	A)
(BONES HOWE	tamb	A)
(GARY ILLINGWORTH	piano, organ, harpsichord	A)
(LARRY KNECHTEL	piano, organ	A)
(JOE OSBORN	bs	A)
(JIMMY ROWLES	organ	A)
(FRED TACKETT	gtr	A)

ALBUM:

1(A) PUNCH (A&M SP4307) 1970

Produced by Bones Howe (Smokestack Lightnin, Tom Waits), this is a deceptive attempt at launching another Mamas and The Papas. Lead by Charles Merriam who wrote five songs, the group also covers material by the Beatles, Dylan, Paul Simon and Paul Williams. Except for a decent cover of *While My Guitar Gently Weeps* and its fine guitar solo by Mike Deasy, the album is better avoided.

(Stephane Rebeschini)

The Puppets

TOP

45:

1. Ain't Gonna Eat Out My Heart/Love Is A Beautiful Thing (Red Rooster 311) 196?

An all girl group from Michigan who did two Young Rascals' covers on this their sole disc. The *Girls In The Garage* compilation includes their excellent *Ain't Gonna Eat Out My Heart*.

Pure Love and Pleasure

TOP

Personnel:

- JOHN ALLAIR organ, piano, vcls A
- BOB BOHANNA gtr, bs, vcls A
- PEGGE ANN MAY vcls A

- DAVID McANALLY vcls A
- DICK ROGERS drms, perc, vcls A

ALBUM:

1. (A) A RECORD OF PURE LOVE AND PLEASURE (Dunhill DS 50076) 1968/9

A San Francisco outfit whose album ranged from hippie rock to more lightweight flower - power. A sorta mixture of Cold Blood and The Mamas and Papas. The better tracks are *The Lord's Prayer, Too Scared To Go* and *Hard Times*. Bob Bohanna had earlier been with Morning Glory.

Purple Avalanche

TOP

45:

1. Oh-Bah-Um-Dee-Dum/When I Saw Her (Roulette R 7046) 1969

A decent fuzz bubble-gum topside, backed by a sober rock ballad, by an unknown bunch. (Max Waller)

Purple Canteen

TOP

45:

1. Brains In My Feet/If You Like It That Way (Alley AS 1049) 1967

An obscure combo whose *Brains In My Feet* also appears on *Glimpses, Vol. 4*. Possibly from the Arkansas region. The flip is a good slow psychedelic folk number.

Purple Fox

TOP

Personnel:

- ALEX "PURPLE FOX" BOGGS gtr, vcls A
- BOB GRAY bs A
- RAFF WITKIN drms A

ALBUM:

1. (A) TRIBUTE TO JIMI HENDRIX (Stereo Gold Award MER 340) 1971

NB: The above release is a U.K. one. The album was also issued in Germany (on Sonic) and in Canada (on Summit).

A mysterious record not issued in America but possibly of American origin as Clark Faville feels the group sound remarkably similar to the Chicago-area band The Exkursions, which may or may not be a coincidence. The bulk of the tracks on this album were also issued on another German-only album Jeff Cooper and The Stoned Wings, so it's

possible the personnel listings on both albums are ficticious. One track, *Palamatoon*, also appears on Funky Junction's LP *Tribute To Deep Purple* (Stereo Gold MER 373) 1973, featuring UK band Thin Lizzy, Dave Lennox and Benny White. Can anybody confirm if the two versions are the same??

According to the sleeve notes, to *Tribute To Jimi Hendrix*, leader and Hendrix acolyte Alex Boggs hailed from St. Louis, Missouri and is joined by two sidemen from New Orleans. Lashings of heavy guitar psych featuring decent, though sometimes leaden, covers of some Jimi classics. Whether this could "possibly fill the void left by Jimi" was optimistic beyond doubt - a worthy tribute but lacking something in the *Fire* department by trying to be too faithfull and reverent, right down to the vocal mannerisms. It should still have appeal for staunch Hendrix fans, completists and air guitarists.

You can also find one track *Acid Test* on *Turds On A Bum Ride, Vol. 6.*

(Clark Faville/Max Waller/Janne Poikolainen)

Purple Gang

TOP

45s:

1. Bring Your Own Self Down/One Of The Bunch (MGM Kl 3607) 1966
2. Answer The Phone/I Know What I Am (Jerden 794) 1966/7

A Southern Californian 5-piece outfit who debuted at a gas station (and presumably coined the phrase 'what a gas'!) - a new breed of garage band perhaps. Both sides of the MGM 45 are upbeat bombastic pop with liberal doses of strident guitar and fuzz - infuriatingly infectious after a few spins. The topside is in reality rather good with an excellent 'off -beat' and a great pseudo-psychedelic break. Unfortunately the Jerden 45 doesn't live up to further expectations. (MW).

The Purple Haze

TOP

45:

1. It's Getting Harder All The Time/Electrocution (JMS 120867) 1967

A highly-touted 45 by a Corpus Christi (Texas) act. The flip was an instrumental and both sides have resurfaced on *Acid Visions Box Set 1* (CD).

The Purple Haze

TOP

45:

1. Shades of Blue/Someday Baby (Plaza 1001) 1968

Another **Purple Haze**, from Alabama.

Purple Image

ALBUM:

1. PURPLE IMAGE (Map City) 1970 R1

A soul psych outfit from Cleveland, Ohio.

Purple Passage

45:

1	Lost Childhood / Beyond Reality	(Sound Associates 1001)	1970

A very obscure 45 on a one-off Grand Rapids, Michigan label is the sole evidence of this mystery outfit. Writer credits of H. Martinez, P. Martinez and G. Clark are the only other clues. *Beyond Reality* is upbeat acid-rock with meandering guitar solos - compiled on Psychedelic Crown Jewels Vol. 3.

(Max Waller)

Purple Prism

45:

1. Hold On/Purple Jam (Fulltone 1001) 196?

This group came from Estherville in Iowa but their 45 was recorded at the United Artists Studios in Sioux Falls, South Dakota.

Purple Rock

Personnel incl:

SID MYERS Jr	A

45:

1	News / Everything	(Crodon 101)	19??

Riff-heavy acid-rock recorded in Carthage, Texas circa 1969-1970.

(Andrew Brown/Max Waller)

Purple Smoke

ALBUM:

1. PURPLE SMOKE, VOL. 1 (Mark) 196?

A garage pop band whose album is now very rare and had a hand painted paste-on cover.

The Purple Underground

Personnel incl:

RANDY TURNBULL	A

45s:

1	On Broadway/Rain Come Down	(Boss 009)	1966
2	Count Back/Soon	(Boss 010)	1966/7

A very obscure outfit from Tampa, Florida. You can also check out *Count Back* on *Mayhem And Psychosis, Vol. 2* or *Off The Wall, Vol. 1*. It's a classic piece of psychedelic punk dementia with superbly frantic vocals.

Purpose

Personnel:

JJ McDUFFY ?	A
R.WRIGHT ?	A

An integrated quintet whose two tracks, *Hippie Chick* and *Hog For You Baby*, were compiled on *Tom's Touch*, an album dedicated to Tom Wilson productions.

Both songs are good examples of psyche soul.

(Stephane Rebeschini)

Joseph Pusey

ALBUM:

1	IN MY LADY'S CHAMBER	(Private Pressing)	c1976 SC

An introspective acid folk singer.

(Stephane Rebeschini)

Puzzle

Personnel:

CURT JONNIE	bs, vcls	A
(EDDIE KRAMER	keyb'ds	A)
TONY GRASSO	gtr, vcls	A
MIKE ZACK	drms	A

ALBUM:

1(A)	PUZZLE	(ABC ABCS 671)	1969

45:

1	Hey Medusa/Make The Children Happy	(ABC 11181)	1969

A blues-influenced outfit from Washington D.C. who sometimes had a psychedelic taint to their music. Produced by Eddie Kramer, the album has its moments, on tracks like *Hey Medusa*, *I've My Head Right Yesterday* and *Working For The Rich Man*.

Zack and Johnnie had previously played together in Wild Honey and Zack was previously with Lawrence and The Arabians, The British Walkers, and the Reasons Why. In the '70s he moved onto the Cherry People and Nils Lofgren's band.

Not to be confused with another Puzzle lead by John Livigni and Joseph Spinazola who issued two albums of white soul/rock with horns on Motown in 1973 and 1974 (*Puzzle* and *The Second Album*).

(Max Waller/Stephane Rebeschini)

Pynk Peach Mob

45:

1. No Tears/Love Captured Me (Night Owl No # (Cuca # 1558)) 1969

An uninspiring pop pair, penned by a Rex Jackson, on a collectable Wisconsin label, though I'm told the band was from Michigan. (Max Waller)

The Pyramids

45:

1. I Don't Wanna Cry/I'm - A Love Ya (Archer 102) 196?

An obscure band. The 'A' side, has a soul-ish beat and some fine vocals. Hear it on *Sixties Rebellion, Vol. 9.*



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Quadrangle *to* Quintette Plus

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Quadrangle
- The Quantrill Raiders
- Quatrain
- Queen Anne's Lace
- Queens Nectarine Machine
- The Quest
- ? and The Mysterians
- Questors
- The Quest's
- The Quick
- Al Quick and The Masochists
- Quicksilver Messenger Service
- Quill
- The Quinaimes Band
- The Quinstrells
- Quintette Plus

Quadrangle

TOP

45:

1. No More Time/She's Too Familiar Now (Philips 40408) 1966

The above 45 seems to have been this New York outfit's sole vinyl excursion. The flip side later resurfaced on *The Chosen Few, Vol. 2*, It's full of bawling vocals, rampaging guitars and upfront keyboards.

The Quantrill Raiders

TOP

45:

1. I'm Going/Sad Eyed Lady (Tema PTX-1 50) 196?

Ohio was this mob's stomping ground and you can also check out *I'm Going* on *Glimpses, Vol. 4, Victims Of Circumstances, Vol. 1* and *Follow That Munster*.

(Max Waller)

Quatrain

Personnel:

- JIM LEKAS drms A
- BUFF LINDSAY bs A
- ERIC PEASE gtr A
- DON SENNEVILLE ld gtr A

ALBUM:

1. (A) QUATRAIN (Tetragrammaton T 5002) 1969

The band were from L.A. but their rather inconsistent album was not one of the best on the label.

Senneville went on to play for Simon Stokes and The Nighthawks.

Queen Anne's Lace

ALBUM:

1	QUEEN ANNE'S LACE	(Coral)	1968

A competent studio psych effort with good vocals.

(Stephane Rebeschini)

Queen's Nectarine Machine

Personnel:

JIMMIE JERSIE	vcls, perc	A
JOE RIBAUDO	gtr	A
GUY RIGANO	drms	A
DREW TROEDER	bs, vcls	A

ALBUM:

1(A)	THE MYSTICAL POWERS OF ROVING TAROT GAMBLE	(ABC ABCS 666)	1969

45:

1	I Got Trouble / Gypsy Lady	(ABC Paramount 11172)	1969

From New York, their album was a "Super K" production by Kasenetz-Katz. with a psychedelic side and a bubblegum side. Among its better tracks are *4th Dimension* and *Seance*, and overall it's worth hearing.

One of the tracks, *The Seance* started when Jeff Katz came into the studio whist the engineer was trying to get a volume and E-Q level. As usual, the band were goofin-off - playing disonant jibberish to irritate and annoy the

engineer, but Jeff thought that THAT SOUND was' just what he was looking for ' to finish the album...

One track from the album, *Mysterious Martha* has been compiled on *Psychosis From The 13th Dimension*.

(Vernon Joynson/Max Waller with thanks to Drew Troeder)

The Quest

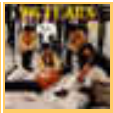
TOP

45:

1. The Last Days/Love (Gramaphone 1270) 1970

This later fuzz 45 is worth a spin. The band came from Winona in South-East Minnesota.

? and The Mysterians





TOP

Personnel:

BOBBY BALDERAMMA	gtr	A B
FRANK LUGO	bs	A B
RUDY MARTINEZ	vcls	A B
FRANK RODRIGUEZ	organ	A B
EDDIE SERRATO	drms	A
ROBERT MARTINEZ	drms	B
LARRY BORJAS		
MEL SCHAEFER	bs	

ALBUMS:

1	96 TEARS	(Cameo Parkway C 2004)	1966 66
2	ACTION	(Cameo Parkway C 2006)	1967 -

NB: (1) and (2) have been released on CD, with (1) including four bonus tracks. There's also a CD compilation entitled *30 Original Recordings*, which includes both their original albums, plus extra material (Campark QMATM 01) 1995. Also of interest is (B) *Re-Union* (Roir A-1 37) 1984, a live cassette release, later issued as a double LP *96 Tears Forever* (Roir DANLP 032) 198?.

45s:

1	96 Tears/Midnight Hour	(Pa-Go-Go 102)	1965 -
2	96 Tears/Midnight Hour	(Cameo Parkway 428)	1966 1
3	I Need Somebody/"8" Teen	(Cameo Parkway 441)	1966 22
4	Can't Get Enough Of You, Baby/Smokes	(Cameo Parkway 467)	1967 56
5	Girl (You Captivate Me)/Got To	(Cameo Parkway 479)	1967 98
6	Do Something To Me/Love Me Baby	(Cameo Parkway 496)	1967 110

7	Make You Mine/I Love You Baby	(Capitol 2162)	1968
8	Ain't It A Shame/Turn Around Baby	(Tangerine Record Corp 989)	1969
9	Sha La La/Hang In	(Super K 102)	1969
10	Talk Is Cheap/She Goes To Church On Sunday	(Chicory 410)	1972
11	Hot' N Groovin'/Funky Lady	(Luv 159)	1973
12	96 Tears/I Can't Get Enough Of You Baby	(Abkco 4020)	19?
13	96 Tears/Got To	(Million Seller 800)	19?

NB. From Cameo 496 onwards all non-LP up to the Luv 45. Only 100 copies of the Luv 45 were pressed. There are also three French EPs with picture sleeves: *96 Tears*/*Midnight Hour*/*I Need Somebody*/*"8" Teen* (Columbia ESRF 1825); *Can't Get Enough Of You, Baby*/*Smokes*/*Tellin Lies*/*Upside* (Stateside FSE 105); and *Girl (You Captivate Me)*/*Got To*/*Don't Tease Me*/*Why Me* (Stateside FSE 106).

Question Mark (Rudy Martinez) was born in 1945 and raised in Saginaw, Michigan. The band of Mexican/Americans were initially based in Corpus Christi, hence their inclusion here, although they were based for much of their career in Flint, Michigan, where they issued *96 Tears* on their own label before it was picked up by Neil Bogart for release on Cameo. A relentless 'punk' two note organ sound ran throughout the record which quickly became a classic of its genre making No. 1 in the U.S. and No. 37 in the UK. They enjoyed some subsequent chart success but were never quite able to recapture the magic of *96 Tears* or shake off the 'one hit wonder' tag, although it wasn't quite true. Robert Martinez and Larry Borjas were also original members of the band but they were in the U.S. Army when the first album was recorded.

Splitting in 1968, Martinez has made various attempted reformations. A 45 was issued in 1973 and new demos were recorded with Kim Fowley in 1978. They also played a reunion concert at the Dallas Arcadia in early 1985 and have continued to perform into the nineties. The Michigan band Inflight included ex-members of **The Mysterians**.

Mel Schaefer would later form Grand Funk Railroad.

The band have also appeared on a few compilations. *Make You Mine* was included on *Pebbles, Vol. 8*, *Smokes* on *The Sound Of The Sixties*; *Do Something To Me* on *Michigan Brand Nuggets* and *Mindrocker, Vol. 11*; *96 Tears* on *Mayhem & Psychosis Vol.3*, *Girl (You Captivate Me)* on *Songs We Taught The Fuzztones*; *Can't Get Enough Of You Baby* on *Michigan Nuggets* (a '70s 2-LP set now reissued on CD), and *Hang In* on *Everything You Ever Wanted To Know...* CD. They were also included on the much earlier compilation *The Stars Of Hitsville* (Wyncote 9187).

(Vernon Joynson / Max Waller / Michal Owczarek / Stephane Rebeschini)

Questors

TOP

A very obscure outfit from Dearborn, Michigan. They appear not to have made it onto vinyl during their time but a septet of unreleased covers feature on *The History Of Michigan Garage Band In The '60s Vol.1: The Wheels Four Label Story*, a 3-CD set on Collectables - *Are You A Boy Or Are You A Girl*, *Little Red Rooster*, *She Was Mine*, *The Last Time*, *Tarantula '65*, *We Gotta Get Outta This Place* and *You Can't Sit Down*.

(Max Waller)

The Quest's

TOP

45s:

1	Scream Loud/Psychic	(Fenton 2032)	Mar 1966
2	Shadows In The Night/I'm Tempted	(Fenton 2086)	Aug 1966
3	Shadows In The Night/What Can I Do	(Fenton 2174)	1967

NB: (3) also seen listed with a 'B' side *Sometimes I'm Tempted*.

A West Michigan high school band, whose raw and savage garage ravers are highly regarded. All their 45s are amongst the most keenly sought on the Fenton label and enjoy hefty 3-figure price tags. It's unsurprising therefore that they've been much compiled: *Scream Loud* on *Michigan Mayhem Vol.1* and *Teenage Shutdown Vol.2*; *Psychic* on *Strummin Mental Vol.2*; *Shadows In The Night* on *The Chosen Few Vol.2*, *Highs In The Mid-Sixties Vol.5* and *Let Em Have It Vol.1*; *I'm Tempted* on *Michigan Mayhem Vol.1*, *The Chosen Few Vol.2* and *Teenage Shutdown Vol.8*.

(Vernon Joynson / Max Waller)

The Quick

TOP

Personnel:

ERIC CARMEN	vcls,gtr	A
DANNY KLAWON	gtr	A
RANDY KLAWON	gtr	A
MICHAEL McBRIDE	drms, vcls	A

45:

1	Ain't Nothing Gonna Stop Me/Southern Comfort	(Epic 10516)	1969

Heavy passionate Cleveland pop-blast collectable mainly as this was one of Eric Carmen's pre-Raspberries ventures, following his stint with Cyrus Erie. The 'B' side in particular points towards the Stones-influenced stompers that would feature heavily in The Raspberries' repertoire.

Brothers Danny and Randy Klawon had previously been with The Choir. Michael McBride had been in Cyrus Erie with Eric Carmen and would be called on again for the Raspberries fourth and final LP. Ken Sharp's book "Overnight Sensation: The Story Of The Raspberries" (Power Pop Press) gives further details of the numerous pre-Raspberries groups and their tangled personnel histories.

(Max Waller)

Al Quick and The Masochists

TOP

45:

1. Theme From The Sadistic Hypnotist/? (Ciao 001) 196?

Unknown band but most likely from Los Angeles because they recorded for a label which was housed on Sunset Boulevard. The 'A' side has resurfaced on *Moxie Punk EP Box Set*.

Quicksilver Messenger Service



Personnel:

- CASEY SONOBAN drms A
- SKIP SPENCE gtr A
- GARY DUNCAN gtr, vcls B C E F G H
- JOHN CIPOLLINA gir A B C D E F
- DAVID FRIEBERG bs, vcls A B C D E F G
- GREG ELMORE drms B C D E F G H
- JIM MURRAY hrmnca, vcls A B
- DINO VALENTI gtr, vcls E F G H
- NICKY HOPKINS piano D E
- MARK NAFTALIN keyb'ds F G
- MARK RYAN bs H
- CHUCK STEAKS keyb'ds H

ALBUMS:
(upto 1975)

1. (C) QUICKSILVER MESSENGER SERVICE (Capitol 2904) 1968 63
2. (C) HAPPY TRAILS (Capitol 120) 1969 27
3. (D) SHADY GROVE (Capitol 391) 1969 25
4. (E) JUST FOR LOVE (Capitol 498) 1970 27
5. (F) WHAT ABOUT ME? (Capitol 630) 1971 26
6. (H) QUICKSILVER (Capitol 819) 1971 114
7. (H) COMIN' THRU (Capitol 1002) 1972 134
8. (-) SOLID SILVER (Capitol 11 462) 1975 89

NB. (1) reissued on Edsel ED 200(1986) and (3) on Edsel XED 208 (1987). Most of these have been reissued now and are also available on CD. There's also a two CD set *Sons Of Mercury* of 31 tracks 1969-75. The band are also featured on the REVOLUTION SOUNDTRACK (UA 5185) with two tracks: *Babe I'm Gonna Leave You* and *Codine*.

NB. There have been a number of **Quicksilver** compilations including:-

1. Anthology (dbl) (Capitol 11165) 1978
2. Best Of.. (Capitol EURO 054 80691) 1976
3. Hit Road (EMI EURO 048 51874) 1976
4. Ultimate Journey (a U.K. compilation) (See For Miles SEECD 61)
5. Demos First Album (which also includes live material from 1976 and was a limited edition release).

All contain a fair selection of their material. There is also an excellent 'live' album, *Maiden Of The Cancer Moon* (Psycho 10) 1983, which contains material from a 1968 concert at the Fillmore East in June 1968 and from a Pacific High recording studio broadcast also

of 1968, which included a complete version of *Gold and Silver*.

45s:

1. Pride Of Man/Dino's Song (Capitol 2194) 1967 -
2. Stand By Me/Bears (Capitol 2320) 1967 110
3. Who Do You Love?/What Do You Love? (Capitol 2557) 1968 91
4. Holy Moly/Words Can't Say (Capitol 2670) 1968
5. Shady Grove/Three Or Four Feet From Home (Capitol 2800) 1969 -
6. Fresh Air/Freeway Flyer (Capitol 2920) 1969 49
7. What About Me?/Good Old Rock And Roll (Capitol 3046) 1969 100
8. Hope/I Found Love (Capitol 3233) 1969
9. Doin'Time In The USA/Changes (Capitol 3349) 1972

Quicksilver were another of the finest San Francisco bands. Like The Grateful Dead their music was instrumentally orientated. It was led by the twin guitars of Gary Duncan and John Cipollina in true virtuoso style. Their main musical influence has been Bo Diddley. Prior to forming the band each of the members had played either independently as folk singers or as part of a band. They appeared on the Soundtrack to the film *Revolution* although by the time the album was released Murray had left the band to go to Hawaii and study the sitar. Dino Valenti was also to have been included in the group but inconveniently he was busted and indisposed somewhere in a Californian jail. Incidentally, Elmore and Duncan had both earlier played together in an unsuccessful group - The Brogues.

Quicksilver contributed two tracks to *Revolution*. *Codine* was recorded by many other Bay Area groups, including The Charlatans. This was arguably the finest version of the song, with Duncan's vocals very much to the fore. Their second song, *Babe, I'm Gonna Leave You* provided a promising glimpse of the fine guitar work to come. The group soon developed a cult following in the Bay Area and were always in demand for 'live' gigs. Wary, perhaps, of the fate of some of their contemporaries, they seemed in no hurry to win a recording contract. Indeed, they were one of the last important San Francisco bands to sign up. Eventually Capitol made them the right offer and their two debut albums can be regarded as the purest examples of the San Francisco Sound in this era.

The first album contained some fine material. The outstanding track is probably the melodic Bo Diddley derivative *Gold And Silver*, one of the most melodic guitar suites ever, featuring some gorgeous ringing guitar work. Most of side two was taken up with the long, ambitious composition *The Fool* which again featured adventurous guitar work from Duncan and Cipollina. Other tracks such as *Light Your Windows* and *Dino's Song* featured mellow vocal harmonies. The drug influence in their music was clear too.

Some of **Quicksilver**'s albums have astonishing covers. *Happy Trails* is possibly the best of all. Many critics also regarded the album as one of the best rock, let alone, psychedelic rock, albums ever made. A 'live' recording side one is composed entirely of the *Who Do You Love? Suite*, a guitar master-piece. However, this is overshadowed by Cipollina's decisive, culling work on some of the songs on side two, particularly *Mona*.

Meanwhile, Dino Valenti, who wrote the classic hippie anthem *Get Together*, had been released from jail and started gigging and writing songs, eventually recording a solo album for Epic in October 1968. In January 1969 Valenti persuaded Duncan to leave the group and accompany him to New York to form a band called The Outlaws. But they failed to find the personnel they wanted and returned to rejoin the band a year later.

With Duncan gone, Elmore, Frieberg and Cipollina were left in limbo for a while until pianist Nicky Hopkins, having left Jeff Beck, joined the band. As a foursome they recorded *Shady Grove*. But without Duncan their distinctive twin guitar sound had gone. The album was disappointing in comparison to their two earlier gems,

although it still contained some fine songs. The virtuoso keyboard playing of Nicky Hopkins on tracks like *Joseph's Coat* and *Edward the Mad Shirt Grinder* was particularly noteworthy. Also of interest were the sleepy slow acid-influenced compositions like *Flute Song* and *Flashing Lonesome*. The sentiments of the title track - *Let's Quit The Pressures of City Living For Greener Pastures* - were an essential part of the hippie philosophy.

'I used to walk on the city streets
Now I wander far and wide
I never found my happiness
Till I moved to the countryside...'

and later in the same song:

'It you've been watching the city streets
They don't seem to get much greener
But I know where we're going to
Our heads will feel much cleaner...'
(from *Shady Grove*)

With both Valenti and Duncan in the band, they got back on the road as a sextet and started work on their fourth album *Just For Love*. However, Nicky Hopkins left the band in July 1970 before its release to join The Rolling Stones and do session work. This album, and part of the next, was recorded in Hawaii. The group was dominated more and more by Valenti's laid-back vocals - you either love them or hate them. Unfortunately, the diminished influence of Duncan and Cipollina meant the demise of their celebrated acid rock guitar sound. This cost **Quicksilver** many of their previously diehard fans. Nevertheless, in its own way *Just For Love* was a fine album. The opening and closing track *Wolf Run*, was a successful attempt to re-create the sounds of the jungle, whilst *Just For Love* also in two parts, following and preceding *Wolf Run*, demonstrated Valenti's vocal dexterity. Among the tracks sandwiched between these were two classics. The drug song *Fresh Air*:-

'Have another hit of Californian sunshine...'

was also performed by the band in the *Last Days Of The Fillmore* Soundtrack. But over-shadowing it was the mellow *Gone Again* (an early insight into the laid back West Coast music of the seventies?):

The follow-up album *What About Me?* marked the arrival of Jose Reyes (congas, vcls) and was also Cipollina's last with the band. The title track poses the question of how the U.S. Establishment could come to terms with the growing rebellion of American youth:

'I feel like a stranger
In the land where I was born
And I live just like an outlaw
I'm always on the run
And though you may be stronger now
My time will come along
You keep adding to my numbers
As you shoot my people down ...'
(from *What About Me?*)

It also contained two beautiful love songs *Baby, Baby* and *Long Haired Lady* which, together with *All In My Mind*, captured Valenti's vocals at their best. As Valenti's influence increased, Cipollina's, unfortunately, diminished, with the rather lame instrumental *Local Colour* his only credit on this album. This probably influenced his departure in October 1970. In the fall of 1971, however, he started a new group, Copperhead, which recalled the kind of sound associated with the early **Quicksilver** - rock and roll with intricate instrumentals and a trace of harshness. This included Jim Murray and Nicky Hopkins for a while. Copperhead successfully captured this sound on their 1973 Columbia album, particularly on tracks like *Roller Derby Star*, *Kibitzer*, *Spin Spin*, *Wang Dang Do* and the excellent *Making A Monster*.

September 1971 brought further disaster for **Quicksilver** when David Frieberg was convicted for marijuana possession for the third time, fined $200 and gaoled for two months. He did not rejoin the band after his release, but did session work, playing on Mickey Hart's solo album *Rolling Thunder* before ending up with Jefferson Airplane. When Frieberg became involuntarily indisposed the band was halfway through a new album. Mark Ryan, (ex-Country Joe and the Fish) was brought in to replace Frieberg on bass and Chuck Steaks was introduced on organ.

This line-up recorded the band's next two efforts, *Quicksilver* and *Comin' Thru*, which showed it to be a mere shadow of its former self. Three years later, in 1975, Duncan, Cipollina, Frieberg, Elmore and Valenti got together for an unsuccessful reunion album *Solid Silver*. Nonetheless, **Quicksilver**'s acid guitar sound on those first two albums was the finest to come out of San Francisco and their next three albums also contained some fine material.

John Cipollina went on to play in numerous other Bay Area bands. Born a chronic asthmatic, he also sumered from emphesema in later life and tragically died after being admitted to hospital during 1989. David Frieberg went on to play for Jefferson Starship.

Compilation appearances have included:- *Got My Mojo Working* and *The Fool* on *California Christmas* and *Smokestack Lightning, Pride Of Man* and *Gold and Silver* on *California New Years*.

For more information on John Cipollina check out his website: http://www.trope.com/cipollina

Quill

TOP

Personnel:

- DAN COLE A
- JOHN COLE A
- ROGER NORTH A
- BILL ROGERS A
- PHIL THAYER A

ALBUM:

1. (A) THE QUILL (Cotillion SD 9017) 1970

At present this is very minor psychedelic/progressive item but it could grow in significance. The opening cut *Thumbnail Screwdriver* is a fine guitar progressive and *The Tube Exuding* captures the band at their most psychedelic. Compared to these the final track on side one *They Live The Life* is very disappointing. On side two *Yellow Butterfly* is a slice of mellow psychedelia, but the remainder of the record is rather ordinary.

The band came from Massachusetts and the two Coles attended Mount Herman Academy where they were in prep-rock outfit The Knights from 1964 to 1965, appearing on their *Off Campus* album. **Quill** also made a brief appearance at the Woodstock Festival in 1969.

(Vernon Joynson/Max Waller/Aram Heller)

The Quinaimes Band

Personnel:

JERRY BURNHAM	bs, vcls	A
DANNY MANSOLINO	keyb'ds, vcls	A
DAVE PALMER	ld vcls	A
KENNY PINE	gtr, vcls	A
MIKE ROSA	drms	A
(RICHARD GREENE	fiddle	A)
(BILL KEITH	pedal steel	A)
(DANNY KOOTCH	gtr	A)

ALBUM:

1	THE QUINAIMES BAND	(Elektra EKS 74096)	1971

A New York band, reinforced by brilliant sessionmen. Their sole album is extremely patchy, ranging from bar songs (*Queequeg, Roll Them Bones*), to covers of Dylan's *Visions Of Johanna* and the Staples Singers' *Don't Knock*.

Produced by Zachary and recorded at the Electric Lady Studios by Eddie Kramer, the overall result is not good and the album better avoided. Dave Palmer wenton to join Steely Dan and Ken Pine had earlier played with The Fugs.

(Stephane Rebeschini)

The Quinstrells

Personnel:

- LARRY COX vcls A
- TOM WALKER gtr, vcls A
- TERRY LEE gtr A
- PETE SCHUYLER drms A
- SHEP COOKE bs A

45:

1. I Got A Girl/Tell Her (Moxie MRC 105) 1965

This name was used briefly by The Intruders in 1965 to record the above 45. They did not gig under this name and by the end of the year had become The Dearly Beloved. The 'A' side of the 45, which was recorded at Audio Sound Recorders in Phoenix, Arizona, began with a fifties style intro leading into a sixties love song with wild leads and four part harmonies. An alternate take of the song from 1966 appears on the LP, *Rough Diamonds: History Of Garage Band Muslc, Vol. 6 - The Dearly Beloved* and *Think Of The Good Times: The Tucson Sound 1960-1968*.

(Vernon Joynson / Max Waller)

Quintette Plus

45s:

1	Shop Around / Grits And Grease	(SVR 1003)	1965
2	Work Song / Summertime	(SVR 1004)	1965

A instrumental teen quintet from Detroit who recorded two workmanlike 45s, bolstered by Motown staff musicians - according to *S.V.R. Rock Hits Of The Sixties Vol.1* which features *Work Song*. Latterly *Shop Around*, an unreleased version of *Grits And Grease*, *Work Song* and *Summertime* have been complied on *The Cicadelic '60s Vol.8* CD.

(Max Waller)

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Jimmy Rabbit and The Karats *to* Ramatam

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Jimmy Rabbit and The Karats
- Racket Squad
- Raga and The Talas
- The Raggamuffins
- Raging Winds
- Raiks Progress
- Rain
- Rain
- Rain
- Rain
- Rain
- The Rain
- Rainbow
- Rainbow Press
- Rainbow Promise
- Raindear Army
- The Rainmakers
- The Rainmakers
- Rainy Days
- Rainy Daze
- Ram
- Ramadas
- Ramatam

Jimmy Rabbit and The Karats

TOP

45s:

1. Pushover/Wait And See (Knight 1049) 1965
2. Pushover/Wait And See (Southern Sound 200) 1965
3. Wishy Washy Woman/My Girl (Knight 1052) 1965
4. Wishy Washy Woman/My Girl (Josie 947) 1965

NB: (3) & (4) as by **Jimmy Rabbit**.

One of the Texan singer's sixties outfits. The highly infectious punker, *Pushover*, can also be heard on *(Texas) Flashbacks, Vol. 2*, whilst *My Girl* also appears on *Follow That Munster Vol.2* .

Jimmy released a further 45 with members of Mouse and The Traps, covering Count Five's *Psychotic Reaction*, under the name Positively 13 O'clock.

(Max Waller)

Racket Squad

Personnel:

- SONNY DI NUNZIO vcls, keyb'ds, gtr, tpt A
- HOP ld gtr A
- RONNIE bs, tenorsax A
- GENE drms, perc A

ALBUMS:

1. (A) THE RACKET SQUAD (Jubilee JGS 8015) 1968
2. (A) CORNERS OF YOUR MIND (Jubilee JGS 8026) 1969

45s:

1. Hung Up/Higher Than High (jubilee 5591) 1967
2. Romeo And Juliet/Little Red Wagon (Jubilee 5601) 1967
3. The Loser/No Fair At All (Jubilee 5613) 1968
4. Let's Dance To The Beat Of My Heart/Higher Than High (Jubilee 5623) 1968
5. That's How Much I Love My Baby/Movin' In (Jubilee 5628) 1968
6. Suburban Life/A Loser (Jubilee 5638) 1968
7. I'll Never Forget Your Love/Maybe Tomorrow (Jubilee 5657) 1969
8. In Your Arms/Coal Town (Jubilee 5682) 1969
9. Roller Coaster Ride/Coal Town (Jubilee 5694) 1970

NB: Most of the above released as double-A promos.

From Apollo, Pa. this band were previously known as The Fenways and released numerous 45s between 1964 and 1966 including some with other acts (Tawny Sims, the Vogues) and under assumed names (Townsmen, Four Chaps). Certainly no teenage garage combo, they mob look like a bunch of seasoned session men cobbled together and told to try and look and sound 'groovy'!

Technically competent they at times lacked that certain passion. Covers include *(Just Like) Romeo And Juliet*No Fair At All (Association) *Let It Out* (*Let It All Hang Out*)(Hombres), *Get Out Of My Life Woman* and *Little Wing* (Hendrix). The latter track is probably one of their best if you ignore the vocals - a mellow version with fine non-distorted guitar. Their second album is the stronger of the two. *The Minstrel* has good effects and a certain charm, *Sweet Little Smoke* is quite a successful sensitive ballad, the title track is a good slice of pop-psych and *You*

Turn Me On is a reasonable attempt at the same. *Ain't Nobody Gonna Love You* and *Suburban Life* raise the tempo, but the reprise to *Get Out Of My Life Woman* is simply awful.

Sonny Di Nunzio went on to Sebastian.

For the full monte check out mike Kuzmin's well-researched book on '60s Pa., "Sounds From The Woods".

(Vernon Joynson / Max Waller)

Raga and The Talas

TOP

45:

1. My Group And Me/For Old Times Sake (World Pacific 77847) 1966

A Los Angeles-based mid-sixties studio project thought to be an outlet for Jackie DeShannon's songs. The above 45 was included on *Pebbles, Vol. 10*. It's an aggressive folk-rocker which is rather discordant and suffers from rather inadequate vocals.

The Raggamuffins

TOP

45s:

1. Four Days Of Rain/It Wasn't Happening At All (Seville SEV 141) 1967
2. Hate To See A Good Thing Have To Go/Parade Of Uncertainty (Seville SEV 143) 1967

Four Days... is a top-drawer folk-rocker with vibrant vocals and dramatic guitar chords - sounds more like San Francisco than New Bedford, Massachusetts. The flip's lighter airy folk-pop. *Hate...* continues in the lighter vein, but *Parade...* returns to form with Airplane-like vocals and more intense guitar. Immensely appealing. (Max Waller)

Raging Winds

TOP

Personnel:

BILL	A
BOB	A
DAVE	A
PATRICK HUTCHIN	A
JOE	A

A quartet from Dayton, Ohio whose recorded legacy is only available on *WONE, The Dayton Scene* (Prism PR-1966), the souvenir album of the WONE-sponsored three-day Daytonian battle of the bands in 1966, where the top twelve bands get one cut apiece.

Tell Me Who is their selection. Ploughing the moody Merseybeat furrow of The Searchers, it sits well alongside the contributions of The X-cellents, Warlocks and Dawks.

(Max Waller)

Raiks Progress

Personnel incl:

- TONIO KRIKORIAN

45:

1. Why Did You Rob Us, Tank?/Sewer Rat Love Chant (Liberty F-55930) Nov. 1966

The 'A' side of this 45 was composed by Krikorian, Olson, Scott, Shapazian and Van Maaoh, and the 'B' side by John Kates. The 45 was produced by Dallas Smith and both sides are chiming psychedelic Eastern-influenced folk-rock at its best. Thanks for recommendations from these shores *Sewer Rat Love Chant* can now be heard on *Beyond The Calico Wall, Vol. 1* (CD) as one of the 'bonus cuts' and it informs us that they hailed from Fresno, 'lettuce capital of California'!

Paul Sanoian writes: Just though I'd let you know that, as a native of Fresno, I can tell you that Krikorian, of **Raik's Progress**, later become better known as Tonio K. Also, little or no lettuce is grown in Fresno. Fresno is, however, a major agricultural area, producing grapes and other fruit, cotton and other types of vegetable stuff. Anyway, thanks for the site.

Rain

ALBUM:

1. LIVE, CHRISTMAS NIGHT (Whazoo USR 3046) 1971 R2/R3

NB: (1) had a limited numbered reissue of 300 in 1991.

A local New York area band. Their album contained lots of heavy bar-band covers of Stones numbers and is worth checking out, if that's your bag.

(Vernon Joynson / Max Waller)

Rain

Personnel possibly included:

1. LARRY SELF

45s:

1. ESP/Outta My Life (A.P.I. 336) 1966
2. ESP/Outta My Life (London 107) 1966
3. Hear You Cry/Substitute (A.P.I. 337) 1967
4. Hear You Cry/Substitute (London 111) 1967

A Hollywood, Ca. based outfit. Both sides of their first 45 resurfaced on *Boulders, Vol. 2* and you can also check out *ESP* on *Highs In The Mid-Slxtles, Vol. 20* and *Mayhem And Psychosis, Vol. 2*. *ESP* was a rework of The Pretty Things' *LSD* whilst *Outta My Life* mimics *I Can Only Give You Everything*. The *ESP* 45 was produced by Brian Ross of Original Sound/Music Machine/Friendly Torpedos fame.

Hear You Cry later resurfaced on *Turds On A Bum Ride, Vol. 3 (CD)*.

It's thought that this outfit may in fact be an embryonic Big Brother Featuring Ernie Joseph.

(Vernon Joynson / Max Waller / Mike Markesich)

Rain

Personnel:

- COBB BUSSINGER vcls, organ, pianos, celeste, synth A
- RIC CRINITI bs, vcls A
- MICHAEL KENNEDY ld gtr, vcls A
- FRANK SCHALLIS drms, vcls, acoustic gtr A

ALBUM:

1. (A) RAIN (Project 3 PR 5072 SD) 1972

For those into early seventies U.K. progressive rock ala Yes, Genesis etc., this may interest you. Shades of light and dark, jazzy signatures, oodles of keyboards, the odd guitar solo and harmony vocals. Not many American bands embraced the prog-rock genre - this outfit occasionally bask in it though they tend towards lighter moods rather than heavy pomposity. Their origins are unknown as is any connection to other **Rain**'s, e.g. those from New York and Kansas. (Max Waller)

Rain

Possible Personnel:

EGELSON	A
NORMAN	A
SAGNER	A
SCHUBERT	A

45:

1	Take It Away/City Lovin'	(MGM 13622)	1966

Apparently unconnected to the many other Rain's... any information on this act would be much appreciated - the personnel listed comes from the 45s song-writing credits.

Rain

45:

1	Show Me The Road Home/Funky Junky Blues	(Paramount 0087)	c 1970

Another unconnected and unknown Rain... email us if you can help fill in the gaps!

The Rain

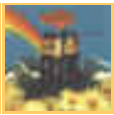
45s:

1	Love Me And Be Glad / Little Boy Blue	(Webb 5667)	1967
2	London / I'm Free	(Kanwic 151)	1967

Another **Rain** - from Osage City, Kansas. Their earthy punker *I'm Free* with its moody fuzz break and underpinned by some Kinks-like riffing can be heard on Tom Tourville's *Midwest Garage Band Series: Kansas* CD and *Basementsville! U.S.A.*. *London* is revisited on Leaving It All Behind.

(Max Waller)

Rainbow



Personnel:

- BOB GAY bs A
- DARRELL DEVLIN drms A
- HARRY VAVELA ld gtr A
- W DAVID MOHR keyb'ds A

ALBUM:

1. (A) AFTER THE STORM (GNP Crescendo GNPS 2049) 1968

NB: (1) has been reissued on CD (Lyrical Sound Device CW 5003).

A short-lived Los Angeles-based project. Their album has a great cover. The contents incorporate several different styles. All the music is written by W. David Mohr and much of it is heavy with lots of fuzz guitar reminiscent of Iron Butterfly. It ranges from heavy soul (*I Just Want To Make Love To You*); hippie pop (*Leaf Clover*); a sorta West Coast sound which seems in places distinctly similar to Fever Tree's *San Francisco Girls* (well spotted,

Max!); pretentious pop with lots of keyboards (*Midnight Candle*); gimmickry with lots of sound effects (*Does Your Head Need Straightening?*) to the very plesant *After The Storm*, which has some delighfful soothing piano.

Rainbow Press



Personnel:

- DAVE TROUP bs, vcls A
- JOE GROFF vcls, perc A
- LARRY MILTON keyb'ds, gtr A
- MARC ELLIS gtr A
- CHARLIE OSBORN keyb'ds A
- BILLY VERGIN drms A

ALBUMS:

1. (A) THERE'S A WAR ON (Mr G 9003) 1968
2. (A) SUNDAY FUNNIES (Mr G 9004) 1969

NB: (1) and (2) have been reissued on one CD (Hipschaft no #) 199?

45s:

1. There's A War On/Better Way (Mr G 817) 1968
2. The Last Platoon/Great White Whale (Mr G 821) 1969

Both albums are excellent soft rock with touches of psychedelia, particularly the first one, which is beginning to become a minor collectable.

Rainbow Promise



ALBUM:

1. RAINBOW PROMISE (New Wine - Wine Press LPS 259-01) 1972 R3

NB: This was reissued as Steve Powell and Rainbow Promise (Wine Skin) 1975 R2.

This is religious rock very much in the same mould as Agape. The front cover quotes from the book of Revelations and depicts Christ surrounded by seven candlesticks. There are some naff country tracks on this extremely rare album which does have some good tracks. What might interest readers is the fuzzy guitar work on *Someone You Need* and the more melodic guitarwork on *Get Ready* and *I've Got The Rebirth*. The band were from Springfield, Missouri.

Raindear Army

45:

1	Subterranean Sunset/?	(Ledger 18811)	1968

From Peoria, Illinois. *Subterranean Sunset* is a strange and disjointed slab of psychedelic rock that kicks off with a bubbling caudron of keyboards and fuzz, veers off into strident hard-rock territory before fragmanting with a trippy break and floating flute interludes. A joint is a pre-requisite here.

(Max Waller)

The Rainmakers

45:

1. Jeanie Green Bean/My Home Town Girl (Cross-Winds CW 101) 1965
2. Sinner Man/The Treasure Of Your Love (Bonjo B 3152) c1966

The first 45 on a Lake Elsinore, California label contains catchy garagey folk-beat, especially the moody flip with its finger ringing break, credited to Tim Elmer and Dale Harris. *Sinner Man* and Barry DeVorzon's *Treasure...* are covered in a tough folk-rock vein with almost raucous vocals. All in all, two worthy platters of the genre by an obscure New Jersey band (far from the label's locale) about whom we should know more. (Max Waller)

The Rainmakers

Personnel?:

D. EICKENROTH	A
RANEY	A

45s:

1	Tell Her No / You're Not The Only One	(Phalanx 1029)	1966
2	House Of The Rising Sun / Do You Feel It	(Lee no # (matrix 867L-9178))	196?
3	Don't Be Afraid / I Won't Turn Away Now	(Discotheque 875)	196?

Lower-profile Michigan garage out of Portage. *Tell Her No* is not the Zombies classic but a bittersweet garage-ballad with sultry vocals punctuated by the odd blast of rasping fuzz. The flip is more overtly Searchers-influenced jangley garage-beat sounds with keening harmonies. A true nugget.

The other 45s remain unheard and none of this unheralded band's material has appeared on compilations to date.

(Max Waller)

Rainy Days

45s:

1	Turn On Your Lovelight / Go On And Cry	(Panik 7542)	c1966
2	I Can Only Give You Everything / Go On And Cry	(Panik 7566)	1966

From Michigan and one of the better versions of *I Can Only Give You Everything*, compiled on *Mayhem And Psychosis Vol.3* (LP), *Mayhem And Psychosis Vol.2* (CD), *Michigan Mixture Vol.II*, and *Sixties Archives Vol.7* CD.

(Max Waller)

Rainy Daze

Personnel:

- BOB HECKENDORF keyb'ds A
- KIP GILBERT drms A
- MAC FERRIS ld gtr A
- SAM FULLER bs A
- TIM GILBERT vcls, rhythm gtr A

ALBUM:

1. (A) THAT ACAPULCO GOLD (UNI 73002) 1967

45s:

1. That Acapulco Gold/In My Mind Lives A Forest (Chicory 404) 1967
2. That Acapulco Gold/In My Mind Lives A Forest (UNI 55002) 1967 70
3. Discount City/Good Morning Mr. Smith (UNI 55011) 1967
4. Fe Fi Fo Fum/Stop Sign (UNI 55026) 1967
5. Blood Of Oblivion/Stop Sign (UNI 55026) 1967
6. Make Me Laugh/My Door Is Always Open (White Whale 279) 1968

A great pop-punk-psychedelic outfit from Denver, Colorado. Only the first 45 appears on their album which is recommended. They first formed in 1965 when they specialised in playing beat and R&B and they were a regular attraction at local frat parties. Almost unbelievably they were unearthed by Phil Spector who signed them to a management contract and a giant publicity campaign was planned but never really materialised.

A year or so later *That Acapulco Gold* appeared on the local IP label and Frank Slay, a local producer, bought the rights and released it on his Chicory label. However, it was quickly leased to UNI and became the band's best known song making the No. 70 spot. Although they never again equalled this commercial success they continued to make some excellent 45s. One of the best, a beautifully crafted piece of pop-psych can be heard on *Highs In The Mid-Sixties, Vol. 18:- Colorado*. Originally released as *Fe Fi Fo Fum* it was almost immediately withdrawn and reissued with a different title *Blood Of Oblivion* even securing a U.K. release (Polydor 56737). You'll also find

Make Me Laugh on *Psychedelic Unknowns, Vol. 7, Absurd Bird* on *Kicks & Chicks, Vol. 1* and *In My Mind Lives A Forest* on *Psychedellc Archives, Vol. 6* and *Acid & Flowers* CD.

Tim Gilbert, the main songwriter, also released a solo 45 *Early October/lf We Stick Together* (UNI 55045) 1967 - folkie fare which has been compared to Tim Buckley. He would go into songwriting and his compositions (with J. Carter) would appear on Hardwater (fellow Coloradans The Astronauts in disguise), Yankee Dollar, Horses and Strawberry Alarm Clock LPs.

Their album includes the first 45 and Discount City, a sorta bluesy honky tonk, which was the 'A' side of their first 45. Aside from an almost four minute medley of *Shake, Knock On Wood* and *Respect*, other notable songs include a pretty good cover of Stephen Stills' *For What Its Worth*, a fuzzy *Taxman*-like song called *Weathermen* and an Eastern-style slice of psychedelia, *Snow And Ice And Burning Sand*. However, the album's finest moment was *In My Mind Lives A Forest* (the flip to their 1st 45) - an exquisite slice of pop-psychedelia. Recommended.

(Vernon Joynson / Max Waller)

R a m

TOP

ALBUM:

1. WHERE IN CONCLUSION (Polydor 24-5013) 1972 R1

This heavy progressive album by a New York progressive outfit is becoming rare and in demand. It consists of five long tracks (one occupies the whole of one side). The music's full of complex arrangements, with lots of mellotron and flute as well as some vicious guitar leads.

R a m a d a s

TOP

Personnel incl:
NEAL FORD A

45s:

1	Teenage Dream / My Angel Eyes	(Philips 40097)	1963
2	Summer Steady / Lonely Tears	(Philips 40117)	1963
3	Walking Down The Hall / I'm Gonna Be Blue	(New World 2000)	1964
4	Cindy / Sweet Valentine	(New World 2007)	1964
5	Life Is So Tough / The Very First Time	(New World 2008)	1965

Pre-Invasion style teen ballads, not garage, by a Houston outfit whose only relevance here is that Neal Ford would later team up with the Fanatics.

(Max Waller)

Ramatam

Personnel:

- APRIL LAWTON ld gtr A B
- MITCH MITCHELL drms A
- MIKE PINERA gtr A
- RUSS SMITH bs, vcls A
- TOMMY SULLIVAN keyb'ds, reeds, vcls A B
- JIMMY WALKER perc, vcls B

ALBUMS:

1. (A) RAMATAM (Atlantic SD 7236) 1972
2. (B) IN APRIL CAME THE DAWNING OF THE RED SONS (Atlantic SD 7261) 1973

Mike Pinera was of Blues Image and Iron Butterfly fame and Mitch Mitchell was the ex-Jimi Hendrix Experience drummer.

Their finest album, recorded in Florida, was mainstream rock which veered towards hard rock and jazz rock in places. There's a good guitar solo from April Lawton on *She's A Woman* and also a brass section.

After the first album Pinera departed for The New Cactus Band and later formed Thee Image. The second album, recorded by new line-up (B), is much better. It was recorded in New York. Highlights include *The Land/Rainy Sunday Evening*, an imaginative melancholic song in a progressive style with great string orchestration; *I Can Only Love You*, a fast tempo song with horns and a great guitar solo by Lawton and *Stars And Stripes Forever*, which has a carnival-like orchestration. There are also a couple of hard rockers and some fine fifties style material like Rhinoceros.

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Terry Randall *to* Jerry Raye and Fenwyck

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Terry Randall
- Randy and The Radiants
- Randy and The Rest
- Randy and The Ring
- Rapid Richard Group
- Tom Rapp
- The Rare Breed
- The Rare Breed
- Rare Earth
- Rasput and The Sepoy Mutiny
- Rasputin and The Mad Monks
- Rasputin and The Monks
- Billy Rat and The Finks
- The Rationals
- The Rats
- The Ravelles
- Raven(s)
- Raven
- Raven
- Ravenz
- The Rave-Ons
- The Ravons with Bobby Roberts
- The Raves
- Ravin' Blue
- The Raving Madd
- Raw Honey
- Bob Ray
- Jerry Raye and Fenwyck

Terry Randall

TOP

45:

1. S.O.S./Tell Her (Valiant 756) 1966

This previously unknown artist wrote *S.O.S.*, a classic teen protest song, which was his musical comment on the series of Sunset Strip riots of November 1966, and then faded back into obscurity.

The 'A' side can also be found on *Pebbles, Vol. 8* (CD) and *Highs In The Mid-Sixties, Vol. 2*.

Randy and The Radiants

45s:

1. Peek-A-Bo/Mountain's High (Sun 395) 1965
2. My Way Of Thinking/Truth From My Eyes (Sun 398) 1966

This seems to have been the sole garage outfit on Sun. *My Way* can also be found on *Boulders, Vol. 9*.

Randy and The Rest

45s:

1. Confusion/Dreaming (Jade JA 767) 1967
2. The Vacuum/Dreamin' (SSS International 720) 196?
3. The Vacuum(2:12)/The Vacuum (2:48) (SSS International 720 PROMO) 196?

These are the work of an Alabama outfit. *Confusion* is poppy psychedelia complete with sounds effects, the flip is straight pop. *The Vacuum* starts off as a reasonably normal 'pop' tune, before the vacuum cleaner 'solo' and war siren/bugle kicks in leading to a freak-out style ending. This track is also one of the more 'normal' entries on the hilarious *Only In America* CD comp.

Randy and The Ring

Personnel incl:

- NEIL SCHWARTZ
- RANDY SCHWARTZ

45:

1. Good Time Merry-Go-Round/Caverns Of My Mind (Tangy SS 101) 1967

Another unknown Californian outfit with a passable uptempo garage-pop ditty backed by a tougher outing that loosens up towards the end, but is not psych despite its title. (Max Waller)

Rapid Richard Group

ALBUM:

1	DID I SEE WHAT I THOUGHT I SAW?	(Home Spun)	1977

A rare Christian hard/prog group, rumoured to have a connection with Agape.

(Stephane Rebeschini)

Tom Rapp



Personnel incl:

TOM RAPP	vcls, gtr	A B C

ALBUMS:

1(A)	FAMILIAR SONGS	(Reprise MS 2069)	1972
2(B)	STARDANCER	(Blue Thumb BTS-44)	1972
3(C)	SUNFOREST	(Blue Thumb BTS-56)	1973

NB: (3) reissued on CD (Edsel EDCD 548) 1998.

After Pearls Before Swine, **Tom Rapp** started recording under his own name, although his first solo album was largely comprised of re-recordings of songs from his earlier albums (hence its title). Produced by Peter Edminston, the second was recorded in Nashville with all the local musicians and is clearly disappointing, although it contains new songs and uses another Breughel The Elder painting on its sleeve.

His third solo album, *Sunforest* marked a return to form, containing some good tracks.

Fans **Tom Rapp** will also be interested in a tribute album *For The Dead In Space*, including Fit And Limo, Bevis Frond, Mourning Cloak and even an exlusive track by **Tom Rapp** himself. More recently **Tom Rapp** has performed at Ptolemaic Terrascope's 'Terrastock III' and released a fine solo album, *A Journal Of The Plague Year* (Woronzow) 1999.

For more information, check the following websites:
http://www.flagpole.com/Issues/10.01.97/Postmod.html
http://www.csd.uu.se/~s95ksj/tom_rapp.htm
http://www.mp3.cybercomm.nl/~keeslely/pearls/pbsfiles.html
http://www.geocities.com/Paris/LeftBank/2607/
http://kiwi.futuris.net/linen/feature/50rapp.html
http://www.csd.uu.se/~s95ksj/tom_rapp.htm
http://users.bart.nl/~cvdlely/pearls.html

(Stephane Rebeschini)

The Rare Breed

CD:

1. THE RARE BREED SUPER "K" COLLECTION (Collectables Col-0580) 1994

45:

1. Beg, Borrow And Steal/Jeri's Theme (Attack AR-1401) 1966

Still somewhat of a mystery group, this New York or New Jersey band, discovered by producers Jeffrey Katz and Jerry Kasenetz - later to be acknowledged as two of the originator's of "bubblegum" music - was presented as an Ohio group since it was beleived at the time easier to break a record out of the Midwest. After recording the instantly likeable *Louie Louie* ripoff *Beg, Borrow and Steal*, the band supposedly grew reluctant in giving any more control to Katz and Kasenetz, and were shortly thereafter dismissed by the producers - but not before leaving behind at least nine additional songs, all included on the Collectables release.

Aside from *Beg, Borrow and Steal* (reportedly, Katz and Kasenetz would later take a true Ohio group, Sir Timothy and the Royals, and re-release the exact same single under the band's new moniker, The Ohio Express), the CD includes a cover of The Grodes' *I Won't Be There*, the garage-y *Where Are You Going To*, and two Monkees-ish songs: *Bad Girl* and *City Girl*.

Beg, Borrow and Steal has been comped on Rhino Record's 1998 *Nuggets* CD box set.

(Mike Dugo, with thanks to David J. Coyle).

The Rare Breed

Personnel:

BILL CARTER	ld gtr	A B
JIMMY GARCIA	gtr	A B
RON GAUSE	organ	A B
PAUL McARTHUR	drms	A B
RANDY McDANIEL	bs	A B
RANDY ?	vcls	A
PUD	vcls	B

NB: Randy ? was just 16, he was replaced by a guy who went just by the name of Pud!

45s:

1	I Need You / In The Night	(Cool As A Moose 012)	c1965
2	I Talk To The Sun / Don't Blow Your Cool	(Cool As A Moose Fr-3250)	1965

From Gainesville, Florida - this outfit started out in 1962 as The Playboys, changing their name to **The Rare Breed** in 1965. *I Talk To The Sun*, a melodic garage-power-popper with swirling keyboards and prominent bass, can be heard on the *Destination Frantic* (CD) and Psychedelic States: Florida Vol. 1. The band later signed with Mainstream Records, but nothing ever came of the deal.

Carter moved to West Palm Beach and joined The Eighth Day. Jimmy Garcia went on to become an attorney in Houston, while McDaniel became an occupational therapist at Auburn University.

The correct title of *I Talk To The Sun* is actually *I Talked To The Sun*, the title was messed up on the label! The band also backed soul singers Gene Middleton (on D&B) and Linda Lyndell (on Volt), who did the original version of *What A Man*, the song made famous three decades later by Salt 'N' Pepa/En Vogue.

(Max Waller / Jeff Lemlich)

Rare Earth

Personnel incl:

GIL BRIDGES	flute, vcls
KENNY JAMES	keyb'ds
RAY MONETTE	gtr
ROD RICHARDS	gtr, vcls
PETE RIVERA	drms, vcls

ALBUMS:
(up to 1973)

1	DREAM ANSWERS	(Verve 5056)	1968
2	GET READY	(Rare Earth RS 507)	1970
3	ECOLOGY	(Rare Earth RS 514)	1971
4	IN CONCERT	(Rare Earth RS 534)	1972
5	WILLIE REMEMBERS	(Rare Earth RS 543)	1973

45s:

1	Get Ready/Magic Key	(Rare Earth 5012)	1970
2	I Know I'm Losing You/When Joanie Smiles	(Rare Earth 5017)	1970
3	Born To Wander/Here Comes The Night	(Rare Earth 5021)	1971
4	I Just Want To Celebrate/The Seed	(Rare Earth 5031)	1972

A mediocre white soul/rock band in the style of Vanilla Fudge with long versions of soul hits (e.g. twenty minutes of *Get Ready*). Their records are not recommended but were successful enough to allow Tamla Motown to launch a rock label imaginatively called Rare Earth for other white rock acts like Power Of Zeus or Xit.

Rod Richards left in 1971 to form Road with Noel Redding. The band kept on recording during the '70s.

(Stephane Rebeschini)

Rasput and The Sepoy Mutiny

ALBUM:

1. FLOWER POWER SITAR (Design SDLP 280) c 1967

One of those gloriously stupid cash-in budget LPs for 'turned-on' grannies - file under novelty' or 'comedy', sounds

like a middle-aged session man on sitar backed by a local muzak outfit! Put it on when you want the party to end. (Max Waller)

Rasputin and The Mad Monks

Personnel incl:

- BOB RAYMOND (RASPUTIN) vcls
- BOB URZI ld gtr
- ROLAND BOISJOLY bs

Operated out of Lawrence, Massachusetts. On 16 December 1967 they cut a four track demo. Three of the tracks:- *Don't Let The Sun Catch You Crying, The Rain, The Park and Other Things*, and *See You In September* were pretty sluggish and will be of little interest to readers. The fourth was a completely over the top version of The Electric Prunes' hit, *I Had Too Much To Dream Last Night*, full of tape manipulation and sound effects. It's really bizarre. If you're interested you'll find it on *Beyond The Calico Wall*.

Rasputin and The Monks

Personnel:

- BAKER vcls A
- FREEMAN drms A
- GARDNER vcls A
- HARRISON gtr A
- LUTKINS bs A
- TAYLOR ld gtr A

ALBUM:

1. (A) SUN OF MY SOUL (one side only) (Trans Radio 200836) 1965/6

NB: Other side featured The Octet. (1) reissued as *Rasputin And The Monks* (one-sided) on Resurrection (CX 1227 AO) in the mid-eighties.

On the above album a grungy New Hampshire garage combo ran through seven cover versions:- *I Want To Be Your Man, You'd Better Move On, Gotta Get Away, You Didn't Have To Be So Nice, 19th Nervous Breakdown, As Tears Go By* and *Roadrunner*. In the 'prep-rock' genre along with all those Philips Academy bands' LP's and the Justice releases, this is for the hard-core collector and the original LP is priced accordingly. (Max Waller)

Billy Rat and The Finks

Personnel incl:

- WALLY 'THE ZOMBIE' SHOOP gtr

45:

1. Little Queenie/All American Boy (IGL 122) 1967

Came from Spirit Lake, Iowa. Shoop had an earlier 45 release for Soma as Wally Shoop and The Zombies, and later recorded as Wally Shoop and Fubar.

Compilation coverage has included *Little Queenie* on *The Midwest Vs The Rest Vol.1*; and both *Little Queenie* and *All American Boy* on *The IGL Rock Story Part One* (CD) and *The Best Of IGL Garage Rock* (LP).

(Max Waller)

The Rationals

TOP

Personnel:

1. STEVE CORREL ld gtr, vcls A
2. BILL FIGG drms A
3. SCOTT MORGAN vcls, gtr A
4. TERRY TRABANDT bs, vcls A

ALBUM:

1. (A) THE RATIONALS (Crewe 1334) 1969
2. () TEMPTATION 'BOUT TO GET ME (Total Energy NER 3004) 1995

NB: (1) reissued on CD with twelve bonus tracks (Flash 46). (2) is a 10" recorded live at the Grande Ballroom, November 1968. It has also been issued on CD.

45s:

1. Turn On/Irrational (Danby's 125850/1) 196?
2. Look What You've Done/Gave My Love (A² 101) 196?
3. Feelin' Lost/Little Girls Cry (A² 103) 1966
4. Respect/Leavin' Here (A² 104) 1966
5. Feelin' Lost/Leavin' Here (special double'A'release) (A² 103/4) 1966 -
6. Respect/Leavin' Here (Cameo 437) 1966 92
7. Hold On Baby/Sing (A² 105) 1967 -
8. Hold On Baby/Sing (Cameo 455) 1967
9. I Need You/Get The Picture (A² 402) 1967
10. Leavin' Here/Not Like It Is (A² 106) 1968
11. Leavin'Here/Not Like It Is (Cameo 481) 1968
12. I Need You/Out In The Streets (A² 107) 1968
13. I Need You/Out In The Streets (Cameo 2124) 1968
14. Guitar Army/Sunset (Genesis # 1) c1969

15. Handbags And Gladrags/Guitar Army (Crewe 340) 1969

NB: (1) was a Danby's Men's Shops promo-only release. (9) The flip side was by SRC.

Out of Ann Arbor, this was one of Michigan's top sixties bands. Essentially an R&B outfit, they often covered popular songs and *Respect* was actually a minor U.S. hit in late 1966 after it was leased to Cameo Parkway for nationwide distribution. They signed to the Crewe label for an album, which may become a minor collectors' item before long.

The flip *Out In The Streets* was the same song as *Sing* minus the vocal track.

Compilation coverage has so far included: *Feelin' Lost* on *Cicadelic Sixties, Vol. 11* and *A Joumey To Tyme, Vol. 2*; *Feelin' Lost, Sing* and *Leavin' Here* on *Mindrocker, Vol. 11*; *Little Girls Cry* on *Michigan Mayhem Vol. 1* CD and *Highs In The Mid-Sixties, Vol. 5*; *Respect* on *Turds On A Bum Ride Vol. 4* (CD) and *Michigan Rocks Vol. 1*; *I Need You* on *Boulders, Vol. 2*; *Sing, Handbags And Gladrags, Respect, Leavin' Here* and *Guitar Army* on *Michigan Brand Nuggets* (LP/CD). In addition *Highs In The Mid-Sixties, Vol. 5* includes their rarest recording, a promo 45 for Danby's Men's Shop. An alternate take of *I Need You* is also included on *Michigan Mayhem Vol. 1* CD, whilst the regular version is also on *Michigan Nuggets* CD. Their cover of the Kink's *I Need You* (a different song to the previous one mentioned) is on the *Nuggets* 4-CD box set. Finally the CD comp *Let Em Have It Vol.1* features *Look What You're Doin' (To Me Baby)*, the unreleased track *Poor Dog* and *Gloria*, from a rare Fan Club LP.

(Max Waller)

The Rats

TOP

45:

1. Rats Revenge (Part One)/(Part Two) (Black Cat 502) 1963

This was actually the work of an Akron, Ohio group called The Decades who'd released a spacey instrumental 45 *Come On Pretty Baby/Strange Worlds* earlier in 1963. *Rats Revenge* is an awful, crudely recorded garage punker which can also be heard in its entirety on *Back From The Grave, Vol. 1*.

The Ravelles

TOP

45:

1. Psychedelic Movement/She's Forever On My Mind (Mobie 3430) 1968

A good heavy acid rocker from Rockford, Illinois, that's really messed up by some truly awful trilling female vocals. Otherwise this would be a classic. The flip too isn't bad but for the vocals again (male this time). Some MOR group going psychy? A shame.

Psychedelic Movement can also be heard on *Brainshadows Vol. 2*.

(Max Waller)

Raven(s)



Personnel incl:

- K. LAMP
- A. SCHWEIKERT

45:

1. Reaching For The Sun/Things We Said Today (Boss 003) 1965
2. Calamity Jane/Now She's Gone (Rust 5123) 1968

NB: (1) credited to The Ravens

From Tampa Florida. Their second 45 features bright 'n' breezy pop with garagey moves, but is spoilt by brass (what else?). A bit of fuzz and an RKO-radio-blip start keeps it interestin' but overall below par. The flip is an introspective lovelorn ballad with pleasant keyboard doodling.

Some members would later form Manitoba who released a couple of 45s on RCA in the early seventies. (Max Waller)

Raven



ALBUM:

1. BACK TO OHIO BLUES (Owl) 196? R4

NB: Reissued on Rockadelic (RRLP 15.5) 1994.

Another **Raven**, probably from Ohio, whose highly-rated and ultra-rare album had a reissue by Rockadelic in 1994. It consists of five hard rock tracks with some blues leanings and slight psychedelic overtones. The title cut is a powerful blues-rock jam that took up most of side two. No personnel details unfortunately.

Raven



Personnel:

TOMMY CALANDRA	bs	A
JAMES CALIRE	keyb'ds, vcls	A
TONY GALLA	vcls, hrmnca	A
GARY MALLABER	drms	A
JOHN WEITZ	gtr	A

ALBUM:

1	LIVE AT THE INFERNO	(Discovery)	1967 R2
2	RAVEN	(CBS CS 9903)	1969

Originating from New York, Raven recorded a good and rare live blues rock album in 1967. After an undistinct album for CBS, they broke up. Gary Mallaber (or Mallabar) would later join the Steve Miller Band and also have a successful career in the Californian studios, whilst James Calire would play with America.

(Stephane Rebeschini)

Ravenz

TOP

Personnel incl:

- CALDWELL DAVIS Jr

45:

1. Just Like I Want Her/? (Crockett 5030) 1968

The above killer organ/fuzz track was by a Waynesboro, Tennessee band and recorded in June 1968 at the Kecoata Studio in Wayne County, Tennessee. The 'A' side has resurfaced on *Back From The Grave, Vol. 8*, where Tim Warren tells us that the band originally formed in 1965 and played around mid-Southern Tennessee and Northern Alabama for a few years, until their wild, fast-living lead singer was killed in an auto accident. They then reformed with three new members, including Caldwell Davis Jr. who had previously led The Missing Lynx who'd issued the killer two-sider *Hang Around/Louie, Go Home* in early 1968. College and Vietnam signalled **The Ravenz** demise not too long after the release of the above single.

The Rave-Ons

TOP

Personnel:

LONNIE KNIGHT	gtr	A
HARRY NEHLS	drms	A
DICK WIEGAND	gtr	A
LARRY WIEGAND	bs	A

ALBUM:

1(-)	THE RAVE-ONS	(Dove Acetate no #)	1965/66

NB: (1) remains unreleased.

45s:

1	The Line/Baby Don't Love Me	(Re-Car 9016)	1965
2	I Want You To Love Me/Everybody Tells Me	(Twin Town 702)	1965
3	Whenever/Love Pill	(Twin Town 710)	1965

A Richfield, Minnesota group who formed in the early 60s as the Knights. Around 1964 they became **The Rave-Ons** and embraced the Invasion sounds. They released three quality 45s, mainly original compositions, before breaking up in 1967. Members went on to Jokers Wild, South 40 and T.C. Atlantic. Dick and Larry Wiegand would achieve success with Crow, releasing four LPs and a pile of 45s. Larry remains an in-demand bassist - in 1996 he worked worked with the reformed Canoise on their *Plugged In* CD.

Whenever, *Love Pill* and *I Want You To Love Me* feature on the mid '60s Bud-Jet label Minneapolis sampler LPs *Top Teen Bands, Vol. 1*, *Vol. 2* and *Vol. 3* respectively. *Baby Don't Love Me* is on *Root "66" Vol. 1* and an unreleased 1965 Lonnie Knight composition *I'll Come Back To You* has resurfaced on *Project Blue Vol. 5*.

It has been confirmed by Lonnie Knight that they are NOT the Rave-Ons who feature on several Columbine label LPs including *The Now Sounds Of Today* (CRH-14) 197?. This was a Hollywood label who specialized in song-poem music and employed the services of mainly local area acts. Any information about the Columbine Rave-Ons would be appreciated.

(Vernon Joynson/Max Waller/Phil Milstein)

The Ravons with Bobby Roberts

TOP

Personnel incl:

- BOBBY ROBERTS

45s:

1. Little Flirt/l'll Never Leave You Alone (GMA 3309) 196?
2. How Can I Make Her Mine?/I'm In Love Again (GMA 10) 196?
3. How Can I Make Her Mine?/I'm ln Love Again (Cameo 339) 1965
4. I Want You To Be/Sweet Little Girl (GMA 13) 196?
5. Jenny Jenny/Red Hot (GMA 15) 196?

A mid-sixties Chicago-based outfit. The 'A' side to the Cameo 45 has resurfaced on *Garage Punk Unknowns, Vol. 1* and *Vile Vinyl, Vol. 1*.

The Raves

TOP

Personnel incl:

D. JIMENEZ	A
M. JIMENEZ	A

45s:

1	Mister Man/Mother Nature	(Smash 2088)	April 1967
2	Don't Chop Down My TreefThink Of Your Love	(Smash 2105)	July 1967
3	Everything's Fire/Sing Children Sing	(Smash 2162)	April 1968

NB: (3) also issued as DJ promo featuring mono and stereo versions of *Everything's Fire* (Smash DJS-15).

An obscure, possibly New York outfit, whose *Mother Nature* can also be heard on *Echoes In Time, Vol. 1* and *Beyond The Calico Wall* (CD). It's a catchy and uplifting psych-pop tune with crisp production, cool fuzz, thrumming bass runs, great percussion and a swirling Middle Eastern influenced break. Another of their tracks, *Don't Chop Down My Tree* can be found on *Psychedelic Unknowns, Vol. 9*.

All songs on the above 45s were composed by M. and D.Jimenez.

(Vernon Joynson / Max Waller)

Ravin' Blue

Personnel incl:

- A. CHRISTOPHER Jnr.
- R. BERNARD
- L. NIX

45s:

1. It's Not Real/Love (Monument 968) 1966
2. Colors/In My Sorrow (Monument 1034) 1967

This high school combo recorded these two 45s for a Nashville, Tennessee label. They played folk-punk with a psychedelic tinge. The 'A' side to their first 45 has a Dylan-type blues harmonica, while the flip has a mod pop feel.

Compilation appearances include: *It's Not Real* and *Love* on *Highs In The Mid-Sixties, Vol. 8:- The South*; and *Love* on *Pebbles, Vol. 10* (CD).

The Raving Madd

45:

1. I Said Oh No No (What's In It For Me)/Boundaries (Goldstar 1) 196?

From Florida. *I Said Oh No No (What's In It For Me)*, has been compiled on *Vile Vinyl Vol. 2*, whilst *Boundaries* is on *The Psychedelic Experience Vol.2* CD.

(Max Waller)

Raw Honey



ALBUM:

1. RAGWEED (No label RH 1057) 1974 R1

An obscure hippie folk offering with male and female vocals. The album came in a black and white cover.

Bob Ray

ALBUM:

1	INITIATION OF A MYSTIC	(Soul City)	c1970

A very special singer/songwriter, influenced by Donovan, on the Californian label who also released the single by Fourth Way.

(Stephane Rebeschini)

Jerry Raye and Fenwyck

See Fenwyck.

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The Raymarks *to* The Rebounds

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Raymarks
- Raymond John Michael Band
- Rayne
- Razor's Edge
- Razor's Edge
- Reactions
- Reactors
- The Readymen
- Real People
- Rear Exit
- The Reasons Why
- The Reasons Why
- The Reasons Why
- The Reasons Why
- Rebecca and The Sunnybrook Farmers
- Rebirth
- The Rebounds

The Raymarks

Personnel:

- GAIL DAVIES vcls A
- KEN HUFF gtr A
- GREG PETTIT sax A
- MIKE SPOTTS keyb'ds A
- TERRY SELVIDGE drms A
- LARRY TRUDEAU bs A
- TERRY CARTER sax
- CHUCK SNYDER gtr

45s:

1. Work Song/Backfire (Panorama 6) 1964
2. Dollar Bill/Louise (Jerden 752) 1965

3. I Believe/Dr. Feelgood (Jerden 774) 1965

NB: (2) Misprinted as by Paymarks.

From Bremerton, Washington, they played a pretty standard sort of R&B with lots of raw guitar and organ. They were originally known as The Orbits and changed name to The Galaxies in 1962, but this had to be changed again in 1964 when they learnt of the better-known and similarly named Tacoma-based band. Their first record was a re-make of Cannonball Adderley's *Work Song* which you can hear on *Highs In The Mid-Sixties, Vol. 16*. Basically the jazz standard was reworked and sounded like a *Louie, Louie* style instrumental. Their finest moment, though, was probably *Louise*, a pretty standard R&B howl, which has been captured on *The History of Northwest Rock, Vol. 5* and *Highs In The Mid-Sixties, Vol. 14*.

The band ended when Huff and Selvidge were drafted in 1966 but Spotts went on to form The Icemen and was later in The Wailers and Crome Syrcus. Greg Pettit also went on to play in Superband.

Can anyone confirm if Gail Davies is the same vocalist who had a country music career during the seventies to date?

(Max Waller/Darryl F. Riffero)

Raymond John Michael Band

TOP

Personnel:

RAY GRAFFIA	rhythm instruments, ld vcls	A
CRAIG KEMP	organ	A
CHIC JAMES	drms	A
GREG NASHAN	ld gtr	A
TERRY STONE	bs	A
JEFF TUCKMAN	bs	A

45s:

1	Let There Be Love/Feel Free	(Ivanhoe 1-501)	1970?
2	Let There Be Love/Feel Free	(London 136)	Feb. 1970
3	Rich Kid Blues/Hitch-Hiker	(London 145)	Feb. 1971

The **Raymond John Michael Band** (RJM), named by its founder Ray Graffia, Jr. was formed in 1969 when Graffia left the New Colony Six. They recorded three singles (or more?) on the Ivanhoe and London labels, and disbanded in 1971. In addition to Graffia the band included two of further original New Colony Six members, Craig Kemp and Chic James. **RJM**'s sound was heavier than the NC6, yet retained the harmonious sound of the former group. *Let There Be Love* was written by the Bee Gees, and *Rich Kid Blues* was penned by Terry Reid. Unreleased **RJM** tracks includes such songs as *Gwendolyn*, *Bobby And Georgia*, *I Confess* (a new version of the NC6 classic!), *I Can't Believe That We're Alone*, *I Never Dreamed*, *People In Search Of* and *Splendid Friends/Dining In Film*. No albums were released, and to my knowledge, none of these songs has been compiled.

(Byron Stewart)

Rayne

Personnel:

- FRANK SAUCIER gtr, vcls A
- GEORGE SAUCIER bs A
- JOHNNY SAUCIER gtr A
- MIKE SAUCIER drms A

ALBUM:

1. (A) RAYNE (No label) 1979 R4

NB: Sometimes known as 'The Black Album'. Reissued on OR Records (OR 002) 1994.

This ultra-rarity is strictly speaking outside the time-span of this book but sounds like it's from the early seventies. The group came from New Orleans and the album was recorded in their living room, with nothing remixed or overdubbed. The high energy album with psychedelic tinges had a limited reissue (500 copies) in 1994. The reissue contains an insert with some information on the group.

They also recorded a second album, which has never been released and the master tapes are apparently burned. A single did appear from these sessions but I don't have the details. (Clark Faville)

Razor's Edge

Personnel:

BILL ANDE	ld gtr	A
TOM CONDRA	gtr	A
DAVE HIERONYMUS	drms	A
JIM TOLLIVER	bs	A

45s:

1	Let's Call It A Day Girl/Avril (April)	(Pow 101)	Jul. 1966 77
2	Don't Let Me Catch You In His Arms/Night And Day	(Pow 103)	Nov. 1966
3	Night And Day/The Patron Of The Arts	(Pow 103)	1966
4	Baby's On His Way/The Patron Of The Arts	(Pow 105)	Apr. 1967
5	Get Yourself Together/Cloudy Day	(Power 4932)	Aug. 1967

A West Palm Beach, Florida outfit whose *Get Yourself Together* is full of lots of psychedelic sitar and fuzz. No

mean acid-punker, you'll find this on *The Garage Zone, Vol. 2*. They were previously known as The American Beetles and may also have recorded as The Queen City Show Band. Their other 45s are pop/ballads of minor interest here, but *Let's Call It A Day Girl* was a minor hit.

(Max Waller)

Razor's Edge

Personnel incl:

- PAT FARRELL (real name PATRICK HENRY SICKAFUS)

45:

1. Gotta Find Her/War Boy (Kingston E-1 967) 1967

Previously known as The Triumphs (with a couple of 45s on Barclay), this Reading, Pennsylvania, outfit was forced to change their name to Pat Farrell and The Believers when it was discovered that this moniker was already in use. This 45 was duly reissued on Diamond D-236. *Gotta Find Her* can also be heard on *Psychedelic Unknowns, Vol. 3* and is a bouncy ditty but really not in the psych or garage genres. The flip is a slow crooner ballad!! (MW).

Reactions

45:

1. In My Grave/Love Is A Funny Thing (Rock 5810) 1968

A campus band from the University of Missouri's Engineering School at Rolla. *In My Grave* can also be found on *Monsters Of The Midwest, Vol. 4*. Its best point is some enthusiastic guitar work.

Reactors

Personnel:

DONNIE GUMS	bs	A
STEVE HICKS	bs	A
BUTCH HOLLAND	drms	A
EDMUND MORRIS	vcls, gtr	A
STEVE PRIVOTT	ld gtr	A
GORDON TWINE	organ	A
BILLY WALKER	sax	A

45s:

1	She's A Queen / Please Tell Me	(Ablaze 651)	1965

2(A)	1-A / Do That Thing	(Ablaze 662)	1966
3(A)	Do That Thing / 1-A	(Cameo C-446)	1966

From the Suffolk area of Virginia. Their debut has a pre-Invasion flavour, coupling a cool saxy frat-jerker with a slow last-dance ballad. They updated their sound considerably for the follow-up which was picked up by Cameo Parkway. *Do That Thing* is a natural progression from *She's A Queen*, still retaining a frat flavour but incorporating beat and dance elements and relegating the sax to a background role.

Of most appeal here is *1-A*, a moribund folk-rocker with swirling keyboards on the theme of the Vietnam war, destruction and death - reaired on *Aliens, Psychos And Wild Things* (CD).

Latterly the band included bassist Steve Hicks who'd move on to the Hustlers, a Sandston, Va. outfit who changed their name to Short Cross around the turn of the decade.

(Max Waller/Brent Hosier/Dr.Simon Trent DSU)

The Readymen

TOP

EP:

1. THE READYMEN MEET THE YETTI-MEN (Norton 037) 19??

NB: (1) contains two tracks by **The Readymen**: *Shortnin' Bread* and *Disintegration.*

45s:
(selective)

1. Surfer's Blues/Shortnin' Bread (Bangar 665) 1965

The Readymen, from Minneapolis, weren't the only rock 'n' rollers willing and able to slam into the old folk/children's song *Shortnin' Bread* but their version is the most gone. Perhaps it's got something to do with the air in Minneapolis that makes people sing with such a raw growl as can be heard in The Trashmen's *Surfin' Bird* and The Novas' *The Crusher*. The 'B' side of the above mentioned 45 has resurfaced on *Pebbles, Vol. 4* (CD) and *Born Bad, Vol. 5*.

Real People

TOP

Personnel incl:

- PARKS
- ALAN

45:

1. Sea of Reality/The Man (Rev 119-68/120-68) 1968

An example of one of the numerous Jefferson Airplane clones that blossomed as part of the 'West Coast sound' replete with Grace Slickesque vocalist stridently belting it out, especially on the uptempo flip. *Sea Of Reality* is a very slow atmospheric dirge with suitably tiresome lyrics. (Max Waller)

Rear Exit



45:

1. Excitation/Miles Beyond (MTA 132) 1967

A sixties punk outfit from the San Francisco area. Both sides of the 45 can also be heard on *Moxie's '60s Punk EP, Vol. 3*; *Boulders Punk EP Box* set; *Crystalize Your Mind* and on *Psychedelic Moods, Part Two*. Basically we're talking an amalgam of psychedelia and punk, with *Excitation* similar in style to The Music Machine and *Miles Beyond* having some neat chops and changes. There were rumours of a retrospective album of their material but I can't confirm that it appeared.

Another Rear Exit, presumably from the Wisconsin area, had a 45 *Thinking Of You/Summertime* on Cuca (1527).

(Max Waller)

The Reasons Why



Personnel:

- FRANK KALENDA vcls A
- JOHN INMAN ld gtr A B C
- DONNIE DOLAN drms A B C
- RONNIE MILLER bs A B
- JOHN SCHWERTNER keyb'ds B C
- TOMMY LANGFORD bs C

45:

1. Melinda/Don't Be That Way (Sound Track 2000) 1966

Based in Temple north of Austin in Texas, this group was managed by a Waco businessman Carl Sachs who tried hard to promote their 45, but due to a small pressing and limited distribution it never took off. If the 'A' side was an unmemorable ballad, the flip was a 13th Floor Elevators-influenced rocker, which can also be heard on *(Texas) Flashback, Vol. 1*, *Acid Visions The Complete Collection Vol. 1* (3-CD), *Austin Landing Vol. 2* and *I Was A Teenage Caveman*. The band split in the Autumn of 1967 when Schwertner left to fill the vocal spot in the newly formed Lavender Hill Express. Later still he was reunited with Dolan and Inman in Plymouth Rock. In the short-term Inman, Dolan and Miller played in a blues trio called Feast Of Stephen which later evolved into South Canadian Overflow.

(Max Waller)

The Reasons Why

45s:

1. Johnny Come Home/The Game Of War (Cha Cha 780) 1966
2. AlI l Really Need Is Love/Night Time-Daytime (KM727-1/2) 1967

A Chicago-based outfit. *AlI l Really Need Is Love*, a lighthearted punk thrash, can also be heard on *Back From The Grave, Vol. 2* and *Highs In The Mid-Sixties, Vol. 4*.

The Reasons Why

Personnel incl:

- S. BECKMEIER
- H. FEITEN

45s:

1. Games/Why Pack Up (Amy 962) 1966
2. Tell Her One More Time/Try And See Me (Amy 970) 1966
3. Same Old Worries/I Don't Care If You Don't Care (Amy 980) 1967

This was a different outfit, probably from Florida. Their first two 45s were great dynamic pop-punk, sorta Monkees-style garagey-pop.

The Reasons Why

45:

1	Dark Side / Today Is Here	(acetate)	c1966

A Tucson, Arizona band later known as the Revelation. *Dark Side*, taken from an acetate (it's unknown whether a 45 was released) can be heard on *Think Of The Good Times: The Tucson Sound 1960-1968*.

Another Reasons Why 45 (connections unknown):

1. That Girl/Stop, Think of Me (Happy 688H-7360) c 1966

(Max Waller)

Rebecca and The Sunnybrook Farmers

Personnel:

- ERNIE EREMITA bs, vcls A
- KIKI vcls A
- CLIFFORD MANDELL drms A
- ILENE NOVOG viola A
- MICKEY (MARK) KAPNER keyb'ds, sitar A
- ILENE RAPAPORT vcls,gtr, recorder A

ALBUM:

1. (A) BIRTH (Musicor MS-3176) 1969?

An interesting and rather imaginative Pittsburgh-based act judging from this album. There's lots of interesting string arrangements, Kiki's seductive vocals and for the most part strong material, although side two becomes more experimental. Obviously not for garage fans, but if experimental psychedelic/progressive rock is your niche this minor collectable may be of interest.

Kapner had previously played with Group Image and was later in Country Joe and The Fish. Ilene Novog and Ernie Eremita were later Novie and Ernie in Chuckle, Novie and Ernie, a late seventies Los Angeles-based band.

Rebirth

TOP

ALBUM:

1. REBIRTH (Lefevre Sound) 196?

NB: (1) reissued in 1971 on Avantgarde Records (135).

An obscure and minor psychedelic collectable. The original Lefevre Sound and Avant Garde reissue, which appeared a few years apart include some different tracks. (Clark Faville / Anuj Goyal)

The Rebounds

TOP

45:

1. Since I Feel For You/I'm Not Your Stepping Stone (Tower 288) 1966

From Columbus, Ohio, this band also recorded a demo of The Nightcrawlers' *Little Black Egg*. Their cover of *I'm Not Your Stepping Stone* has also resurfaced on *Boulders, Vol. 2* and the *Boulders Box Set*.

(Max Waller / Ben Knepper / George Gell)

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Web version administered by Ivor Trueman. ivor@borderlinebooks.com

The Rebs *to* Relatively Clean Rivers

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Rebs
- Red Beard and The Pirates
- Red Bud Thunder
- Red Crayola
- The Reddlemen
- Redeye
- The (Roaring) Red Dogs
- The Red House
- The Red-Lite District
- Red Roosters
- Red Shepard and The Flock
- Red, Wilder, Blue
- Redwing
- The Reekers
- Reets
- The Regents
- The Regiment
- The Rehabilitation Cruise
- Rejects
- Rejoice
- Reknown
- Relatively Clean Rivers

The Rebs

TOP

Personnel:

- CRAIG DeGEAR drms A
- JOHN HERRIG vcls A
- (GERALD HYLER drms A)
- KEN KEIL bs A
- GLEN KILBURG gtr A
- STEVE NORPEL organ, vcl A

- JERRY TILL gtr A

ALBUM:

1. (A) 1968 A.D. BREAKTHROUGH (Fredlo 6830) 1968

The Rebs were a high-school sextet from Bellevue, Iowa. They played local "sock hops" and teen dances, alongside acts such as Grandma's Rockers, without intending to turn "professional". Band member Ken Keil recalls: "We had fun. We weren't good, but we had guts. None of us went on to professional musicianship, but some of us, including myself, still play."

Just 200 copies of this album were pressed and it was impossible to locate until around 50 copies were found a few years back. Evidently songwriting wasn't one of the band's strengths, as their album consists of generally inferior cover versions of many of the popular songs of the era - sometimes little changed from the original, whilst some bear the band's own interpretation. The vocalist is powerful and particularly suited to ballads - so the magnum opus is arguably the cover of The Classics IV hit *Spooky*, but among the other songs to get **The Rebs** treatment were *My Back Pages*, *Lady Madonna*, *Mony Mony*, *Dream Dream*, *Sugar And Spice* and *Chains* and there's an almost laughable version of Eddie Cochran's *Summertime Blues*.

Although not an essential part of any garage or psychedelic collection, it is well worth a few spins, and will shortly be reissued by the band on CD.

What became of the band? Well, Ken Keil is now a physician living in West Monroe, Louisiana; Glen Kilburg works as a building contractor and is based in Seattle, Washington; Craig DeGear lives in the Milwaukee area and is a school counsellor; Jerry Till is a business man in Dubuque, Iowa; John Herrig also lives in Dubuque, Iowa and is a real estate agent; Steve Norpel resides in Bellevue, Iowa and Gerald Hyler, who was an unoffical part-time member is a school teacher in Correctionville, Louisiana.

Red Beard and The Pirates

TOP

45:

1. Go On Leave/Don't Be A Loser (Gaye 3043) 1966

A garage punk outfit from Atlanta, Georgia. *Go On Leave* is pretty standard fayre but you'll find it on *Back From The Grave, Vol. 4*.

(Max Waller)

Red Bud Thunder

TOP

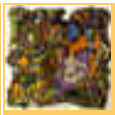
ALBUM:

1	AMERICAN ROCK AND ROLL	(Private Pressing)	1977

From Wisconsin, a decent hard rock outfit, interesting for its acid guitar leads, although strictly outside the time frame of this book.

(Stephane Rebeschini)

Red Crayola



Personnel:

- MAYO THOMPSON gtr, vcls A B C D
- RICK BARTHELME drms A B
- STEVE CUNNINGHAM bs A B C
- DANNY SCHACT hrmnca A
- BONNIEE MERSON gtr A
- TOMMY SMITH C
- JESSE CHAMBERLAIN D
- GUY CLARK

ALBUMS:

1. (B) PARABLE OF THE ARABLE LAND (International Artists 2) 1967
2. (C) GOD BLESS THE RED KRAYOLA AND ALL WHO SAIL WITH IT (International Artists 7) 1968
3. (D) SOLDIER TALK (Radar RAD 18) 1978
4. (-) BLACK SNAKES (with Art and Language) (Recommended) 1983
5. (-) THREE SONGS ON A TRIP ACROSS THE U.S. (mini) (Recommended) 1985
6. (-) THE MALE FACTOR DIE (Glass) 1989
7. (B) COCONUT HOTEL (DC 62) 1996

NB. (1) reissued on Radar (RAD 12) 1978 and Decal (LIK 20) 1988. (2) reissued on Radar (RAD 16) 1979 and Decal (LIK 29) 1989. (1) and (2) are also available together on a European CD and in the U.S. by Collectables. (7) is a very strange, live album recorded in 1967.

Red Crayola were established in Houston in September 1966. line-up 'A' was very much embryonic. They began playing straight rock numbers like *Hey Joe* but by December 1966 they had developed the improvised music style - the Freeform Freak-out - that they are best remembered for. All interested parties were invited to perform in their shows and in effect a companion group (known as The Familiar Ugly) was established. When International Artists invited Thompson, Barthelme and Cunningham to record their debut album in March 1967 The Familiar Ugly were featured in the Freeform Freak-outs between each track. Quite aside from the Freak-outs the album included some very strange material - formless and improvised the psychedelia of tracks like *Hurricane Fighter Plane* (which Roky Erickson played organ on), *Transparent Radiation* (which Roky played harmonica on) and *Pink Stainless Tail* was very different to that of other texan bands of the era. On stage, too, the **Red Crayola** were very much an acquired taste. Lacking natural rhythms and structure their music was practically impossible to dance to. They were once paid ten dollars (to split three ways) and asked to leave a gig at the New Orleans House after 20 minutes! They were, however, invited to play at the Berkeley Folk Festival in the summer of 1967. Once again their performance did not go down well and the band fell apart with Thompson spending time in New York and Los Angeles. One of their live performances was released in the nineties as *Coconut Hotel*, but it isn't recommended unless you're into avant garde/ambient noises.

In 1968 Thompson and Steve Cunningham returned to Texas and along with a new drummer Tommy Smith, who had briefly played with Bubble Puppy, began recording their second album, which consisted of numerous one and

two minute tracks of simple but experimental acoustic weirdness. They were now spelling Krayola with a k. Surprisingly perhaps, this album was even less successful than their first and the band became dormant for many years. They did apparently record a double album with guitarist John Fahey but the tapes were lost.

Mayo Thompson has continued to enjoy an active solo career. He fronted a temporary group called Saddlesore and recorded a solo album. He met Jesse Chamberlain in New York in the winter of 1974/75 and later reformed **Red Krayola** with Jesse as a two-piece. This line-up gigged in London in 1978. The band were signed by Radar who reissued (1) and (2) and put out (3), an album of new wave material. On (3) the two-piece was assisted by Lora Logic and Pere Ubu. Indeed Thompson went on to join Pere Ubu until they temporarily dissolved. Thompson has also worked as or with Art and Language who straddle his other projects, indeed Art and Language assisted on their fourth album Black Snakes which is full of Thompson's dramatic vocals and included Allen Ravenstine (of Pere Ubu) on sax and synthesizer.

Compilation appearances have been confined to *Hurricane Fighter Plane* on *Austin Landing* and *Born Bad, Vol. 4* plus five cuts on the *Epitaph For A Legend* compilation. Two - *Nickle Niceness* and *Vile Vile Gross* - were previously unissued. The other three were different recordings of *Hurricane Fighter Plane, Pink Stainless Tail* and *Transparent Radiation*. They do also have *Hurricane Fighter Plane* on a 7" f lexi-disc (Radar SFI.347) issued in 1978. The other three cuts are by the 13th Floor Elevators. They also have one cut *Pink Stainless Tail* on a 7" promotional release (Radar SAM-88) that came out the same year. Copies were given away at a 1978 reunion concert along with the magazine 'Howdy From Texas The Lone Star State'.

Jesse Chamberlain is also a member of Necessaries and Steve Cunningham later played for Malachi.

The Reddlemen

TOP

45:

1. I Can't Go This Way/I'm Gonna Get In That Girl's Mind (Custom 131) 1967

Came out of Tyler in Texas. The flip to this garage punk 45 has some typical screetched vocals with catchy guitar. It was included on *Flashback, Vol. 6, Texas Punk From The Sixties, Vol. 2, Sixties Archives, Vol. 2* and *Teenage Shutdown, Vol. 4*.

(Max Waller)

Redeye

TOP

Personnel:

BOB BEREMIAN	drms	A B
DAVE HODGKINS	gtr, vcls	A B
BILL KIRKHAM	bs, vcls	A B
DOUGLAS "RED" MARK	ld gtr, vcls	A B
(JIM GORDON	drms	A)

ALBUM:

1(A)	REDEYE	(Pentagram PE 10003)	1970
2(B)	ONE MAN'S POISON	(Pentagram PE 10006)	1971

45:

1	Games/Collections Of Yesterday	(Pentagram P204)	1972
2	Just A Little More/Same (mono)	(Pentagram P20?)	1973

Produced by Al Schmitt, a Californian group mixing CSN&Y harmonies and excellent west-coast guitars, courtesy of Douglas Mark. Dave Hodgkins was their leader and wrote all their songs. The first album best tracks are probably *Games, Dadaeleus' Unfinished Dream* and *Collections Of Yesterday And Now*.

On Man's Poison is a bit bluesier and the guitars are more prominent. Cuts like *The Seeker* (not the Who song), *Cold In The Night* and *Walter Why Knott* are the best moments of a record which may interest some.

(Stephane Rebeschini)

The (Roaring) Red Dogs



Personnel incl:

- JERRY KNACK
- DAVE JEWELL
- STEVE ELLIOT gtr

45s:

1. Open Up/We're Gonna Hate Ourselves In The Morning (Atco 6497) 1965/6
2. Tomorrow/Fix It (Veritas 71969) 1969
3. Tomorrow/Family Tree (by Macy & Co) (Kansas Bankers Weekly no #) 1969

This eight-piece outfit formed in Lawrence, Kansas in the mid-sixties and continued giging into the 1970s. They were originally known as The Limits. Considered to have been one of the best acts to have graced the Midwest, their music ranged from fuzz-rock to horn-rock. A good example of the former was *Open Up* which you'll also find on *Monsters Of The Midwest, Vol. 1* or *Boulders, Vol. 3*. A recent compilation CD *Midwest Garage Band Series: Kansas* from 1993 also includes both sides of their Atco 45 plus a live *But It's Allright* from 1967.

Some band members later played for Smoke Rings, a Norfolk, Nebraska band.

The Red House



Personnel:

- JIM HOWARD gtr, vcls
- JAMES NOE bs,vcls
- STEVE SCHULTZ drms
- JAMES COCO vcls

45:

1. Sunflower/Mary Jane (Big 'K' 1004) 1969

A later version of Stereo Shoestring who were based in Corpus Christi in Texas from late 1968 until 1969. Their 45 was a rock'n'roller.

The Red Lite District

Personnel incl?:

M. CHRISTIAN		A
C. CLAYTON		A

45s:

1	Mr. Feelgood/I Gotta Know	(Mae # unknown)	196?
2	Mr. Feelgood/I Gotta Know	(Scepter 12250)	1969

An unknown band whose upfront riffin' brassy pop-rocker *Mr.Feelgood* can be heard on *I'm Trippin' Alone*. *I Gotta Know* is on *Psychedelic Unknowns Vol. 5*.

(Max Waller)

Red Roosters

Personnel:

MARK ANDES		A
ED CASSIDY	drms	A
JAY FERGUSON		A
MIKE FOURNIER		A
RANDY WOLFE	gtr	A

If the names seem familiar this LA band was a pre-Spirit line-up. No known releases.

(Max Waller)

Red Shepard and The Flock

45:

1. She's A Grabber/I Can't Hold On (PS) (Philips 40398) 1966

A five-piece (the 45 came in a picture sleeve). *She's A Grabber*, a very punkish grunge, can also be found on *The Garage Zone, Vol. 2*.

Red, Wilder, Blue

Personnel:

MIKE BALLEW	gtr, vcls	A
LUCKY FLOYD	drms, vcls	A
MACK TUBB	gtr, vcls	A
DANNY WILDER	bs, piano, vcls	A

ALBUM:

1(A)	RED, WILDER, BLUE	(Pentagram PE 10007)	1971

A Californian group who mixed CSN&Y harmonies and west-coast guitars with good folk and country. The highlight of their album is an excellent and long cover of the Youngbloods' *Darkness, Darkness* beginning with Indian chants.

All their other songs were written by Danny Wilder and Mike Ballew (who later played with Rusty Wier). It was produced by Al Schmitt.

Originating from Texas, Lucky Floyd was previously in The Sparkles.

(Stephane Rebeschini)

Redwing

Personnel:

RON FLOEGEL	gtr, vcls	A B C D
GEORGE HULLIN	drms, vcls	A B C D
TOM PHILLIPS	ld gtr, slide gtr, keyb'ds, vcls	A B C D
ANDREW SAMUELS	ld gtr, bs, vcls	A B C D
DALE LYBERGER	bs	B
JOHN MYERS	bs	C
(DAVE FRASER	piano	B C D)
(SKIP MESQUITE	sax	B)
(TIM SCHMIDT	bs	B)
(ED BOGAS	fiddle, piano	C)

ALBUM:

1(A)	REDWING	(Fantasy 8409)	1971
2(B)	WHAT THIS COUNTRY NEEDS	(Fantasy 9405)	1972
3(C)	TAKE ME HOME	(Fantasy 9439)	1973
4(D)	DEAD OR ALIVE	(Fantasy 9459)	1974
5()	BEYOND THE SUN AND STARS	(Fantasy 9488)	1975

NB: (1) also released in the UK (United Artists UAS 29188) and France (Fantasy 6038). (2) also released in the UK (Fantasy FT 518)

and France (Fantasy 6031).

45:

1	California Blues/Dark Thursday	(Fantasy)	1971

NB: (1) released in France with a PS (America AM 17023).

After the commercial and artistic failure of Glad, Tom Phillips, Ron Floegel and George Hullin formed **Redwing** with Andrew Samuels. They gigged extensively in the Bay Area, opening for acts such as Steppenwolf, Santana and Creedence Clearwater Revival. On John Fogerty's recommendation, they signed a contract with Fantasy and their first album was released at the beginning of 1971.

With their three guitars and an efficient drummer, **Redwing** was one of the better Bay Area guitar bands and their two first albums both contain some interesting tracks: *California Blues* or *Shorty Go Home* on the debut and *Walking The Dog*, *Soul Theft* and two Chuck Berry covers, *Bye Bye Johnny* and *Oh Carol* on *What This Country Needs*. Both were produced by Russ Gary.

With the third album, their style became more influenced by country-rock and the group finally disappeared in 1975.

(Stephane Rebeschini)

The Reekers

TOP

Personnel incl:

JIM DANIELS	drms	A
TOM GUERNSEY	gtr	A B
JOE TRIPLETT	vcls	A B
BOB BERBERICH	drms	B
MIKE GRIFFIN	bs	B

45:

1(A)	Don't Call Me Flyface / Grindin'	(Ru-Jac 13)	1965
2(B)	What A Girl Can't Do/The Girl Who Faded Away	(Edgewood acetate)	1965

An aggressive surf-oriented instrumental combo from Montgomery County, MD. - check out *Don't Call Me Flyface* on the *Signed D.C.* compilation. Led by Tom Guernsey, they evolved into The Hangmen, who also included Bob Berberich. The Hangmen quickly re-recorded two **Reekers** songs, *The Girl Who Faded Away* and *What A Girl Can't Do*, although you can still find the original acetate version of *The Girl Who Faded Away* on *Garage Dreams Revisited Vol.1* EP.

Tom Guernsey would turn up post-Hangmen as the writer and producer of the sole 45 by another Montgomery County band The Omegas, featuring fellow **Reeker** Joe Triplett.

(Vernon Joynson / Max Waller / Bob Embrey)

Reets

Personnel:

? BUCKLEY rhythm gtr	A
SID HERRING vcls	A
HANK MARTIN keyb'ds	A
ALSTON MEEKS ld gtr	A
JIMMY PAMBANCHI ld vcls	A
MIKE TURNISPEED drms	A

45:

1	When You Brought Me You / Why Can't Time Stand Still (Dimac 1001)	196?

Cool garagey sounds from the Mississippi Delta. *When You Brought Me You* is a catchy soulful pop number with raw heartfelt vocals and atmospheric keyboards. *Why Can't Time Stand Still* is a haunting beat ballad.

Sid Herring of The Gants occasionally deputised on vocals. The band lasted into the '70s and '80s and got together again in 1999 for a celebratory gig in Clarksdale, MS. with the Curb Service Band featuring ex-Gants Johnny Jennings and John Freeman.

(Max Waller, with thanks to Johnny Jennings)

The Regents

45s:

1. When I Die, Don't You Cry/She's Got Her Own Way Of Lovin' (Reprise 0430) 1965
2. Summer Time Blues/You Don't Love Me (Peoria 008) 1966
3. Words/Worryin' Kind (Penthouse 502) 1966
4. Russian Spy And I/Bald-Headed Woman (Dot 16970) 1966

NB: (3) also released in the UK (CBS 202247) 1966.

One of a few **Regents** around at the time, this bunch were based in L.A. The Reprise 45 is ok, a folk-rock ditty backed by catchy beat-pop with harmonica. Their subsequent efforts are definitely meritorious - kickin' off with a swingin' version of Eddie Cochran's classic, backed by a handclappin' brassy version of a popular song covered by the likes of the Sinners, Kim and Grim, Starlets, and Kaleidoscope.

Next up, a great cover of *Words*, also recorded by The Monkees and the Boston Tea Party. This deep-throated version adds a quick burst of fuzz and a touch of Eastern promise, whilst the flip is good rockin' beat-pop. *Russian Spy...* is solid pop-beat with a touch of humour - also a hint of novelty in the Russian-dance-meets-Dick Dale guitar-break that sounds way better than this lame description can convey, believe me. *Bald...* is a raucous party blast too.

Two more 45s - *Me And You/Playmates* (Blue Cat 110) 1965 and *That's What I Call A Good Time/??* (Kayo 101)

196? may or may not be connected to this group.

Compilation coverage has so far included: *Words* features on *Killer Cuts*; *Worryin' Kind* on *Acid Dreams Vol. 3*; and *Russian Spy And I* is on *Psychedelic Unknowns Vol. 9.*

(Max Waller)

The Regiment

Personnel incl:

EVERETT R. AMUNDSON	keyb'ds	A
PETE MILIO	drms	A
WAYNE PURSELL	bs	A
JOE REAM		A
RALPH	vcls, gtr	A
RICK	vcls, gtr	A

45:

1	My Soap Won't Float/The Sinking Violet	(G&G #305)	June 1967

Formed originally as "The". Wayne Pursell had been one of the founding members of The Shadows Of Knight and formed this act whilst at the University Of Illinois in Urbana, Illinois. Wayne:- "Instead of just saying 'The' people would say 'the The' or they would spell the letters. This didn't have the right ring to it so I changed the name to something less clever and more commercial, **The Regiment**. The band wore old WWI army uniforms and easily became the most popular local band at the university inside two years. This became a problem, because I had quit the previous band to study at the Univ. and found that I was working every day with the band and had no time to study. So, I had to quit **The Regiment**, too".

All the band members originally came from Chicago, (with the exception of a lead guitar player from Fall's Church, West Virginia) and Joe Ream had earlier played in The Rip Tides. Before Wayne quit in late 1966, he wrote *My Soap Won't Float*, which the band later recorded and released in the summer of '67.

My Soap Won't Float is definitely worth checking out, with its way out lyrics:- "chrome-plated candy bars and plastic covered tangerines", acid 'raga' guitar and twisted garage-psych keyboard lines. You can also find it on *Pebbles, Vol. 22* (LP), *Pebbles, Vol. 10* (CD), *Acid Dreams Epitaph* CD and the *Pebbles Box Set.*

(Max Waller/Mike Markesich)

The Rehabilitation Cruise

Personnel incl:

- L OWEN

45:

1. Don't Care What They Say/Mini Skirts (Rondon 2119/20) 196?

A very obscure folk protest outfit from Wisconsin. Side 'A' is actually an anti-protest song exhorting the virtues of fighting for ones country in some faraway paddie field. It's pretty awful but you'll find it on *Highs In The Mid-Sixties, Vol. 10*. *Vol. 15* of the same series includes the flip - a put down of mini skirts! It's actually rather catchy, though.

Rejects

Personnel incl:

- JERRY De MARCO Jnr.

45s:

1. All Of My Life/Just A Little Bit Of You (Cabell 107) 196?
2. Black Is Black/Down This Street Before (Cabell 113) 196?

An obscure, possibly Virginian, outfit whose *All Of My Life* can also be heard on Eva's *Punk Ballad Sampler From The Sixties*. Their *Just A Little Bit Of You* is also on *It's A Hard Life*.

(Max Waller)

Rejoice

ALBUM:

1	REJOICE	(Dunhill DS 500??)	c1970

An obscure and forgotten folk/rock group.

(Stephane Rebeschini)

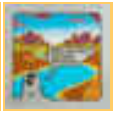
Reknown

45s:

1	It Ain't All Right With Me / Summertime	(E&M 2904)	May 1966
2	You And Me / Leave	(General American GAR 108)	1967
3	I Can't Go On / Can't Get Enough Of Your Love	(My 2928)	1967

A Little Rock, Arkansas outfit whose second 45, recorded in Chicago, features a melodious yearning Byrdsy jangler backed by a catchy beat-punker with attitude. Composer credits are Delane Campbell and Campbell-Quattelbaum. The other 45s are unheard but the third 45 has been described as "horn pop".

(Max Waller/Mike Markesich)

Relatively Clean Rivers 

Personnel:

- JOHN ALABASTER perc A
- KURT BAKER vcls, gtr A
- DWIGHT MOROUSE drms A
- PHIL PEARLMAN vcls, gtr, bs, sahz, hrmnca, keyb'ds A
- HANK QUINN drms A

ALBUM:

1. (A) RELATIVELY CLEAN RIVERS (Pacific PC 17601) 1976 R3

NB: This album, which contained a photo insert, was issued in two different covers. One has lyrics printed on the inner gatefold, one does not.

Former Beat Of The Earth leader Phil Pearlman assembled this band in the early seventies and eventually recorded this magnificent rural rock album in 1975. The *Relatively Clean Rivers* album stands with the very best albums of the era, possessing a purely American sound and walking confidently past the shadow of its previous incarnation. Amazingly well produced for a private press, the recording and the cover are stunning, and musically and lyrically it is entirely profound - especially when the subject concerns religion:

> Could I believe if I had nothing to gain
> Would I walk away to paradise
> Or keep on playin' the game?

Armin Steiner had a great line about the album: "...maintains a crystallised trans-ethnic flow which may help to re-define the knitted-brow term 'psychedelic' in the years to come... and as far as my map stretches, this is the real thing." Or it could be said: if all records by all bands were this fully realised, music would replace politics and religion as the focal study to the human experience. (Clark Faville)

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The Remaining Few *to* Paul Revere and The Raiders

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Remaining Few
- The Remains
- Renaissance Fair
- The Renagades
- The Renegades
- Renegades V
- Renegades IV
- Mike Renolds and 'The Infants of Soul'
- Research 1-6-12
- The Restless Feelin's
- The Restless Knights
- Retreds
- The Revelation
- Reveliers
- The Revelles
- Reverbs
- Paul Revere and The Raiders

The Remaining Few

TOP

Personnel:

- JOEL MULKEY vcls A B C
- MIKE JONES gtr A B C
- ROBERT SPECHT ld gtr A B C
- ROBERT GLODT drms A
- FROSTY McKEE bs A B C
- CHARLES USERY drms B C
- LARRY LOGAN keyb'ds C

45:

1. Painted Air/In The Morning (Askel 112) 1967

Formed in San Angelo, Texas as a foursome of fourteen year olds in 1964 called The Boys, they had changed their name to **The Remaining Few** and stabilised into line-up 'A' by 1966, They were the house band at San Angelo's top

13th Hour club for two years. Their 45 was produced by Ron Newdoll and only 300 copies were pressed. The 'A' side was brilliant garage psychedelia, commencing with a screeching intro which gradually slows down in tempo. The lyrics are sung to minimum instrumentation with each verse sandwiched by further screeching guitar work. You can also hear it on *Acid Dreams, Highs In The Mid-Sixties Vol. 12 Texas, Part Three* or *The Acid Dreams Testament* (CD).

Both sides of their 45 can also be found on the CD comp *Your Mind Works In Reverse*. *In The Morning* turns out to be a moody garage ballad with a melody reminiscent of Gerry and The Pacemakers' *Ferry Cross The Mersey*.

They spent some time in San Francisco before disbanding in 1970.

(Vernon Joynson / Max Waller)

The Remains



Personnel:

WILLIAM BRIGGS	keyb'ds	A B
CHIP DAMIANI	drms	A
VERN MILLER	bs, gtrs, horns	A B
BARRY TASHIAN	gtr, vcls	A B
N.D. SMART II	drms	B

NB: There was also a fill-in bass player with **The Remains**, David Sherman (originally from Brookline, MA, and Boston University), who is in the photo on the cover of the Epic LP: second from the right.

ALBUMS:

1(A)	REMAINS	(Epic 24214)	1967
2(A)	REMAINS	(Spoonfed 3305)	1978
3(A)	DIDDY WAH DIDDY	(Eva 12007)	1982
4(A)	LIVE IN BOSTON	(Eva 12024)	1983
5(A)	THE REMAINS (dbl.)	(New Rose ROSE FC 012)	1985
6()	A SESSION WITH THE REMAINS	(Sundazed 5015)	1996

NB. (2) is a reissue of (1) with additional material. (3)-(6) are all posthumous releases and their most accessibly recordings. (6) is an album of demos, and features the same material as (4) but with the fake applause removed. It is also available on CD (SC 6069). For CD collectors, there's also a 26 cut 'Best Of' CD and a CD on Epic entitled *Barry And The Remains*.

10" EP:

1	THE REMAINS	(Sundazed SEP 10-162)	2000

NB: (1) is a six-pack of '65-'66 recordings making their vinyl debut, including a previously unheard alternate version of *All Good Things*.

45s:

1	I'm Talking About You/You Say You're Sorry	(Epic 9777)	1965 -
2	But I Ain't Got You/I Can't Get Away From You	(Epic 9872)	1965 -
3	Diddy Wah Diddy/Once Before	(Epic 10001)	1966 129
4	Diddy Wah Diddy / Diddy Wah Diddy	(Epic)	1966
5	Don't Look Back/Me Right Now	(Epic 10060)	1966
6	Why Do I Cry/Mercy Mercy (PS)	(Spoonfed 4505)	1978

NB: (4) white label promo 45 on red wax. (6) 'A' side previously appeared on a promo-only release in 1965.

A highly regarded Massachusetts punk band, who were originally known as Barry and The Remains. They had quite a reputation in the Boston area in the late sixties, and opened for The Beatles last tour in the Summer of 1966. They have a cut on Lenny Kaye's *Nuggets, Don't Look Back*, and also recorded four unissued singles for Spoonfed. *Talking 'Bout You* also appeared on *New England Teen Scene, Vol. 2*.

The Sundazed *A Session With* retrospective is an albums worth of demos they recorded for Capitol in May 1966. The demos had earlier been released by Eva as *Live In Boston* but the only thing 'live' about it is that the tracks were recorded live in the studio in one take. The Eva version included fake applause and isn't recommended - get the Sundazed issue instead... Strong covers and one stellar original, *Why Do I Cry*, prove once again that **The Remains** were one of the very best. It also contains a never-before-heard version of *Walkin' The Dog* plus five more alternate/rehearsal tracks.

Briggs and Tashian were later part of an embryonic Flying Burrito Brothers line-up and Barry was also connected with Chirco who released one rather rare LP *The Visitation* on Crested Butte. He's still an active musician on the folk circuit and has published a book 'Ticket To Ride' - his diary of The Beatles last U.S. tour on which **The Remains** were a support act.

Although Billy Vera wrote *Don't Look Back* **The Remains** made it their own. The song was also recorded by The Instincts, to be found on *New England Teen Scene Vol.III* and by The Rising Storm on their *Calm Before* LP also featured on *Endless journey - Phase 1*. A couple of **The Remains**' original tunes have also been covered, including *I Can't Get Away From You* - in 1967 by Don Craine's New Downliners Sect (hear it on *Voyage Through The Sugarcube*) and The Cynics on their 1986 LP *Blue Train Station*. *Why Do I Cry* was also covered by Australia's Vyt and The World (*Ugly Things Vol.2*).

In 1998 Barry, Billy, Vern and original pre-Beatles-Tour drummer Chip Damiani were invited to Spain, where they still enjoy a fanatical following, for a reunion event. This was followed by the Cavestomp '98 event nearer to home in NYC in November, and turned out to be a warm-up for a historic homecoming at the Paradise Club in Boston on 20th March 1999. Headlining with a reformed Lost and The Rising Storm, this was the ultimate Boston tea-party.

The Remains were in smokin' form, tight and rockin', with Barry's vocals in fine fettle. The band seemed to get as much of a buzz as the 600+ sell-out crowd, whose age-range attested to their timeless appeal. They included several covers (*My Girl Sloopy*, *Lonely Weekend*, *Walkin' The Dog*, *My Babe* and for an encore *I'm A Man*) but most importantly many of their best originals (which Barry pointed out they'd not performed live very often) - *Why Do I Cry*, a wonderful *Thank You*, a stunning *Ain't That Her*, and *All Good Things*. Of course Billy Vera's *Don't Look Back* was reserved for the climax of a truly memorable gig for all concerned.

....and there may be more to come.....

(Vernon Joynson / Anuj Goyal / Max Waller / Joe Nagarya)

Rennaissance Fair

Personnel incl:
WOODY LEFEEL A

45s:

1	It's Still Her / ?	(Princeton 108)	196?
2	In Wyrd/Simple Love	(Princeton 111)	196?

NB: A third 45 may be by the same band - *Always Love You* / *She's A Woman* (Astral Projection 170) 19??

A late '60s band from Michigan, possibly Jackson. Rumoured to include 2-ex Brambles. Woody Lefeel was apparently later in Black Rose, Granicus and Believe.

Their amazin' bad-trip garage-psych monster *In Wyrd* has been compiled on *Michigan Mixture Vol. 1* and *The Psychedelic Experience Vol. 3*. Their 45s are rarely seen and even less affordable. The patchy data is unconfirmed and presented in the hope that someone with better knowledge will come forth.

(Max Waller)

The Renagades

Personnel incl:

- LORIN RUGGIERO

45:

1. Waiting For You/Tell Me What To Say (Polaris 501) 1966

A New Hampshire outfit, they weren't connected to Richie's Renegades who also recorded for Polaris. You'll find *Waiting For You* on *New England Teen Scene, Vol. 2*. Both sides of the above 45 are also featured on Erik Lindgren's *Polaris Story* (CD).

The Renegades

45:

1	She's Your Find / Raving Blue	(Cambridge 121103/4)	196?

Raving Blue is featured on the *Let 'Em Have It Vol. 1* CD. Any connection to the Renegades IV / Renegades V on Fenton?

(Max Waller)

Renegade V

Personnel:

- ALLDAY
- DEBAUB
- HAUFLER
- SCHWARTZ
- SHINE

45:

1. Wine, Wine, Wine/Love And Fury (Duboney 982) 1963

NB: Duboney was a Fenton subsidiary.

A Michigan outfit. *Wine, Wine, Wine*, a frantic rocker with wild surf guitar, can also be heard on *Highs In The Mid-Sixties, Vol. 6*. They'd previously recorded as Renegades IV.

Renegade IV

TOP

45:

1. Autumn Night/Greensleeves (Fenton 945) 196?

Autumn Night has resurfaced on *Best Of Michigan Rock Groups, Vol. 2*. They were later known as Renegades V.

Mike Renolds and The 'Infants of Soul'

TOP

Personnel incl:

- MIKE RENOLDS

45:

1. When Will I Find Her/It's Judy (Frog Death 66-3) 1966
2. When Will I Find Her / Maybe I'll Be Seeing You Again (Gum 1005)1966

NB: (2) as **Mike Renolds and Bill Payne**.

A Texan garage band, possibly from El Paso. The catchy *When Will I Find Her* can also be heard on *Flashback, Vol. 4*, *The Cicadelic Sixties, Vol. 5* or *Open Up Yer Door, Vol. 2*.

(Max Waller)

Research 1-6-12

TOP

Personnel:

- DICK BOZZI A
- DON BURNS A
- MORRIE YESS gtr A

ALBUM:

1. (A) 1-6-12 IN RESEARCH (Flick City FC 5001) 1967

45s incl:

1. I Don't Walk There No More/Juicy (Flick City 3005) 1967
2. Can You Baby/Lip Smackin'Good (Flick City 3007) 1967

This folk-oriented band was based in Hollywood, Los Angeles. They recorded for Flick City Records who only issued three albums, were connected to cult figure Kim Fowley and whose records were distributed by MGM. The album is mediocre.

Aside from the above-mentioned album, they recorded three singles. *I Don't Walk There No More* (*Highs In The Mid-Sixties, Vol. 3*) is notable for some catchy guitar work and growling vocals.

The Restless Feelin's

TOP

45:

1. Hey, Mama, You've Been On My Mind/A Million Things (United Artists 50053) 1966

A sole major label outing for this obscure outfit. You could check out *A Million Things* on *Glimpses, Vol. 3*.

The Restless Knights

TOP

A Wichita, Kansas band who cut a Medley of songs which has resurfaced on *Hipsville 29 B.C., Vol. 2*. It was previously unreleased.

Retreds

TOP

45:

1. Black Mona Lisa/Johnny Be Good (R&T RP 6601) Feb. 1966

A cool five piece from Acton, Massachusetts who were originally known as The Avanties. A very blues-influenced outfit they developed a strong local following in Eastern Massachusetts. Their parents loaned them the money to press and record the 45 in a small basement studio in Newton, Massachusetts. Their bluesy ode to a local femme fatale *Black Mona Lisa* can also be heard on *Back From The Grave, Vol. 7*, whilst the flip - a re-spelt cover of Chuck Berry's old nugget and can be found on *Teenage Shutdown Vol. 11*.

(Max Waller)

The Revelation

TOP

45s:

1	Kiss Your Mind Goodbye / Dorplegank	(Combine 11/12)	196?
2	Cotton Candy Weekend / Wait And See	(Music Factory MU 412)	Jun 1968

The first 45 listed above by this unknown Californian outfit is bouncy, almost 'toytown', Anglophile pop-psych - both sides, written by Duke Baxter, feature on *Sixties Rebellion Vol. 11*. More groovy but heavier pop-psych sounds abound on the Mike Post-produced Music Factory 45 where Baxter shares writer credits with arranger Kerry Hatch.

(Max Waller)

Reveliers

TOP

45:

1. Hangin' Five/Patch (G-Clef 702) 1963

An obscure New Britain, Connecticut outfit both sides of whose hard rocking 45 can be found on the *Bay State Rock* compilation.

The Revelles

TOP

Personnel incl:

- FREDDIE GLICKSTEIN
- CHUCK JOBES
- LES KUMMEL
- B. MATTEY ?

45s:

1. One More Day/I Know (Freeport FR 1004) 1965
2. One More Day/You Don't Love Me No More (Freeport FR 1005) 1965
3. That's How Strong My Love ls/Out Of Sight (Jim Ko 41105) 1966
4. Something Good About Living/Little Girl (Jim Ko 41106) 1966

This band was based in Chicago between 1965-67. Les Kummel and Chuck Jobes, both went on to New Colony Six and Freddie Glickstein also later played with Flock. The 'A' side of their 3rd 45, was also coupled with the 'B' side of their 4th, and issued by LA label "RPR" as by The Shady Days.

Les Kummel sadly died in an auto accident on 19th Dec, 1978.

Little Girl has subsequently resurfaced on *Pebbles, Vol. 7* (CD), and *You Don't Love Me No More* can also be heard on *Hipsville 29 B.C, Vol. 2*.

(Max Waller / Byron Stewart)

Reverbs

45:

1. Lie ln The Shade Of The Sun/l Got The Need (Repro 425) 1968

You'll also find *Lie ln The Shade Of The Sun* on *Everywhere Chainsaw Sound* and *Victim Of Circumstances Vol. 2*. From Georgia, this outfit didn't have any connection with the Connecticut act who put out an LP entitled *Chalk-Up* in 1965.

(Max Waller)

Paul Revere and The Raiders





Personnel:

BILL HIBBERT	bs	A			
JERRY LABRUM	drms	A			
MARK LINDSAY	sax, vcls	A	B	C	D
PAUL REVERE	keyb'ds	A	B	C	D
RICHARD WHITE	gtr	A			
ROBERT WHITE	gtr	A			
ROSS ALAMANG	bs		B		
CHARLIE COE	gtr		B		D
MIKE HOLIDAY	bs		B		
PIERRE OULETTE	gtr		B		
MIKE SMITH	drms		B	C	
STEVE WEST	gtr		B		
DRAKE LEVIN	gtr			C	
JIM VALLEY	gtr			C	
PHILIP VOLK	bs			C	
JOE CORRERRO	drms				D
FREDDY WELLER	gtr				D

NB. line-up 'A' 1961; B 1963-64; C 1964-67, D 1968.

ALBUMS:

(up to 1972)			
1(A)	LIKE LONG HAIR	(Gardena LP-G 1000)	1961
2(B)	PAUL REVERE AND THE RAIDERS	(Sande S-1001)	1963
3(B)	HERE THEY COME	(Columbia CL-2307)	1964-71

4(C)	JUST LIKE US	(Columbia CL-2451)	1965 5
5(C)	MIDNIGHT RIDE	(Columbia CL-2508)	1966 9
6(-)	IN THE BEGINNING	(Jerden JRL-7004)	1966 -
7(C)	THE SPIRIT OF'67	(Columbia CL-2595)	1967 9
8(-)	PAUL REVERE AND THE RAIDERS GREATEST HITS	(Columbia KCL-2662)	1967 15
9(C)	REVOLUTION!	(Columbia CL-2721)	1967 25
10(C)	A CHRISTMAS PRESENT ... AND PAST	(Columbia CL-2755)	1967
11(D)	GOIN' TO MEMPHIS	(Columbia CL-2805)	1968 61
12(D)	SOMETHING HAPPENING	(Columbia CQ- 1026)	1968 122
13(-)	HARD'N HEAVY (with Marshmallow)	(Columbia CO-1 074)	1969 51
14(-)	PAUL REVERE AND THE RAIDERS	(Columbia GP-1 2)	1969 166
15(-)	ALIAS PINK PUZZ	(Columbia HC-1 214)	1969 48
16(-)	PAUL REVERE ANDTHE RAIDERS FEATURING MARK LINDSAY	(Harmony KH-30089)	1970 -
17(-)	RAIDER'S COLLAGE	(Columbia KG-39964)	1970
18(-)	GOOD THING	(Harmony KH-30975)	1971
19(-)	PAUL REVERE AND THE RAIDERS GREATEST HITS, VOL 2	(Columbia CS-30386)	1971 -
20(-)	INDIAN RESERVATION	(Columbia CS-30768)	1971 19
21(-)	MOVIN' ON	(Harmony KH-31183)	1972 -
22(-)	COUNTRY WINE	(Columbia KC-31196)	1972 -
23(-)	ALL TIME GREATEST HITS	(Columbia KG-31464)	1972 143

NB. (1) has recently been illegally reissued on white vinyl as *Rock 'n' Roll With Paul Revere And The Raiders*, with additional tracks. (7), (9) and (12) were reissued on CD by Sundazed in 1996 (SC 6095, SC 6096 and SC 6097 respectively). All three CDs contain bonus tracks. For CD buyers, there's also a 55 track double CD collection including ten previously unreleased cuts. *The Essential Ride '63-'67* was issued on the Rock Artifacts label in 1995 which contains twenty tracks, five of which are alternate previously unreleased versions. It has also appeared in the U.K. on Columbia (480954 2). Edsel have also issued a compilation in 1983 entitled *Kicks* and there is also a fine double LP bootleg called *Rarities* (Raring Records D-539).

45s:

1	Beatnik Sticks/Orbit (The Spy)	(Gardena 106)	1960
2	Paul Revere's Ride/Unfinished Fifth	(Gardena 115)	1961 -
3	Like Long Hair/Sharon	(Gardena 116)	1961 38
4	Like Charlestown/Midnight Ride	(Gardena 118)	1961 -

5	All Night Long/Groovy	(Gardena 124)	1961
6	Like Bluegrass/Leatherneck	(Gardena 127)	1962
7	Shake It Up(Pt 1)/Shake It Up (Pt 2)	(Gardena 131)	1962
8	Tall Cool One/Road Runner	(Gardena 137)	1962
9	So Fine/Blues Stay Away	(Jerden 807)	1963
10	Louie Louie/Night Train	(Sande 101)	1963
11	Louie Louie/Night Train	(Columbia 4-42814)	1963 103
12	Louie-Go Home/Have Love Will Travel	(Columbia 4-43008)	1964 118
13	Over You/Swim	(Columbia 4-43114)	1964 133
14	Oh Poo Pah Doo/Sometimes	(Columbia 4-43273)	1964 131
15	Steppin' Out/Blue Fox	(Columbia 4-43375)	1965 46
16	Just Like Me/B.F.D.R.F. Blues	(Columbia 4-43461)	1965 11
17	Kicks/Shake It Up	(Columbia 4-43556)	1966 4
18	Kicks/Kicks (promo only)	(Columbia 4-43556)	1966
19	Hungry/There She Goes	(Columbia 4-43678)	1966 6
20	The Great Airplane Strike/In My Community	(Columbia 4-43810)	1966 20
21	Good Thing/Undecided Man	(Columbia 4-43907)	1966 4
22	Ups And Down/Leslie	(Columbia 4-44018)	1967 22
23	Him Or Me, What's It Gonna Be/Legend of Paul Revere	(Columbia 4-44094)	1967 5
24	I Had A Dream/Upon You Leaving	(Columbia 4-44207)	1967 17-
25	Io Sogno Te (aka I Had A Dream)/Little Girl (aka Little Girl In The 4th Row)	(CBS)	1967
26	Peace Of Mind/Do Unto Others	(Columbia 4-44335)	1967 42
27	Rain, Sleet, Snow/Brotherly Love	(Columbia 4-44376)	1967 -
28	Too Much Talk/Happening	(Columbia 4-44444)	1968 19
29	Don't Take It So Hard/Observation From Flight 285	(Columbia 4-44553)	1968 27
30	Cinderella Sunshine/Theme From It's Happening	(Columbia 4-44655)	1968 58
31	Mr Sun, Mr Moon/Without You	(Columbia 4-44744)	1969 18
32	Let Me/I Don't Know	(Columbia 4-44854)	1969 20
33	We Gotta All Get Together/Frankfort Side Street	(Columbia 4-44970)	1969 50

34	Just Seventeen/Sorceress With Blue Eyes	(Columbia 4-45082)	1970 82
35	Gone Movin' On/Interlude	(Columbia 4-45150)	1970 120
36	Indian Reservation/Terry's Tune	(Columbia 4-45332)	1971 1
37	Birds Of A Feather/The Turkey	(Columbia 4-45453)	1971 23
38	Country Wine/It's So Hard Gening Up Today	(Columbia 4-45535)	1972 51
39	Powder Blue Mercedes Queen/Golden Girls Sometimes	(Columbia 4- 45601)	1972 54
40	Simple Song/Song Seller	(Columbia 4-45688)	1972 96
41	Love Music/?	(Columbia 4-45759)	1973 97
42	Gonna Have A Good Time/Your Love	(Columbia 3-10126)	1975 -
43	The British Are Coming/?	(20th Century 2281)	1976

Columbia Hall Of Fame 45s:

44	Louie Louie/Louie Go Home	(Columbia 33082)	197?
45	Kicks/Just Like Me	(Columbia 33098)	197?
46	The Great Airplane Strike/Hungry	(Columbia 33106)	197?
47	Ups And Downs/Goodthing	(Columbia 33111)	197?
48	Steppin' Out/Him Or Me, What's It Gonna Be	(Columbia 33126)	197?
49	Don't Take It So Hard/Cinderella Sunshine	(Columbia 33137)	197?
50	Cinderella Sunshine/Mr. Sun, Mr. Moon	(Columbia 33162)	197?

NB: (20) and (23) also released in France with picture sleeves (CBS 2411 and 2737). (25) Italian only 45, with both songs sung in Italian. There is also a rare French EP with picture sleeve: *Steppin Out*/*Big Boy Pete*/*Fever*/*Louie, Louie* (CBS 5930)

Paul Revere formed his first band in Boise, Idaho in 1958 soon after getting kicked out of school. He originally called them The Downbeats but later **Paul Revere and The Raiders**. Whilst he owned a drive-in restaurant he befriended an 18 year old bakery delivery man Mark Lindsay whom he eventually recruited to his band on vocals. In the Spring of 1959 Paul headed for LA with a taped arrangement of an instrumental called Beatnik Sticks by his band. He was turned down by several companies but eventually got a contract from a guy who owned a pressing plant and put out recordings he liked on his own Gardena label. Later in April 1961 Gardena released an instrumental that made it into the national charts. However, the following year Paul was drafted and the group fell apart.

When he returned from service Paul decided to change his base to Portland, Oregon. Mark Lindsey joined him there but the other band members couldn't so he set about forming a new line-up (B). Eventually they got a manager Roger Hart who eventually got them signed to Columbia as its first rock act. They soon moved to LA and became regulars on the show 'Where The Action Is', which put them in the public eye. Just prior to their move to California they had also begun wearing the uniforms they became famous for, for the first time. They also hired the services of former Beatles publicity agent Derek Taylor and their albums were benefiting from first class production by the likes of Terry Melcher (the Byrds' producer) and Bruce Johnson (of The Beach Boys). From 1966 when they burst into the national charts with *Just Like Me* and *Kicks* (one of the first anti-drug songs) until well into the seventies

they enjoyed considerable chart success. In later years they underwent several personnel changes. Although they began in the garage tradition, their exposure following their signing to 'Where The Action Is' killed off their underground appeal pointing them in a pop direction.

Raiders' members Drake Levin, Mike Smith and Phil Volk all later played in Brotherhood and Friendsound. Pierre Ouelette went on to Don & The Goodtimes and Aesop & The Fables, whilst Charlie Coe had earlier played in Jack Eely & The Courtmen. Lindsay and Alliso also recorded two singles as The Unknowns.

Raiders' compilation appearances have included - *Hungry* on *Born Bad (Songs The Cramps Taught Us), Vol. 2*; *Just Like Me* and *Over You* on *Nuggets, Vol. 8. Hungry* and *Just Like Me* on *Frat Rock! The Greatest Rock'N'Roll Party Tunes Of All Times* (CD); *Steppin' Out.* on *Nuggets, Vol. 12*; *Kicks* and *Night Train* on *The History Of Northwest Rock, Vol. 2*; *Kicks* on *Wild Thing*; *Beatnik Sticks* (1960) on *Welcome To The Beat Generation*; *Like Charleston* (1961) on *Out Of Sight!* - a 1968 compilation on the budget Design label; *Shake It Up Pt. 1* (1962) on *History Of Northwest Rock 7* (Cass); *Louie Louie* (1963) on *The Best Of Louie Louie Vol. 2*; *Steppin' Out* and *Just Like Me* (1965) on the *Nuggets* 4-CD boxset; and *SS 396* (1966) on *Mexican Rock & Roll Rumble*.

Paul Revere & The Raiders are still going strong as we head into the millenium. For more information, check their official website: http://www.paulrevereraiders.com or Mark Lindsay's site: http://www.marklindsay.com.

(Vernon Joynson / Pierangelo Valenti / Max Waller / Stephane Rebeschini)



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The Revlons *to* Richie's Renegades

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Revlons
- Revolution
- The Revolvers
- Rhinoceros
- Rhode Hog and The Nuisances
- Rhubarb's Revenge
- Rhythm Rockers
- Randy Rice
- Ronnie Rice (and The Gents/Silvertones)
- Cathy Rich
- Richard and The Young Lions
- Emil Richards and The Microtonal Blues Band
- Warren S. Richardson
- Karl Richey
- Richie's Renegades

The Revlons

TOP

45:

1. Sugaree/So In Love (Shurfine 006) 196?

An Atlanta, Georgia band whose good cover of Marty Robbins' *Sugaree* can also be found on *The Garage Zone, Vol. 2*.

Revolution

TOP

45:

1. A Guide For Living/Revolt (Revolution RRP 8112) 196?

A good primitive garage 45.

The Revolvers

45s:

1. Like Me/When You Were Mine (Ty Tex TT-127) 196?
2. Good Lovin' Woman/Land Of 1,000 Dances (Ty Tex TT-128) 196?
3. I Love Lovin' You/Green Unicycle (Ty Tex TT-131) 196?

Like Me is pleasantly jangly folk-pop ala Beau Brummels whilst the flip is a haunting moody folk-rock dirge with a melodic structure loosely modelled on *House Of The Rising Sun*. If the later 45s are up to this standard they are well worth acquiring. The third 45 was apparently released as by Stan Gorman and The Revolvers. They hailed from Tyler, Texas.

(Max Waller)

Rhinoceros

Personnel:

JOHN FINLEY	vcls	A B C D E F G
MICHAEL FONFARA	keyb'ds	A B C D E F G
ALAN GERBER	perc, vcls	A B C
DOUG HASTINGS	gtr	A B C
BILLY MUNDI	drms	A B C
JERRY 'THE BEAR' PENROD	bs	A
DANNY WEIS	gtr, perc	A B C D E
STEVE WEIS	bs	B
PETER HODGSON	bs	C D E F G
EDDIE 'DUKE' EDWARDS	drms, vcls	D
LARRY LEISHMAN	gtr, vcls	D E F G
RICHARD CROOKS	drms	E
MALCOLM TOMLINSON	drms	F
ERIC JOHNSON	drms	G

NB: Although Pete Hodgson is shown in line-up 'C' onwards, he was also briefly in the initial band, prior to line-up 'A'.

ALBUMS:

1(A)	RHINOCEROS	(Elektra 74030)	Nov. 1968 115
2(C)	SATIN CHICKENS	(Elektra 74056)	Sept. 1969 105

3(D)	BETTER TIMES ARE COMING	(Elektra 74075)	June 1970 178

45s:

1	You're My Girl/I Will Serenade You	(Elektra 45640)	Nov. 1968
2	Apricot Brandy/When You Say You're Sorry	(Elektra 45647)	Jan. 1969 46
3	I Need Love/Belbeukus	(Elektra 45659)	April 1969
4	Back Door/In A Little Room	(Elektra 45677)	Oct. 1969
5	Let's Party/Old Age	(Elektra 45691)	June 1970
6	Better Times/It's A Groovy World	(Elektra 45694)	Aug. 1970

Assembled by Doors/Love producer Paul Rothschild, this Los Angeles outfit was largely composed of ex-members of well known bands and is hence regarded as one of the first 'supergroups'. In fact they evolved out of Elektra Records Project Supergroup, formed between November '67 and February '68. Danny Weis and Jerry Penrod were from the Iron Butterfly, Michael Fonfara the Electric Flag, Billy Mundi the Mothers Of Invention, and Doug Hastings the Daily Flash and (briefly) the Buffalo Springfield.

As a result of this pedigree and some strong early live performances, expectations amongst the LA cognoscenti were high and Elektra quickly financed the band to the tune of $80,000 (big money in 1968). Recorded in live takes, their debut album garnered favourable reviews in the music press at the time, but tends to get slagged off today as a fairly nondescript blend of blues/jazz/funk/gospel-tinged late '60s rock. One short catchy instrumental *Apricot Brandy* was a minor hit single, later used by the BBC as a Radio One programme-link. After this debut however, things started to go downhill.

Jerry Penrod left soon after to be briefly replaced by Danny Weis's brother, Steve, and finally by Peter Hodgson. In fact Hodgson had been the original bass player, but was only with the initial line-up briefly.

Their second album met with a muted commercial and critical response and Mundi, Gerber, and Hastings soon quit (Gerber releasing a solo album in 1971 on Shelter records.)

The revised lineup released a followup album in a similar vein (and to similar indifference) and the band decided to leave Elektra (against Jac Holzman's wishes). The band split in October 1971, but reformed with slightly different personnel in July 1972 as Blackstone and moved to Canada. Fonfara, Finley, Hodgson, and Leishman were all Canadians and in the '60s had played together in a Toronto band, Jon and Lee and the Checkmates. In 1972, they released an album *On The Line* (produced by Paul Rothschild) on a Canadian label (GRT 92301025). Hodgson rejoined after having had spels with David Clayton-Thomas and Jackson Browne. Leishman and Edwards came in from The Duke Edwards Cycle, whilst Crooks had played on Dr John's autumn 1969 tour alongside ex-member Doug Hastings. He later played with White Cloud and Loudon Wainwright III.

After a number of personnel changes Blackstone became the Blackstone Rangers and ended up backing Lou Reed in the mid-70's, with Michael Fonfara becoming Reed's right-hand man for a number of years.

Weis left in late 1970 and replaced Buzzy Feiten in The Rascals. Hastings left in June 1969 and joined Pam Polland. He later did sessions with David Ackles, Danny O'Keefe and Bill Cowsill. Tomlinson came in from Montreal bands Milkwood and Damage. He later played with Bearfoot.

Weis and Tomlinson later played with Rick James before his Motown deal and Weis also led Bette Midler's 'Rose' band.

For more information on the band check the following website: http://www.secondwave.co.uk/rhinoceros

(Lloyd Peasley/Nick Warburton)

Rhode Hog and The Nuisances

TOP

45:

1. The Pflashsong!/The Pflip Side of Pflash (Fina 123705) 1967

Fina hired this Texan band to sing a petrol commercial in punk style!

Rhubarb's Revenge



TOP

Personnel:

- CHRIS BREETVELD vcls A
- M. PARMENTER A
- G. SHUSS A

ALBUM:

1. (A) THE ALBUM - RHUBARB'S REVENGE or CONFESSIONS OF A BIG LANKY DOPE (Pink Grass) 1972 R3/4

NB: (1) reissued on CD by Gear Fab (GF-128) 1999.

This very home-made record, recorded 1970-71 is an acquired taste, to be sure. Side one is all covers, including *Mr. Spaceman*, *Victoria*, *Time Of The Season* and others, all very strangely interpreted. Side two is all originals where the band's true dementia is revealed on tracks like *When I Feed My Prize Hog*, *Nice Spot In The Dark* and *Avon Girl*. Not for all, but definitely all for some of you weirdos. File next to Underground Failure as a point of reference. They hailed from Kendall Park, New Jersey and the album wasn't issued with a cover.

(Clark Faville / Max Waller)

Rhythm Rockers

TOP

45:

1. Three Strikes/Surf Around (Fenton 944) c 1964

A Michigan band. *Three Strikes* has since resurfaced on *Best Of Michigan Rock Groups, Vol. 1*.

Randy Rice

TOP

ALBUM:

1. TO ANYONE WHO'S EVER LAUGHED AT SOMEONE ELSE (dbl) (Private Pressing) 1974 R3

A folk psych album which is extremely rare and seldom seen.

Ronnie Rice (and The Gents/Silvertones)

TOP

This Chicago-based artist released several 45s during a career which spanned at least from 1962-78. They were mostly pop or country singles but *Pebbles, Vol. 22* includes one of his recordings, *I Want You To Be My Girl*, which may interest readers being a cover of the Frankie Lymon and The Teenagers' hit done garage style. Our friends in Chicago will also no doubt remember him primarily in his other role as a member of the excellent New Colony Six.

Warm Baby and *La Do Da Da* from 1966 can also now be heard on *The Quill Records Story* CD.

(Max Waller)

Cathy Rich

TOP

45:

1. Wild Thing/Paper Tiger (World Pacific 77913) 1969

This was Buddy Rich's teenage daughter who recorded two songs:- a reputedly poor cover ot *Paper Tiger* and an amusing attempt at *Wild Thing*, which can be heard on *Girls From The Garage, Vol. 1*, which were produced by Kim Fowley in 1969.

Richard and The Young Lions

TOP

Personnel incl:

- RICHARD TEPP

45s:

1. Open Up Your Door/Once Upon Your Smile (PS) (Philips 40381) 1966 99
2. Nasty/Lost And Found (Philips 40414) 1966 -

3. You Can Make lt/To Have And To Hold (Philips 40438) 1967 -

This five-piece hailed from Newark, New Jersey. They actually enjoyed minor chart success with *Open Up Your Door* which has since resurfaced on the namesake *Open Up Your Door* compilation, *Boulders, Vol. 9* and *Nuggets* 4-CD boxset. The follow-up *Nasty* flopped but *You Can Make It* was a rather appealing high energy garage-punker, which is usually considered their best effort and also the hardest of their 45s to find. Check it out on *Pebbles, Vol. 12* on *What A Way To Die*.

For more information, check their website: http://www.richardandtheyounglions.com

(Max Waller)

Emil Richards and The Microtonal Blues Band

TOP

ALBUMS:
(selective)

1	JOURNEY TO BLISS	(Impulse A-9166)	1968
2	SPIRIT OF 1976	(Impulse A-9182)	1969

Born in Connecticut in 1932 as Emilio Joseph Raddochia, **Emil Richards** was one of the best vibes and percussion players operating in the Hollywood studios. Apart from his countless rock and pop sessions (notably with The Factory, Russ Giguere and Ry Cooder), he also recorded some albums with his group, the Microtonal Blues Band (Ray Neapolitan on bass, Joe Porcaro on drums, Dave Mackay on piano, Dennis Budimir and Tommy Tedesco on guitars, Mark Stevens on percussion). A disciple of the Maharishi Yogi, and a master of weird and exotic instruments, **Emil Richards** was primarily a jazz player fascinated by indian music and odd rhythms. The two albums mentioned above may interest some curious readers, especially *Journey To Bliss*, subtitled a "Meditation Suite in Six Movements" with cuts like *Mantra*, *Bliss*, *Maharimba* and the eighteen minutes title track. Really innovative and faithful to its title, this album was produced by Bob Thiele, who also worked with Salvation, Eden's Children and John Coltrane. **Richards** is one of these jazz players who were interested by Indian music and crossed over to the rock scene. He can be compared to Bill Plummer, Charles Lloyd or Gabor Szabo (they all played together on some albums).

(Stephane Rebeschini)

Richie's Renegades

TOP

Personnel:

BILLY DUNN		A
BOBBY LEDGER	gtr	A
BRIAN MICHAELS	bs	A
BOBBY PECK	drms	A
RICHIE REYNOLDS	vcls	A
KEVIN R. (ROBICHAUD?)		A

NB: Kevin R. / Kevin Robichaud not confirmed.

45:

1	Don't Cry / Baby It's Me	(Polaris 002)	1966

From Lynn, Massachusetts. Winning a 1966 Battle Of The Bands won them a contract to release their sole 45 on Polaris. *Don't Cry*, a mid-tempo punk ballad with some nice backing harmonies, has since been compiled on *Psychotic Moose And The Soulsearchers* and *Tymes Gone By*. Their complete recorded output - two versions of both 45 tracks and a 'Pepsi' commercial - have also been collected together on *The Polaris Story* CD.

(Max Waller)

Warren S. Richardson

TOP

Personnel:

- WARREN S. RICHARDSON Jr vcls, gtr A
- DAVID BIRKETT bs A
- OTIS EUGENE HALE sax A
- RICHARD LEWIS keyb'ds, trumpet A
- MICKEY McGEE drms A
- JOSEPH RAY TRAINER sax A

ALBUM:

1. (A) WARREN S. RICHARDSON (Cotillion SD 9013) 1969 SC

There is some mystery surrounding this album, which is a hard rocker with a couple of excellent tracks... the band is from Arizona, it was produced by Mike Condello and the cover features four photographs of Condello guitarist (late Tubes guitarist) Bill Spooner! Spooner's name does not appear anywhere on the record which begs the question - is **Warren S. Richardson** his twin brother, or is it "Bill Spooner"'s real name? (Clark Faville)

Karl Richey

TOP

Personnel:

KARL RICHEY	vcls, gtr, hrmnca	A

ALBUM:

1(A)	KARL RICHEY	(Studio 10 DBX 102)	1969

45:

1	People's Park/?	(Studio 10 2502)	1969

Born in Seattle in 1950, **Karl Richey** moved to San Francisco in 1963 and began playing folk and blues in the coffee houses. His only album was issued on the small Studio 10 label (which also released Day Blindness) and his a

pleasant bluesy folk album graced by his warm voice and good harmonica. Except for a cover of Nat Adderley's *Work*, he penned all the tracks: *Stoned Livin'* ("all the food in the house has been seasoned with pot"), *Mary Jane*, *Fast Last Night*, *Pussy Cat* etc. Pleasant, but getting hard to find.

(Stephane Rebeschini)



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Rick and Ronnie *to* The Rising Sons

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Rick and Ronnie
- Rick and The Riots
- Nooney Rickett
- The Ricochettes (Ricochetts)
- The Riddles
- Riders of The Mark
- The Riffs
- The Riffs
- Rig
- Rigor Mortis
- The Ringers
- Rio Grande
- The Riots
- The Rip Tides
- Rising Hope
- The Rising Sons

Rick and Ronnie

TOP

45:

1. Don't Do Me This Way/Misty Eyes (Sprite 5001) 196?

A Memphis outfit whose *Don't Do Me This Way*, which you'll also find on *Highs In The Mid-Sixties, Vol. 22*, sounds strongly influenced by The Kinks and Zombies.

Rick and The Riots

TOP

45:

1. Big Murph/? (Shazzamm 111) 1961

You can hear *Big Murph* on *Garage Punk Unknowns, Vol. 6*. Rick and his riotous friends were based in Indianapolis.

Nooney Rickett

Personnel:

FRANK FAYAD	bs	A
NOONEY RICKETT	vcls, gtr	A
GARY ROWLES	gtr	A
GEORGE SURANOVITCH	drms	A

45:

1 Bye Bye Baby / Maybe The Last Time (Dimension 1051) 1966

NB: (1) credited to **Nooney Rickett and The Nooney Rickett Four**. Both tracks also released on a French EP with a picture sleeve (Colpix 8007 M) 1966. The other side of the EP was by Gamma Goochee.

Previously known as the V.I.P's (with Arthur Lee), **Nooney Rickett** (the name of the band and their leader) recorded two tracks which appeared on a domestic 45 and a rare French EP in 1966. Penned by Rickett and Poole, *Bye Bye Baby* is strongly reminiscent of the Beatles and Wayne Fontana, while *Maybe The Last Time* is a cover of James Brown.

The four members went on to play in various formations of Love.

Bye Bye Baby has also resurfaced on *Minrocker Vol. 12*.

(Stephane Rebeschini/Stephen M. H. Braitman)

The Ricochettes (Ricochetts)

Personnel incl:

- A.R. KRIEGEL
- J. MILEWSKI
- M. MILEWSKI

45s:

1. I'll Be Back/Can I Be Sure (Raynard RS 10030) 1964/65
2. Come In My Love (Out Of The Rain)/Losing You (Quill 102) Apr. 1966
3. Find Another Boy/Don't Waste Your Time (Continental 500) c1966
4. Find Another Boy/I Don't Want You (Destination 629) Nov. 1966
5. Rock On/Carl's Rockabilly Roll (PS) (Mean Mountain 1424) 19??

NB: (5) credited to AR and The Rockin' Ricochettes, it's a much later 45 on a reissue label.

A Milwaukee-based outfit who put out some decent pop-beat. The Destination 45 is good mid-sixties teen-beat with a nod towards other area artists like The Robbs and Chicago harmony popsters like the Cryan' Shames and Saturday's Children. Credit to Tom Tourville's Wisconsin book for pointing out that they became the Picture, with one great psych 45 on Nasco.

You can also find *Losing You* on *The Quill Records Story* CD.

(Max Waller)

The Riddles

TOP

Personnel:

LEE ADAMS	bs, vcls	A
WESTON DOBSON	gtr	A
RONALD FRICANO	drms	A
PATRICK HARPER	ld gtr, vcls	A

45s:

1. Sweets For My Sweet/It's One Thing To Say (Quill 116) Feb. 1967
2. Sweets For My Sweet/It's One Thing To Say (Mercury 72669) Feb. 1967

From Crystal Lake, Illinois comes this very poppy cover of The Searchers' hit. Turn it over however and there's a rather good moody punk-popper with some tasteful if understated licks... check it out on *The Quill Records Story* CD. Nice.

(Max Waller)

Riders of The Mark

TOP

45s:

1. The Electronic Insides And Metal Complexion That Make Up Herr Doktor Krieg/Gotta Find Somebody (20th Century Fox 6694) 1967

The work of an obscure band the record was composed by John Hill and Don Cochrane. After some prompting it's now a bonus cut on the *Beyond The Calico Wall (CD)*, a recent limited EP, *The Open Lid* and *Mayhem & Psychosis Vol. 1* CD. They're thought to have emanated from Arizona with this maelstrom of pumping electronic psych. The flip is pop with a hard edge.

(Max Waller)

The Riffs

TOP

45s:

1	Tell Her / I Been Thinkin'	(Lubee 304)	1965
2	Tell Her / I Been Thinkin'	(Jamie 1296)	1965

Bright and instantly likeable Invasion-beat from a Phoenix, Arizona band.

(Max Waller)

The Riffs

45:

1 Outside That Door/Holy Ravioli (Cori 31005) 1965

Another **Riffs**, this time from Newton, Ma.

(Max Waller)

Rig

ALBUM:

1 RIG (Capitol ST-471) 1969

A rare album with a strange cover. Some dealers describe it as psychedelic but we haven't heard it yet.

(Stephane Rebeschini)

Rigor Mortis

Personnel:

BRUCE MEGLIO	drms	A
RUDI PROTRUDI	ld gtr	A
CRAIG STOUFFER	vcls, gtr	A
BIGLER	vcls	A
BEN ?	bs	A

Originally known as King Arthur's Quart and based in Harrisburg, Pa., **Rigor Mortis** came to life in 1966 and was one of the earliest oufits in the long history of Rudi Protrudi, who'd return to his garage roots a decade or so later with the mighty Fuzztones. Read Rudi's reminiscences in 'Misty Lane #17', then slap *Basementsville! U.S.A.* on your turntable and crank up the volume for a stormin' Blue Cheer-infused blast called *Bandit*, taped live in the late '60s but never before on vinyl.

(Max Waller)

The Ringers

45:

1. Daydream/Not The Marrying Kind (Amp ANX 119/20) 196?

Daydream is an excellent swingin' garage rocker with some mean licks, which sounds circa 1965. This unknown group slow down to a soppy last-dance ballad on the flip. (Max Waller)

Rio Grande

Personnel:

KEN MURRAY	drms	A
TOM RUSSELL	gtr, vcls	A
DAVE STANLEY	bs, gtr, vcls	A
BOBBY TUTTLE	pedal steel, vcls	A
RONNIE WEISS	gtr, bottleneck gtr, vcls, jew's harp	A

ALBUM:

1(A) RIO GRANDE (RCA LSP-4454) 1971

When Mouse and The Traps split late in 1969, Weiss, Stanley and Murray then went on to form **Rio Grande**. Their only album was produced by the singer/producer Dale Hawkins, who was also from Tyler and had already produced the two last Mouse singles.

All the songs were penned by Weiss and Stanley, two being co-written by Bugs Henderson.

Quite disappointing, it's basically a country rock record and is not recommended.

(Stephane Rebeschini)

The Riots

45:

1. You're My Baby/I Can Go On (X Records 661389) 1966

I Can Go On, a booming garage-ballad by this West Tennessee band, is on *Garage Punk Unknowns Vol. 8.*

(Max Waller/Mike Markesich)

The Rip Tides

Personnel incl:

JOE REAM	A

45:

1	She Set Me Free / Stay With Me	(Spin-A #101)	Mar. 1966

From Chicago, Joe Ream later went to the University Of Illinois in Urbana, Illinois, where he played in The Regiment (of *My Soap Won't Float* fame).

(Mike Markesich)

Rising Hope

TOP

ALBUM:

1	FAREWELL TO THE SHADOWLANDS	(Private Pressing)	1975 R3
2	WHERE THE SONG CAME FROM	(Private Pressing)	1978 R1

A rare Christian folk psych trio (two women, one man) sometimes compared to All Saved Freak Band or Spiritwood, with tracks like *Secret Of The Stars* and *Lead Me On* on the first album and a west coast vibe on the second.

(Stephane Rebeschini)

The Rising Sons



TOP

Personnel:

- ED CASSIDY drms A
- TAJ MAHAL vcls A B
- JESSE LEE KINCADE rhythm gtr, vcls A B
- GARY MARKER bs A B
- RY COODER ld gtr A B
- KEVIN KELLY drms B

ALBUM:

1. THE RISING SONS (Groucho) Italian
2. THE RISING SONS (Israphon ISR 009 CD) 199?
3. THE RISING SONS FEATURING TAJ MAHAL AND RY COODER (Sony) 199?

NB: (2) is an eighteen-track pirate CD release, but (3) is an official release with twenty-two tracks.

45:

1. Candy Man/The Devil's Got My Woman (Columbia 4-43534) 1966

This California band, which formed in LA in April 1965, has assumed legendary status because many of its personnel went on to far greater things. For example, Gary Marker recorded a 45 with Sound Machine and an album with Fusion; Ed Cassidy was a founder member of Spirit; Kevin Kelly later joined The Byrds for a while and Cooder and Taj Mahal both had very successfully solo careers.

Although their version of *Candy Man*, on the 'A' side of their 45 is good, it's the flip which is the killer cut, featuring the now familiar slide guitar of Cooder and Taj Mahal on lead.

The band also recorded an album for Columbia, which was not released at the time, although it has subsequently been pirated twice, and posthumously released by Sony on CD. Produced by Terry Melcher, who was also responsible for one Columbia's hottest acts, The Byrds, their recordings are a melting pot of rock / folk / electric blues and old-style country blue-grass.

Presumably, when Columbia pulled the plugs, the band split up.

Compilation coverage has also included: *Candy Man* and *The Devil's Got My Woman* on *Mindrocker, Vol. 7*.

Another **Rising Sons**, from Macomb, Illinois issued at least one 45 - *Have Some Patience Girl* / *Hold On I'm Coming* (Max 6719), circa 1967. Can anyone provide further details?

(Vernon Joynson/Stephane Rebeschini/Max Waller)



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The Rising Storm *to* Road's End

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Rising Storm
- Rising Tides
- Rising Tides
- Peter Ritchie
- Ritchies Renegades
- The Rites
- Rites of Spring
- River Styx
- Road
- The Road
- The Road Runners
- The Roadrunners
- Road's End

The Rising Storm



Personnel:

BOB COHEN	ld gtr	A
TODD COHEN	bs	A
CHARLIE ROCKWELL	organ	A
TOM SCHEFT	drms, bongos, tamb	A
TONY THOMPSON	rhythm gtr, vcls	A
RICH WEINBERG	vcls, hrmnca, tamb, cowbell	A

ALBUM:

1(A) CALM BEFORE THE RISING STORM (Remnant BBA-3571) 1966

NB. (1) reissued as Eva 12012 (1984). Now available again as an exact legal reissue on Stanton Park (SRE-001) 1992 and on CD with their 1983 re-union (Arf Arf AA-034). Also relevant are:- *Alive Again At Andover* (Arf! Arf! 007) 1983, a limited edition of 1000, capturing their 1983 reunion; and *Second Wind* (Arf! Arf! AA-083) 2000, which gathers together new studio and live material.

45:

1 FROZEN LAUGHTER (Stanton Park STP-021) 1993

NB: (1) is a double single set featuring two new songs, the Arthur Lee tune *Signed D.C.* and *Trying To Fool*, plus two bands doing covers of previous **Rising Storm** tracks.

Recorded whilst the aforementioned were attending Phillips Academy, Andover, Massachusetts, the *Calm Before...* album was an ultra rare collectors' item prior to its reissue. It's easy to see why. The album contains fine versions of

hard-rockers *Don't Look Back*, *In The Midnight Hour* and *Baby Please Don't Go*, along side Arthur Lee's *A Message To Pretty* and a number of self-penned compositions, such as the driving *I'm Comin Home* and slow, sensitive numbers like *Frozen Laughter* and *The Rain Falls Down*. This is an album of variation and contrast and the recent Stanton Park/Arf! Arf! reissues are recommended.

Alive Again At Andover was a reunion concert recording and is surprisingly good. Brought back together for the 15th Reunion of Andovers' Class of '67 ten of their gymnasium gig numbers are captured plus a version of *Baby Please Don't Go* from their first reunion stint at the Flowermarket Cafe, Boston in October '81. The original line-up is intact bar Todd Cohen whose place is filled by the ubiquitous Andy Paley. Unlike other reunion LPs which cash in on past glories this one stands up well on its own and, although these guys had done nothing in the music sphere since graduation, the spirit and fun of those heady days is reincarnated.

In 1999, the original sextet again minus Todd Cohen, but with Aram Heller (Mr. Stanton Park) bounding into the bassist role, had the chance to appear on the same bill as Boston legends The Lost and The Remains. The latter were one of the **'Storm**'s inspirations of course, as their cover of *Don't Look Back* testifies. Naturally they grabbed the opportunity with aplomb, indeed they played for free.

Despite some pre-gig nerves they proved to be the perfect openers of this historic event on Saturday 20th March at the Paradise Club in Beantown and they set the tone for what turned out to be a magical and memorable evening. Opening with their own *I'm Coming Home*, the half-hour set comprised many of the upbeat numbers from their LP. The Rockin' Ramrods' *Bright Lit Blue Skies*, *Signed T.T.* and *Baby Please Don't Go* went down very well - another original *She Loved Me* with its Charlie Rockwell Hammond organ solo and great vocal arrangements was outstanding. It was a performance full of fun, vibrance and enthusiasm which quickly infected and was appreciated by the audience. Having played their part, the buoyant members joined the 600+ throng with as much eagerness to await the appearances of The Lost and The Remains.

The *Second Wind* CD gathers together new studio material (primarily from 1992 and 1998 sessions) with live renditions of *Midnight Hour* and *Baby Please Don't Go*. Other covers are *Signed D.C.* and John Lee Hooker's *Don't Look Back*. The remainder are originals, split between strong rockers and the **Storm**'s trademark haunting, melancholy folk-rockers.

The band also have made the following compilation appearances: *Baby Please Don't Go, Don't Look Back* and *Message To Pretty* on *Endless Journey, Phase 1*; *Message To Pretty* on *Sixties Rebellion Vol. 8* (CD) and *Frozen Laughter* on *Magic Cube*.

(Max Waller / Vernon Joynson)

Rising Tides

TOP

Personnel incl:

- SABINE
- PEARSON

Came out of Morristown, New Jersey. They were heavily into the British R&B scene and their live act included lots of Stones' covers, Pretty Things and Kinks. They went up to New York to record an acetate containing *Take The World As It Comes* and a cover of The Animals' *I'm Crying*. It remained unreleased at the time but their competent original *Take The World As It Comes*, can now be found on *Back From The Grave, Vol. 5*.

The Rising Tides

Personnel:

DAN CARLISLE	ld gtr	A
PHIL CLARK	gtr	A
JOHNNY JOHNSON	drms	A
PAUL KINSELLA	ld vcls	A
JOHN PREY	bs	A

A quintet whose members hailed from LaSalle, Peru, Oglesby and Tonica, Illinois. In 1968 they contributed two tracks, along with five other local acts, to the sampler LP *A Psychedelic Six-Pack Of Sound*.

The liners note that the band formed in 1965 and appeared at the Illinois State Fair in 1967, placing 9th out of 90. Certainly they provide some of the best moments on this LP, thanks to the songwriting skills of Phil Clark, although psychedelic they are not.

Little Girls is a fine '66-sounding pop-punker with a short fuzzy solo, and a solid swingin' beat that brings to mind early Creedence. *The Girl Made Good* is a classy minor-mooder reminiscent of The Cyrkle or The Critters.

Phil Clark remembers: "It was a stark recording setting. On a cold winter evening we set up in a 'storage room studio' located in the back of a meager storefront musical instrument shop in the town of Streator, IL. Our two songs were recorded in single takes after a ten minute warm-up using three microphones and a single track. We were in and out in less than an hour, as was the other band that was leaving as we came in. John Prey had electronics training and built what was at the time a very advanced flourescent strobe light system for our performances. We wore flourescent capes and did covers of popular psychedelic songs, Kinks and Yardbirds etc. After taking a few decades off to raise a family and teach in the public schools, I'm now writing songs again."

(Max Waller)

Peter Ritchie

ALBUM:

1	ALICE'S RESTAURANT MASSACREE - COMPLETE	(Design)	1968

As you can guess, Side one is a side-long note for note cover of Arlo Guthrie's song. Why would somebody buy such a record is questionable. Side two contains some decent folk-rock tracks. Design was an exploito label, also responsible of the awful Rasput and The Sepoy Mutiny.

(Stephane Rebeschini)

Ritchie's Renegades

See Richie's Renegades.

The Rites

Personnel:

ROBERT AZZARELLO	drms	A
JAMES CAHN	organ	A
PETER FELLER	gtr	A
THOMAS B. FITZPATRICK	bs	A
PETER KEREZMAN	gtr	A

45:

1	Things/Hour Girl	(Decca 32218)	1967

A pop-psych 45 worthy of your attention. *Things* is an uptempo outing with some neat backwards guitar whilst *Hour Girl* is a mellow folk-psych ballad. Both sides, were written by Peter Kerezman and *Things* can also be heard on *Fuzz Flaykes & Shakes, Vol. 1*. The band had come together in NYC. Pete Feller lived in Rockland County, a northern suburb; Tom Fitzpatrick was from the Boston area, attending Columbia University; Jimmy Cahn was in New Rochelle NY in Westchester County, another northern suburb; Bob Azzarello was from Northport, Long Island, suburb east of NYC, attending New York University; Peter Kerezman grew up on 161 St. and Broadway in Upper Manhattan, a few blocks from the George Washington bridge.

Peter Kerezman recalls:- "We played a lotta frat parties and some dances around Columbia University, some bars and clubs in the suburbs, and rich kid private parties. Our biggest gig was the Clairol Caravan, summer of 1967. A total of thirty-three, I think it was, free concerts w/fashion show in various parks of the five boroughs, sponsored by Clairol, Inc. If you look at a fiche (or a copy if you got one) of Time magazine for June 30, 1967, you can see a Clairol Caravan photo on page 21. Jimmy Cahn's on the right, dancing with amateur fashion model Patsy Sabline. I'm the guy with the eyepatch (car wreck) all the way on the left, bangin' on a D-21. Still got that guitar but I lost the eyepatch."

"The Decca-supplied producer was Milt Gabler, and our former manager Bob Prescott brought in his own guy, Steve Hammer to 'help out'. The record did not do very well for us, to put it mildly (less than 1,000 copies sold). I did quite a few demo sessions on bass for other folks, but nothing else was released. Me, Jimmy and Bob stuck together for quite a while but didn't achieve much due to lack of focus. I'm now the owner of a small bicycle shop in a rural community deep in southernmost Texas, still playing bass and guitar in the clubs occasionally".

(Max Waller)

Rites of Spring

45s:

1. The King In Your City/Happy Feet (La Fra # unknown) 196?
2. Why/Comin'On Back To Me (Cameo Parkway 109) 1966

NB: A further MOR harmony-pop 45, *If You Let Me Make Love To You Then Why Can't I Touch You / Gettin' Into A Good Thing* (Generation 113) 1969, is probably by a different act.

This pop outfit's second 45 may be of interest. Although *Why* is a very melodic folk ditty with music box chimes, the flip, *Comin' On Back To Me* is a stomping fuzz-popper with neat hooks and excellent guitar. Produced by Terry Knight, you can also hear it on *Turds On A Bum Ride, Vol. 5* (CD).

Originally from Alabama, they were earlier known as The Hardtimes but changed their name after California Hard Times got so much national exposure on ABC-TV'S 'Where The Action Is'.

(Max Waller/Jeff Lemlich)

River Styx

TOP

Personnel:

PRESTON HARRISON	bs, vcls	A B C D E
JIM HORNER	drms	A B C D
CHARLIE MILLER	gtr	A B D
TOM MILLER	ld gtr	A B
TOM CHAPMAN	bs	B
P. THOMAS	piano	C E
TED ROMEJITO	ld gtr	D
KERRY RAIVEL	sax	E
MIKE ZARRILLI	drms	E

ALBUM:

1(A/B)	RIVER STYX	(Distortions DR 1027)	1996

45s:

1	Holding For Me / Now	(Capitol Acetate)	1967
2	Dolly Nighttime / Lo	(Fete Greats Of 1967 No #)	1968
3	Bike Writer / Holding For Me	(Joey Lu # Unkn)	1971

This one spans quite a bit of territory, musically speaking. It starts off in the garage zone with some of their tracks from 1967, but most will be standing in line for the long psych freak-out of *Let Them All Excite You*, that's easily on par with any of those West Coast jam bands of the time. The album features tracks (most of them previously unreleased) from 1967-1971 by this Trenton, New Jersey band. Overall, this record leans more to the later sixties stylings, some of the material like *Understanding Is Hard To Come By* is quite bluesy.

Four of the cuts on this album - *Let Them All Excite You*, *Understanding Is Hard To Come By*, *Dolly Nighttime* and *Lo* - were previously recorded on a Hagens studio one-sided acetate album. Two others - *Holding For Me* and *Now* were from a 1967 Capitol New York City Studios acetate.

They also went under the name of **River Styx Blues Emporium**.

(Vernon Joynson / Max Waller)

Road

TOP

Personnel incl:

NICK DISTEFANO	drms	B
JIM HESSE	organ	B
JOSEPH HESSE	bs	B
JERRY HUDSON	ld vcls	B
PHIL HUDSON	ld vcls	B
RALPH PARKER	ld gtr	B

ALBUMS:

1	THE ROAD	(Kama Sutra KSBS 8075)	1969
2(B)	THE ROAD	(Kama Sutra KSBS 2012)	1970
3	COGNITION	(Kama Sutra KSBS 2032)	1971

45s:

1	She's Not There / A Bummer	(Kama Sutra KA 256)	1969 114
2	The Grass Looks Greener On The Other Side / In Love	(Kama Sutra KA 266)	1969
3	Mr.Soul / I Can Only Give You Everything	(Kama Sutra KA 267)	1969
4	Mr.Soul / The Grass Looks Greener On The Other Side	(Kama Sutra 504)	1970
5	If I Ever Needed A Woman / Alone	(Kama Sutra 531/2)	1971
6	Night In The City /	(Goodtime 4504)	197?
7	She's Not There / A Bummer	(Radio Active Gold 67)	197?

NB: (7) reissue.

From Buffalo, New York. There's an unconfirmed suggestion that they were previously The Mellow Brick Rode, also from Buffalo, who released one 45 in 1968 - *Don't Put All Your Eggs In One Basket* / *Other Side Of This Life* (United Artists UA 50333).

On their 1970 LP they come across as a club/covers band with occasional Vanilla Fudge mannerisms in their heavyish treatments. They tackle the Zombies' *She's Not There* (one of their better offerings and a minor hit), Buffalo Springfield's *Mr.Soul* and *Rock'n'Roll Woman* (credit points for good taste if not the results), Sly Stone's *Dance To The Music*, *Love-itis* (tough Rnb pop also done by The Sonics). Despite occasional heavy or fuzz guitar noises it's a patchy album - on the down side they deliver a funky brassed-up version of garageband fave *I Can Only Give You Everything* and an uptempo lounge-style *Taste Of Honey*.

(Vernon Joynson/Max Waller)

The Road

TOP

45s:

1. You Rub Me The Wrong Way/It's So Hard To Find (Lemon-Lime 101) Jan. 1969
2. You Rub Me The Wrong Way/It's So Hard To Find (Blue Onion 106) 1969

Recorded by a group of students from Akron, Ohio, *You Rub Me The Wrong Way* is a good example of the influence

of the British beat movement on mid-sixties American bands. You'll also find it on *Pebbles, Vol. 2* and *The Pebbles Box* set. They were previously known as the Hard Road and the Lemon-Line 45 may have been released under that name.

No relation to the Road on Kama Sutra, who hailed from Buffalo, New York and did a decent cover of The Zombies' *She's Not There*, which actually made it to No. 114 in the U.S. charts. Neither are they related to the UK/US Road featuring a certain Noel Redding.

(Vernon Joynson / Max Waller)

The Road Runners

TOP

Personnel:

DENVER CROSS	gtr, vcls	A B
OZZIE GEORGENER		A
LARRY KARAGOZIAN		A
DAVE MENDOZA	gtr	A
DALE SAMUELIAN	keyb'ds, vcls	A B C
KELLY ?	drms	A
RANDY HALL	ld vcls, bs	B C
STEVE HEITKOTTER	drms	B C
BOB TRIPPELL	sax	B C
BRUCE CONTE	gtr	C

ALBUM:

1(B)	THE ROAD RUNNERS	(Beat Rocket BR 104)	1998

45s:

1	I'll Make It Up To You / Take Me	(Miramar 116)	Aug. 1965
2	I'll Make It Up To You / Take Me	(Reprise 0418)	Sep. 1965
3	Tell Her You Love Her / Goodbye (Yellow Wax)	(Morocco 001/2)	Jan. 1966
4	Pretty Me / Baby Please Don't Go	(Morocco 121)	Mar 1966
5	Pretty Me / Sleepy Friend	(Morocco 122)	Apr. 1966

This band hailed from Fresno, California. *Goodbye*, an average folk-punk effort, can be heard on *Highs In The Mid-Sixties, Vol. 1* and *'60s Punk EP Vol. 3*. The debut 45 is a catchy beat-folk-rocker notable for crisp upfront percussion, backed with a melodic beat ballad with some barely audible fuzz.

Beat Rocket's retrospective album contains one side of (7) studio tracks (3 unreleased) plus 7 live tracks preserved by the band's #1 fan Neil Hopper. The studio material is predominantly Invasion-inspired folk-rock, with a strong Searchers/Beau Brummels influence, occasionally topped off with fuzz. The live material includes their own

Goodbye and *I'll Make It Up To You*, and shows off the band in meaner and rockier mood - especially on a great version of the Animals' *Don't Bring Me Down*, a rockin' *Train Kept A Rollin'*, and a bluesy take of *Baby Please Don't Go*.

Samuelian's story and Hoppers' photos, tied up neatly by Jud Cost's notes, round off a fine package.

(Max Waller/Alec Palao)

The Roadrunners

TOP

45s:

1	Tell Her You Love Her / Roadrunner Walk	(Michigan Nickel MNC 003)	c1968
2	Roadrunner Baby / Beautiful	(Michigan Nickel MNC 007)	1970

A Jackson, Michigan band whose raw version of *Roadrunner Baby* can also be heard on *Highs In The Mid-Sixties, Vol. 5*. The song was made famous by Bo Diddley and also recorded by The Pretty Things. This is a very basic and raw cover version.

(Vernon Joynson / Max Waller)

Road's End

TOP

Personnel:

- TONY LANZA drms
- RICK SEPULVEDA ld vcls, tamb
- GLENN SWIADON
- PETER SWIADON
- BRUCE TEOLIS

45:

1. When I Look At You / Why (Brahma 621661/2) 1966

From New York, this band described their music as a cross between "the Rascals, Vagrants, and Animals... a real bluesy sound". Strangely the 'A' side to their 45 is a slow smoochy affair, whilst the flip contains harmonious garage pop with guitars buried in the mix. The Brahma label was owned by George Tobin, the bands manager.

Why has since resurfaced on *A Journey To Tyme, Vol. 4* and *Psychedelic Unknowns, Vol. 7*.

(Max Waller/Mike Dugo)



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Roamin Togas *to* Rock Collection

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Roamin Togas
- Robbie The Werewolf
- The Robbs
- Howard Roberts
- Don Robertson
- Robin and The Three Hoods
- The Robin Hoods
- The Rob Roys
- Andy Robinson
- Rock Collection

Roamin' Togas

Personnel:

PETE ADAMS	vcls	A
RAYMOND DECOUX	gtr	A
DAVID JACKSON	drms	A
STEVE PEARSON	keyb'ds	A
DARYEL PRUST	gtr	A
RONNIE RAUBER	bs	A

45s:

1	Bar The Door / You Must Believe Me	(Lightning LR-101)	Jun 1967
2	I Can't Find Love / Happy Lovin' Time	(Robe # Unkn)	1968

NB: (2) as Black Box.

Formed by Adams and Prust in 1966 at the University of Southwestern Louisiana in Lafayette, they were initally known as the Pete and The Playmates, later the Batmen, before settling on the **Roamin' Togas** and a stable line-up in 1967.

In 1968 the band were whisked off to Bakersfield, California to record an LP. Just one 45 resulted and that wasn't even released under the band's name, but as by the Black Box. The band folded in 1969 after most of their equipment was wrecked in a road accident.

Bar The Door has been aired again on EVA's *Louisiana Punk Groups From The Sixties Vol. 1*, *Sixties Archives Vol. 3* (CD) and *Teenage Shutdown Vol. 3*.

Check out their eventful story in issue #1 of "Brown Paper Sack".

(Max Waller/Andrew Brown-BPS)

Robbie The Werewolf



ALBUM:

1. LIVE - AT THE WALEBACK (No label) 1964 R3

Pretty much unsurpassed in it's level of incredible strangeness, this ultra rare album from the early sixties California coffee-house circuit is like no other. **Robbie** is a folksinger of the frantic variety with a fetish for monsters. This inspires some of the most bizarre original songs ever committed to vinyl! (Clark Faville)

The Robbs

Personnel:

- BRUCE ROBB keyb'ds, vcls A
- DEE ROBR gtr, vcls A
- JOE ROBB gtr, vcls A
- CRAIG ROBB drms, vcls A

ALBUM:

1. (A) THE ROBBS (Mercury SR 61130) 1967 200

45s:

1. Race With The Wind/In A Funny Sort Of Way (Mercury 72579) 1966 103
2. Next Time You See Me/I Don't Feel Alone (Mercury 72616) 1966
3. Bittersweet/End Of The Week (PS) (Mercury 72641) 1966
4. Rapid Transit/Cynthia Loves (Mercury 72678) 1967 123
5. Girls, Girls/Violets Of Dawn (Mercury 72730) 1967 -
6. Jolly Miller/? (Mercury) 1967
7. Castles In The Air/I Don't Want to Discuss It (Atlantic 2511) 1968
8. Changin' Winds/A Good Time Song (Atlantic 2578) 1968 -
9. Movin'/Write To You (Dunhill 4208) 1969 131
10. Last Of The Wine/Written In The Dust (Dunhill 4233) 1970 114
11. I'll Never Get Enough/It All Comes Back (ABC Paramount 11 270) 1970 106

These three brothers and cousin Craig produced some enjoyable music in their time. A dynamic amalgam of harmony-pop and folk-rock with garagey pretensions, they were Milwaukee's answer to The Monkees or Paul Revere and The Raiders and, like the aforementioned points of reference, a borderline inclusion here. Purists may look down at these mid-sixties 'pop' outfits but don't forget that the golden age of garage and psychedelia was a

memorable epoch for pop too (so there!) - just tune into any 'golden oldies' station. The Robbs would become Cherokee in the early seventies. (Max Waller)

Howard Roberts

Personnel:

- HOWARD ROBERTS gtr
- PETE ROBINSON keyb'ds
- LARRY KNECHTEL keyb'ds
- MIKE WOFFORD keyb'ds
- BOBBY BRUCE violin
- MIKE DEASY gtr
- BRIAN GAROFALO bs
- MAX BENNETT bs
- BOB MORIN drms
- JOHN GUERIN drms
- JOE WALSH optimization of time-space energy transformation

ALBUM:

1. ANTELOPE FREEWAY (Impulse AS-9207) 1970

Howard Roberts was an established jazz guitarist who released this interesting album in 1970. Produced by Bill Szymczyk and Ed Michel, it is a good example of "psychedelic instrumental jazz". Mostly instrumental and "Made Loud to be played Loud", it contains lots of excellent guitar parts using different effects (Energy Bow, Ring Modulator...) mixed with various instruments. The result is interesting, mixing jazz, psychedelic and free form music. Best tracks: *Five Gallons Of Astral Flash Could Keep You Up For Thirteen Weeks*, *Dark Ominous Clouds*, *That's America Fer Ya* and *De Blooz*.

The sleeve mentions special thanks to the Firesign Theater, John and& Terence Boylan (from Appletree Theater), BB King, Jimmy Haskell, Leon Russell and the James Gang.

(Stephane Rebeschini)

Don Robertson

Personnel incl:

MICHAEL DAHLGREN	drms, gong	A
RAND ELIAS	bs	A
DON ROBERTSON	gtr, keyb'ds, tablas, bells	A
MARCIA	flute, vcls	A
SUZIE	hand drum, vcls	A

ALBUM:
(up to
1970)

1(A)	DAWN	(Limelight LS 86067)	1969

From San Francisco, this was a typical hippie outfit. **Don Robertson** wrote all their highly meditative and mystic tracks: *Dawn*, *Where*, *Why*, *Gateless Gate*, *When*, *Belief*, with strong oriental and religious influences and use of various noises (birds, bells etc.). Their album was released on Limelight, a subsidiary of Mercury which specialized in experimental albums: Beaver and Krause, Fifty Foot Hose, Mecki Mark Men. **Don Robertson** kept on recording meditatition records and logically became a pioneer of the "New Age" movement in the '80s.

(Stephane Rebeschini)

Robin and The Three Hoods

45s:

1	I Wanna Do It/The Marauder	(Fan Jr 1003)	196?
2	We The Living / A Day You'll Never Forget	(Fan Jr. 5678)	196?
3	I Wanna Do It/That's Tuff	(Fan Jr 5680/1)	196?
4	I Wanna Do lt/That's Tuff	(Hollywood 1110)	196?

NB: (1) also issued on Fan Jr.1003 as by Marrell's Marauders.

Reportedly from Madison, Wisconsin. Both sides of the third 45 can also be heard on *The Garage Zone, Vol. 2*. *I Wanna Do It* is a bouncy effervescent cover of a Feldman, Goldstein, Gottehrer (Strangeloves) track. *That's Tuff* is an echoey uptempo beat ballad with hints of *Land Of 1,000 Dances*. *l Wanna Do It* also gets an airing on *Pebbles, Vol. 1* (CD).

(Max Waller)

The Robin Hoods

45s:

1. Wait For The Dawn/Love You So (PS) (Mercury 72445) 1966
2. Everything Is Alright/Baby Let Down Your Hair (Mercury 72526) 1966

A Chicago garage band whose first 45 came in a picture sleeve.

The Rob Roys

45s:

1	Judge Me Not/?	(Accent 1198)	1966
2	Do You Girl?/Yes I Do	(Accent 1213)	1966

3	Roses Are Red/Do You Girl	(Accent)	1966
4	Goodbye To You/It's Wrong	(Accent 1216)	1967

Originally from Santa Rosa in Northern California, they were formerly known as the Malibus, but did not record under that monicker. *Pebbles, Vol. 22* includes their *Do You Girl?*, a reasonable effort with some snarling fuzz guitar. From the same label that brought forth the Human Expression and Silk Winged Alliance.

Andy Robinson

TOP

ALBUM:

1	PATTERNS OF REALITY	(Philips PHS 600289)	1968 R1

Acoustic folk with a downer psych vibe, backed by the cream of the Los Angeles studios (Carol Kaye, Jim Gordon, Al Casey, Licoln Mayorga and Earl Palmer).

Now a rare album.

(Stephane Rebeschini/Clark Faville)

Rock Collection

TOP

Personnel:

- BOB LOWERY ld vcls A B
- MARK EUBANKS gtr, sax, keyb'ds, bassoon A B
- BOB KOCH ld gtr A B
- RON RUSARD sax A B
- CHUCK DOTON drms A B
- JIM SANSTEAD bs A
- RANDY SCHEPPER gtr A B
- KEN HAKANSON bs B

Line-up 'A' 1966-67, 'B' 1967-68.

45:

1. A Sunny Day/Get Ready (Piccadilly 243) 1967

From Tacoma, Washington, they were originally known as The Galaxies but changed their name to **Rock Collection** in 1967 in a quest for a hipper image. Lowery departed to The Surprise Package in 1967 but the band lasted until 1968. Chuck Doton also played with Tacoma's Regents between 1965-67.

Battle Of The Bands, Vol. 2 included *A Sunny Day*. (Max Waller/Darryl F. Riffero)



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Rock Garden *to* The Roemans

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Rock Garden
- Rock Island
- The Rock-N-Souls
- Rock Shop
- The Rockets
- The Rockin' Ramrods
- Rockin' Roadruners
- The Rocks
- Rocky and His Friends/and The Riddlers
- Rod and The Satalites
- The Roemans

Rock Garden

Personnel:

BRIAN BRIAN	bs, vcls	A
STEVE CLAUNCH	drms	A
ROBERT GARNER	vcls, gtr	A
JIM JOHNSON	ld gtr	A
SUSAN JOHNSON GARNER	organ	A
CHARLES TUBERVILLE	gtr, vcls	A

45:

1	Super Stuff/The Wind Is My Keeper	(Revise 300)	1967

Originally called The Ravin' Blues, all the band came from Camden, Arkansas except for drummer Steve Claunch (from Memphis, Tennessee). Their rare and sought-after 45 features the immediately appealing *Super Stuff*, recorded at Sam Phillips Studios in 1967.

In total the band recorded four tracks in Memphis between 1966-67, with one session in Sonic Studios (1966) and the other at Sam Phillips'. The two unreleased tracks *Rainy Daze* and *You Got Me Signed* are due to be released with the above 45 by Dionysus on a 7" EP.

You can also find *Super Stuff* on *Pebbles Vol. 13*.

Other **Rock Gardens** include the post-Fredric outfit also known as Garden with two 45s on Capitol, and an unknown bunch with one 45 - *Sweet Pajamas* / *Perhaps The Word Of Giving* (B.T. Puppy 536) 1967.

(Vernon Joynson / Max Waller)

Rock Island

Personnel:

BOB 'COBB' BUSSINGER	keyb'ds, vcls	A
TONY CURCIO	bs	A
MIKE KENNEDY	gtr, vcls	A
FRANK SCHALLIS	drms, perc	A
B.J. TAYLOR	lead vcls	A

ALBUM:

1(A)	ROCK ISLAND	(Project 3 PR 4005 SD)	1970 R1

45:

1	Babe I'm Gonna Leave You / Hard And Never Easy	(Project 3 1382)	1970

A great band from Chicago whose album combined psychedelia, acid, rock and R&B. The best tracks are *Running Through My Mind* and *When I Was A Boy*.

(Vernon Joynson / Max Waller)

The Rock-N-Souls

Personnel incl:

- JIM KENFIELD bs
- STEVE ROGERS gtr

45:

1. Not Like You/Got No Love (Rich Tone 2369/70) 196?

From Pasco, Washington. You can check out *Not Like You*, a rather unusual recording, on *Highs In The Mid-Sixties, Vol. 7*. Jim Kenfield later played in Gas Co..

Two members were previously in The Pastels.

(Max Waller / George Gell)

Rock Shop



ALBUM:

1	MR. LEE'S "SWINGING AFFAIR" PRESENTS	(Lee-Mo)	1968 R3

NB: (1) pirated on vinyl and CD. Also reissued legitimately on CD.

45:

1	Is That Your Halo?/State Of Your Mind	(Rowena 853)	May 1967

From Monterey, California. A very rare album of fuzz guitar-led blues and pop rock. It has a very funny cover depicting the group as the next Beatles and hairdresser-cum-rock promoter "Mr. Lee" as God!

(Vernon Joynson/Clark Faville/Max Waller/Alec Palao)

The Rockets

TOP

Personnel:

RALPH MOLINA	drms	A
BOBBY NOTKOFF	electric violin	A
BILLY TALBOT	bs	A
LEON WHITSELL	vcls, gtr	A
GEORGE WHITSELL	vcls, gtr	A
DANNY WHITTEN	vcls, gtr	A

ALBUM:

1(A)	THE ROCKETS	(White Whale WWS 7116)	1968

NB: (1) has been reissued on CD.

The Rockets are in fact the first version of Crazy Horse, the "classic" backing-group of Neil Young. From California, they managed to get a record deal in 1968 with White Whale, the Turtles label. Produced by Barry Goldberg (who knew Notkoff from the recording of the Elecric Flag's *The Trip*), their only album is a now minor collectable . All the tracks on the first side were composed by Danny Whitten (except a Talbot /Molina song) and the second side was written entirely by the Whitsell brothers.

A mix of rock and west-coast vibes, the best tracks are probably *Hole In My Pocket* (later used by Goldberg for one of his solo albums), *Pills Blues* and *Let Me Go*. The vocals are not always outstanding but the guitar and electric violin parts are good. The lyrics of *Pills Blues* are quite explicit about their habits...

In 1969, Whitten, Talbot and Molina met Neil Young, began playing with him and became Crazy Horse. *Everybody Know This Is Nowhere*, the first album they recorded with Young contains the superb *Running Dry (Requiem for the Rockets)* with Notkoff's haunting violin. *Crazy Horse*, their first "solo"album, with Cooder, Lofgren and Nitzsche, is excellent too. Whitten died of an heroin overdose in 1972 and the following Crazy Horse albums are best avoided.

Not to be confused with the other Rockets!

(Stephane Rebeschini)

The Rockin Ramrods



Personnel:

- RONN CAMPISI bs A B
- VIN CAMPISI rhythm gtr A B
- JESSE HENDERSON drms A B
- BILL LINANE ld gtr A
- LENNY CARELLI ld gtr B

ALBUM:

1. (A/B) THE ROCKIN' RAMRODS (Eva 12015) 198?
2. (A/B) THE BEST OF THE ROCKIN' RAMRODS (Big Beat CDWIKD 151) 1995

NB: (2) is a 25 track CD which traces their career from 1963 onwards and includes tracks from their incarnation of Puff.

45s:

1. Jungle Call/Indian Giver (Explosive F 101/2) 1963
2. She Lied/Girl Can't Help It (Bon-Bon 1315) 1964
3. I Wanna Be Your Man/I'll Be On My Way (Plymouth 2961/2) 1964
4. Wild About You/Cry In My Room (Southern Sound 205) 1965
5. Don't Fool With Fu Manchu/Tears Melt The Stones (Claridge 301) 1965
6. She Rides With Me/Rudy Vadoo (Claridge 312) 1966
7. Play It/Got My Mojo Working (Claridge 317) 1966
8. Bright Lit Blue Skies/Mr. Wind (Plymouth 2963/4) 1966
9. Flowers In My Mind/Mary, Mary (Plymouth 2965/6) 1966

NB: (5) and (6) as The GTO'S.

This Boston band started out playing instrumentals, backing Freddie Cannon early in their careers. Indeed, he went on to produce their first 45, an instrumental *Jungle Call*. They became the house band at the Surf Ballroom on Nantasket Beach on Boston's South Shore for a while. Later they progressed through influences ranging from The Beatles, punk, folk-rock, psychedelia and soft rock. One of their cuts *She Lied* pursued a popular theme of American garage bands in this era - the lying and cheating of their girlfriends.

Bright Lit Blue Skies and *Mr. Wind* were written by Ron Campisi and covered by The Rising Storm on their LP.

The group figured on early tours with The Stones and The Kingsmen and made an appearance in a rock'n'roll exploitation movie, *East Is East*. They also appeared on another 45: *Baby, Baby, Go Go/East ls East* (Claridge 308) 1966 backing Casey Paxton.

They later became Puff and released an eponymous soft psychedelic LP on MGM (SE-4622) in 1969.

Compilation coverage has so far included *She Lied* on *Pebbles, Vol. 8*; *I Wanna Be Your Man, Bright Lit Blue Skies* and *Mr. Wind* on *Bay State Rock, Vol. 1*; *Bright Lit Blue Skies* and *Can't You See*, misleadingly on the *Bosstown Sound-1968* (2CD set) - both tracks are from 1966 and **The Rockin' Ramrods** predated the Bosstown hype. An

unreleased track, *Merry Go Round* can also be found on *The New England Teen Scene Vol. 3*.

(Max Waller)

Rockin' Roadruners

Personnel:

STEVE GRIER	drms	A
RUSS HAMILTON	ld gtr	A
JACK LANDER	keyb'ds	A
CHARLIE LYTLE	gtr	A
DAVE MORRIS	bs	A

45s:

1	Go Away / My Window	(Lee C. 696)	May 1966
2	King Of The Jungle / You Ain't Gonna Cry	(Lee C. 970)	Sep 1966
3	Urban Meadows / Down	(Tener T1015)	1967

Florida faves in the Sanford/Orlando area from 1964 to 1969, a couple of members were later in an outfit called Yak. Their debut *Go Away* is a chiming and charming folk-rocker, perhaps influenced by the Byrds' debut LP and especially *Here Without You*.

With street and storm effects, stately head-swirling organ, evocative lyrics and haunted vocals, *Urban Meadows* is both impressive and intensely addictive. Comparisons to Procol Harum's *Whiter Shade Of Pale* are inevitable but, given a vote, this'd get mine every time. *Down*, a cantering power-poppin' punker has a U.K. mod/freakbeat flavour. It's no wonder that the Tener 45 is much sought-after.

Go Away and *Urban Meadows* grace *Psychedelic Crown Jewels Vol. 2*, whilst *Down* is on Yeah Yeah Yeah.

(Max Waller / Roger Maglio)

Rocks

	45:	Label / Cat No.	Year	HCP
1	Because We're Young / My Only Love	(Woodrich WR-1249)	Nov 1965	(-)

Because We're Young, a superb brooding R&B punker based around a solid *I'm A Man* riff, features moody sax interwoven with some cool but raw guitarwork, builds slowly in intensity without crossing into rave-up territory, and is one of the choice cuts on *The Cicadelic '60s Vol.7*, *Yeah Yeah Yeah* CD, and *The Bad Vibrations* comps. *My Only Love is* one of those reverb'n'jangle lovelorn garage ballads that have started to find favour on compilations. **The Rocks** are thought to have come from Alabama but this is unconfirmed. Songwriter credits of Walter Sims (*Because...*) and Randy Duck/Johnny Harbin may help establish this, if they were band members.

Woody Richardson's predominantly gospel and country label recorded in Nashville and featured some other garage bands, also showcased on the *Cicadelic '60s Vol.7* CD, the Shadows and the Shandells Inc.. According to the liner notes these 45s were pressed in limited quantities (about 500) and were not distributed or sold by the label but by the bands themselves at gigs.

There's another 45 by **The Rocks** on White Cliffs 239 circa 1966 featuring *Who Do You Love*, flip title unknown. The same band?

(Max Waller)

Rocky and His Friends / and The Riddlers

TOP

Personnel:

- JEFF BEALS bs A
- DAN DENTON sax, vcls A
- DAVE FAST tpt A
- CHRIS GASPARD keyb'ds A
- JEFF LABRACHE drms A
- ROCKY RHOADES vcls, perc A
- RIC ULSKY keyb'ds A

45s:

1. * Surfer Plus/You're Not Wrong (unissued) (Jerden 761) 1965
2. + Flash And Crash/Batman (Panorama 28) 1966
3. * Riot City/You're Not Wrong (Tower 178) 1966

* as Rocky and His Friends. + as Rocky and The Riddlers.

From Seattle, Washington they set out as session musicians for Jerden Records and were later known as The Imperials. After recording these three mid-sixties 45s they changed names again to The City Limits. *Riot City* later gave its name to the *Riot City* compilation which it apppared on as well as on *Highs In The Mid-Sixties, Vol. 16*. It's a frantic guitar-organ instrumental. Prior to this as **Rocky and The Riddlers** they'd recorded Flash And Crash, which you'll find on *Back From The Grave, Vol. 4* and *Magic Carpet Ride*. This is a real bone-crunchin' punker and for fans of the very rawest, aggressive punk only.

Jeff Beals also played with The Kingsmen and Ric Ulksy later joined The Association in 1974. Jeff LaBrache later played with West Coast Natural Gas and Indian Puddin' and Pipe.

Rod and The Satalites

TOP

45:

1. She Cares/I'm Telling You Right Now (Irish 4336/7) 1964

NB: (1) 100 copies were issued with a rare picture sleeve.

A primitive punk outfit from Quincy, Illinois. You'll also find *She Cares* on *Monsters Of The Midwest, Vol. 4*. The closing chord sounds like the start of *A Hard Days Night*. Alternatively, both sides of the 45 are compiled on the

excellently titled *Drink Beer! Yell! Dance!* compilation.

(Max Waller)

The Roemans

Personnel incl:

- BERRY OAKLEY gtr
- BERTIE HIGGINS drms

45s:

1. Your Friend/Give Me A Chance (ABC Paramount 10583) 1964
2. Miserlou/Don't (ABC Paramount 10671) 1965
3. Universal Soldier/Lost Little Girl (ABC Paramount 10723) 1965
4. Listen To Me/You Make Me Feel Good (ABC Paramount 10757) 1965
5. When The Sun Shines In The Mornin'/Love (That's All I Want) (ABC Paramount 10814) 1966
6. All The Good Things/Pleasing You Pleases Me (ABC Paramount 10871) 1966

Tommy Roe's backing band put out the above 45s and were not reticent about their British Invasion-style'folk-rock' influences to the extent that you'd swear they were The Searchers! Berry Oakley was later in The Second Coming and The Allman Brothers Band. (MW).

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Rog and The Escorts *to* Rogues Inc.

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Rog and The Escorts
- The Rogues
- The Rogues
- The Rogues
- The Rogues
- The Rogues
- The Rogues
- The Rogues
- The Rogues
- The Rogues
- The Rogues
- The Rogues
- The Rogues - assorted unknown outfits...
- Rogues, Inc.

Rog and The Escorts

Personnel:

ROG BOOTH	drms, vcls	A
ZELDA	keyb'ds	A

45s:

1	Main Drag / Judy Or Joann	(Soma 1144)	1960
2	I Found A Love / I Wanna Do It	(Fredlo 6311)	1963
3	The Wobble Drum / On Top Of Old Smokey	(Fredlo 6403)	1964
4	Heart Of Mine / Twelfth Of Never	(Fredlo 6416)	1964
5	Space Walk / You're The One	(Zorch 101)	196?
6	I Wonder / Our Love May Not Live Again	(Zorch 102)	1966

NB: most of the early 45s probably as by 'The Escorts'. (6) as **Rog & The Escorts**.

From Ely, just south of Cedar Rapids in Eastern Iowa, this outfit was originally known as The Do's and Don'ts. A very clean cut band they recorded a number of records including *I Wonder* on Zorch Records circa 1966. This commercial pop song, which with better promotion may have charted, can also be heard on the *Dirty Water* compilation.

The Rogues

Personnel incl:

- KIM FOWLEY
- MICHAEL LLOYD
- SHAUN HARRIS

45:

1. Wanted: Dead Or Alive/One Day (Living Legend 723) c 1966

This was a LA-based studio-only project. Shaun Harris was later a member of the West Coast Pop Art Experimental Band. They recorded *Wanted: Dead Or Alive* in 1966. It can also be heard on *Pebbles, Vol. 17*, *The Best Of Pebbles, Vol. 2* and *Pebbles, Vol. 8* (CD). It's actually a slow re-write of *Hey Joe*.

The Rogues

Personnel:

JOHN BONAR	bs	A B
GLEN HEBERT	drms	A B
MARK MacDIARMID	vcls, ld gtr	A B
MIKE SCHWARTZ	gtr	A B
FRED BECHTEL	vcls	B
TOMMY WITHROW	keyb'ds	B

45s:

1	Put You Down / Stormy Monday Blues	(MBM 2002)	Jan 1966
2	You're Through / She's A Drag	(Montel-Michelle 959)	1966
3	I Don't Need You / Tonight	(La Louisianne 8094)	1967

NB: (2) as by The Dry Grins.

A classy punk band from Lafayette, Louisiana. Their debut, *Put You Down*, is revisited on *Teenage Shutdown Vol. 7*. *I Don't Need You*, a typical punk screamer, is on *Highs In The Mid-Sixties Vol. 8*.

They changed their name to The Dry Gins for one 45, produced by the Greek Fountains' Cyril Vetter. *You're Through* is re-aired on *The Essential Pebbles Collection Vol.1*, *She's A Drag* was dug up for *Back From The Grave Vol. 8*.

(Max Waller / Andrew Brown - "Brown Paper Sack")

The Rogues

45:

1. Love Is A Beautiful Thing/The Sound (Wasp 102) 196?

NB: (1) released as The R./Rogues.

From Tacoma, Washington, this band were actually called The Royal Rogues, but their 45 is credited to the R./Rogues - so I guess they ran out of letters at the label paste-up (that's an attempted joke, not history!). You'll also find *The Sound* on *Boulders, Vol. 9*. (George Gell)

The Rogues

45:

1. Summertime/Anything You Say (Action 6.6400) 1966

Omaha in Eastern Nebraska was home to this band. The 'A' side was a much recorded ballad, but it's the flip which may interest readers. A typical post British invasion, pre-punk recording, pressed in Minneapolis, you could check it out on *Monsters Of The Midwest, Vol. 2*.

The Rogues

Personnel incl:

- DENNY FRY vcls, bs
- NICK RADCLIFFE drms

This garage band operated out of Muscatine, Iowa, but did not record. Both the members listed were later in Depot Rains.

The Rogues

45s:

1. Night Time/No Lies (Boss City 160) 1969
2. Tobacco Road/Heavy (Boss City 166) 1970

This New London, Connecticut band produce a late-but-great screetching uptempo blast of *Tobacco Road* with some wicked guitar throughout. It's almost on a par with the Blues Magoos rendition. The flip is a brief up-tempo workout.

(Max Waller / Mike Markesich)

The Rogues

TOP

45:

1. Good Lovin'/Set Me Free (Talent Associates No #) 197?

This time from Brookfield, Wisconsin. The two covers on this 45 are competently executed in a straight garage-beat vein. Apparently the 45 dates from the seventies but has a very sixties sound and feel. (Max Waller)

The Rogues

TOP

45s:

1	You Better Look Now / Train Kept A Rollin'	(Audition 6110)	Jul 1966
2	Say You Love Me / Secondary Man	(Thunderbird 507)	196?
3	Should You Care / The Rest Of The Way	(Thunderbird 511)	196?

NB: (1) was reissued in the early '80s on Moxie (M 104).

From Buffalo, New York this act were previously known as The London Fogs. Both *Cicadelic Sixties Vol. 5* and *Teenage Shutdown Vol. 5* include *You Better Look Now*, a haunting folk-rock garage ballad, covered in 1982 by Rochester NY's Chesterfield Kings on their debut *Here Are* album. The flip is also excellent and is on the *Pebbles Box Set*, *Acid Dreams Epitaph* CD and *The Complete Acid Dreams* 3-LP set.

(Max Waller/Mike Markesich)

The Rogues

TOP

45s:

1	It's The Same All Over The World / Oh No	(Peyton P-1001)	1966

Produced by The Blue Echoes' Tom Zagryn this was The Squires' first vinyl outing... Tom later produced their classic *Going All The Way*, before selling the rights to Atco.

The Rogues

TOP

45s:

1	How Many Times / Shout	(Lyn Lou 1126)	196?

Another **Rogues**, possibly from Memphis. Their *How Many Times* is on *The Essential Pebbles Collection Vol. 2*.

(Max Waller/Andrew Brown)

The Rogues

TOP

45s:

1	Don't Follow Me / Mr. Sandman	(Compass 1857)	c1966

From Mercersberg, Pa., *Don't Follow Me* is on *Sixties Rebellion Vol. 7*.

(Max Waller)

The Rogues Gallery - Other outfits!

TOP

Here are some more contemporary **Rogues** whose musical styles may fall outside the boundaries of this project. If not, please enlighten us:

Los Angeles, featuring Terry Melcher and Bruce Johnston, probably surf-pop:

45s:

1	Every Day / Roger's Reef	(Columbia 4-43190)	1964
2	Come On, Let's Go / Roger's Reef	(Columbia 4-43253)	1965

Michigan, 45s described as 'soul-punk' and 'psych' respectively:

45s:

1	Born In Chicago / Heavy Music	(Regan 0021)	19??
2	Something Called Humanity / Summertime	(Regan 0022)	19??

Rochester, Minnesota:

45:

1	Sam / Talkin' About You	(Welhaven 9582)	1967

David City, Nebraska:

45:

1	Rock And Roll Fever / Comin' Home	(Rene 1126)	19??

Disputed territory - Nebraska, or Pa. suggested.

45s:

1	Tweedle-Dee / She's The One	(Rogue 66-1A-130)	1966

Possibly Nashville, TN:

45:

1	People Say / Your Kind Of Man	(Associated Artists 101)	196?

Dallas, Texas:

45s:

1	Something Beautiful Is Dying / Memory Of Yesterday	(Mirage 601)	196?
2	Snuggy / Going Out With The Tide	(Rhodes Recording No #)	1965

Houston, Texas:

45s:

1	It's Gonna Work Out Fine / Don't You Wish You Were Mine	(Kapan 713)	1966
2	Tell Me No Lies / Take Our Last Walk	(Kapan 999)	c1966

Milwaukee, Wisc.:

45:

1	The Secret / Pearl Girl	(Night Owl 67102)	1967

Unknown locale:

45:

1	I'm Not That Way At All / ?	(Sto-Va-Co 6406)	1964

(Max Waller)

Rogues, Inc.

TOP

Personnel:

JODY DAWSON	drms	A
GARY PEARSON	ld gtr	A
GEORGE RODY	keyb'ds	A
JIM RODY	bs	A
CHARLIE STAFFORD	vcls	A

45s:

1	People Say / Your Kind Of Man	(Associated Artists 101)	1967

An enchanting folk-punker with vibratin', not fuzzed, guitar from a Savannah, Georgia quintet. Clearly enounced vocals add an Anglophile air. Featured on Psychedelic Crown Jewels Vol.2 whose liners reveal that George Rody resides there still and owns a record store. Got any spare copies of this, then George?

A **Rogues Inc** also had a track, *Dixie* on the Braintree National Battle Of The Bands double/triple album set - see the Gents entry for further details.

(Max Waller / Roger Maglio)



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Rohrbacker, Hendren and Kingen *to* Tim Rose

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Rohrbacker, Hendren and Kingen
- The Roks
- Rolling Ramsax(s)
- The Romancers
- Murray Roman
- Roman Rebellion
- The Romans
- Jonny Rome and The Second Thought
- Ron and Shirley
- The Rondells
- The Ron-dels
- Ron-De-Voos
- Ron-De-Vous
- The Rooks
- The Rooks
- The Roosters
- Rooter
- The Roots
- Joe Rosanova and The Vineyard
- Tim Rose

Rohrbacker, Hendren and Kingen

ALBUM:

1	ROHRBACKER, HENDREN AND KINGEN	(Private Pressing)	c1975 SC

A Christian rock trio, ranging from hard to melodic rural rock, mostly notable for its good lead guitar work.

(Stephane Rebeschini)

The Roks

Personnel incl:

- MILTON KIRKPATRICK

45:

1. Transparent Day/Hey Joe (Mark VII 1012) 1967

A Texas band whose cover version of *Hey Joe*, delivered at breakneck speed, can also be found on *Highs In The Mid-Sixties, Vol. 17:- Texas, Part Four* and *Flashback, Vol. 4*. Presumably the 'A' side is a cover of the West Coast Pop Art Experimental Band's ditty.

Rolling Ramsax(s)

TOP

45:

1. You've Hurt Me So/Many Nights Go By (Boot 330-3ja) 196?

From London Ohio, this band were actually known as **Rolling Ramsax**, but their 45 was miscredited as the **Rolling Ramsaxs** and *Garage Punk Unknowns, Vol. 3* (which includes *You've Hurt Me So*) credits them as **Rollin' Ramsaxes**. The 45 was recorded at Magnetic studios in Columbus, Ohio and *You've Hurt Me So* is an unexceptional folk-punker.

(George Gell / Max Waller)

The Romancers

TOP

Personnel incl:

MAX UBALLEZ	A
ROBERT UBALLEZ	A

45s:

1	Don't Let Her Go/I Did The Wrong Thing	(Linda 117)	Nov 1964
2	My Heart Cries/Tell Her I Love Her	(Linda 119)	May 1965
3	Do You Cry / Love's The Thing	(Linda 120)	Aug 1965
4	Took My Heart/She Gives Me Love	(Linda 123)	Feb 1966
5	She Took My Oldsmobile/That's Why I Love You	(Linda 124)	1966
6	Love's The Thing / She Gives Me Love	(Prospect 101)	1966
7	Love's The Thing / She Gives Me Love	(Dot 16975)	1966

NB: (6) and (7) as by The Smoke Rings.

This outfit ranks amongst the best on the '60s Mexican-American scene in East Los Angeles, frequently referred to

as the East Side Sound (other top dogs being Cannibal and The Headhunters, Thee Midnighters and The Premiers). **The Romancers** were led by prolific songwriter Max Uballez who composed nearly all of their material and plenty for other East Side bands - including *Get On This Plane* (Premiers), *Nau Ninny Nau* (Cannibal and The Headhunters), *Beaver Shot* (Atlantics).

Their finest moment is *Love's The Thing*, a tremendous pumped-up punker with strong raw vocals and raging guitars that races to a breath-taking halt. Count Five's producer Irwin Zucker liked it so much that he struck a deal with **Romancers** producer Eddie Davis, resulting in the 45 being put out again as by the Smoke Rings, first on Prospect and then on Dot. It's been reaired on *Boulders Vol. 1* (*Smoke Rings*), *The '60s Choice Vol. 1* and *The East Side Sound* CD - pump up the volume on this one.

She Took My Oldsmobile is another fine punker featured on *The Chosen Few Vol. 2*, *It's Finking Time*, *Victims Of Circumstances Vol. 2*, and *The East Side Sound* (both the Telstar LP and Bacchus Archives CD).

Ballads were also part of their repertoire - *My Heart Cries* and *That's Why I Love You* feature on the 1970 double LP retrospective *East Side Revue*, on the Rampart label.

(Max Waller)

Murray Roman

TOP

ALBUMS:

(Very Selective)			
1	YOU CAN'T BEAT PEOPLE UP AND HAVE THEM SAY I LOVE YOU	(Tetragrammaton T-101)	1968
2	A BLIND MAN'S MOVIE	(Tetragrammaton T-120)	1969

A Californian comedian, whose inclusion here is deserved partly because of the subjects of his sketches:- drug busts, banana smoking (!), the Vietnam war, religion, riots and all the other counterculture subjects. He also deserves an entry because his albums use a lot of music between or during his talks.

Produced by David Briggs (then the home producer of Tetragrammaton and in charge of Summerhill, Quatrain etc.), the two albums mentioned above reveal some surprisingly good versions of *Shake*, *Mojo Workout* and *Land Of 1000 Dances* treated in a very energetic way.

Murray Roman can also be heard on Geronimo Black's debut album.

(Stephane Rebeschini)

Roman Rebellion

TOP

45s:

1	What Summer Brings / Now I'm Missing You	(Mr.G. 818)	1968
2	The Weather's Getting Bold / Every Groovy Day	(RCA Victor 47-9443)	1968

A sunshine-pop outfit possibly from New York. All their material was co-written by Thomas Alessandro - *Now I'm*

Missing You with Salvatore Pate amd the rest with Rosario Rizzo. *Every Groovy Day* is featured on, and provides the title for, Misty Lane's flowery folk-pop compilation *Every Groovy Day*.

(Max Waller)

The Romans

45s:

1. I'll Find A Way/You Do Something To Me (PS) (My 2905) 1966
2. I Just Had To Fall (In Love)/He Don't Love You (My 2908) 1966
3. Think It Over/You Won Your Victory (My 2913) 1967

All togged up in their togas this Little Rock, Arkansas 5-piece certinly cut a dash - the drummer must've had lotsa female admirers or a large bass drum! *I'll Find A Way* is a decent Searchers/Byrds inspired garage ballad but the flip is the showpiece here - a bouncy midtempo piece with evocative keyboard and a very short neat guitar solo but all underpinned by the earliest example of 'phasing' discovered to date, and it all comes off superbly - hats off to Little Rock.

Their remaining 45s are relatively disappointing after this: The second is a pleasant Zombies-inspired minor-mooder backed by a party mover with funky strutting. The third is a crooning lounge ballad and the flip is a brassy James Brown style number a-la *Ninety Nine And A Half*.

Other My label releases that are now attracting collectors' interest include those by the Egyptians, Culls, Spires Of Oxford and Dutch Masters. Pick'em up while you can. (Max Waller)

Jonny Rome and The Second Thought

See Second Thought.

Ron and Shirley

ALBUM:

1	ROCK AND SCROLL	(Private Pressing)	c1976

A New Jersey folk psych duo with male/female vocals, fuzz guitar and keyboards. Their album came housed in a nice homemade cover with an insert.

(Stephane Rebeschini)

The Rondells

From Louisville, Kentucky, this band had one track on the rare *Louisville Scene* compilation, circa 1966 (Rod 'n' Custom 3001). The song in question, *One More Chance* takes the riff from *Just Like Me* and adds a Zombies flavour. A rather raw haunting punker, you can also find it on *Highs In The Mid-Sixties, Vol. 22:- The South, Part 2*.

The Ron-dels

TOP

Personnel incl:

- DELBERT McLINTON
- RONNIE KELLY

ALBUMS:

1. (A) DELBERT McLINTON AND THE RON-DELS, VOL 1 (Le Cam) 196?
2. (-) DELBERT McLINTON AND THE RON-DELS, VOL 2 (Le Cam) 196?

45s:

1. Diddley Daddy/? (Brownfield 13) 196?
2. Just When You Think You're Somebody/Lover In Demand (Brownfield 16) 1965
3. If You Really Want Me To, I'll Go/Walk About (Brownfield 18) 1965 -
4. If You Really Want Me To, I'll Go/Walk About (Smash 1986) 1965 97
5. She's My Girl/It's Over (Smash 2002) 1965 -
6. Lose Your Money/Picture Of Me (Smash 2014) 1965
7. I Lost My Love/Crying Over You (Brownf ield 33) 196?
8. Matilda/Tina (Le Cam 306) 1969
9. MatildalTina (Dot 17323) 1969

A Fort Worth-based combo fronted by McLinton (previously with Straightjackets and later Bright Side) who later became a country star. They were never able to capitalise on the success of their first 45 which was a semi-hit locally and disintegrated at the end of the sixties. *The Major Bill Tapes, Vol. 2- The Fort Worth Teen Scene* featured *Lose Your Money*, a Moody Blues cover with some Texan grit added, and *Lost My Love Today*, a folk-country pop number.

Ron-De-Voos

TOP

45:

1. The Maid/Pipeline'66 (Cycle no #) 1966

This outfit from Indiana were known in earlier garage incarcerations as The Blue Flames and The Rendezvous. *The Maid* can also be heard on *Back From The Grave, Vol. 7* but it's a pretty routine rock'n'roller. The flip has also resurfaced on *Strummin' Mental, Vol. 5*

The band finally folded in 1968.

Ron-De-Vous

45:

1	Trip So Wild/Run Run Run	(Mastertone 4023)	196?

Trip So Wild, a breazy folk-rocker with fragile lyrics inspired by a psychedelic experience, appears on *Turds On A Bum Ride Vol's 1 & 2* (CD) and *Psychedelic Unknowns, Vol. 5*.

The Rooks

Personnel incl:

- RICH DANGEL ld gtr
- JOE RICHIE
- BILL WEBB gtr

45s:

1. I'll Be The One/Believe In You (Etiquette 14) 1965
2. Bound To Lose/Gimme A Break (Mustang 3008) 1965

This band is probably most notable for the involvement of Wailers' axeman Rich Dangel, although despite their Northwest connections, they were in fact based in L.A.. Their first 45 was weakish British Invasion-inspired beat but both sides of the second are worth a listen and you'll find them on *Highs In The Mid-Sixties, Vol. 14: The Northwest*. We're talking Mersey-influenced rock here.

Billy Webb had earlier played with the Bobby Fuller Four, whilst that group was still back in El Paso in the early '60s. He later moved to Los Angeles, as did Richie Dangel (from Tacoma) circa mid 1964. When the pair met up they formed **The Rooks** in Los Angeles, whilst Dangel's ties with the Tacoma WA scene got the group their first release on Etiquette.

(Max Waller/Darryl F. Riffero/Mike Markesich)

The Rooks

Personnel incl(?):

THOMAS A. ENGEL	A
JOHN B. SZMAGALSKI	A

45s:

1	A Girl Like You / Empty Heart	(Mercury 72644)	Dec 1966

2	Ice And Fire / Turquoise	(Jo-Way 5000)	May 1968
3	Free Sunday Paper / ?	(Twinight 115)	Feb 1969

A Chicago area band. Both sides of their debut appear on *Pebbles Vol. 17, A Girl Like You* also turns up on *Pebbles Vol. 10* CD. *Ice And Fire, Turquoise* and *Free Sunday Paper* are included on Collectables' *Quill Records Story* CD.

(Max Waller)

The Roosters

TOP

45s:

1. One Of These Days/You Gotta Gun (Progressive Sounds Of America 1151) Mar. 1966
2. Ain't Gonna Cry Anymore/Rosebush (Enith 125) 196?

NB: (1) some copies of this 45 came in green vinyl.

A mid-sixties Los Angeles-based combo. Their vinyl zenith *One Of These Days* consists of glorious jingle-jangle garage folk-rock which spirals up and down your vertebrae. The overlooked flip is a melodic folk-rock ballad with harmonica and rather reminiscent of Fenwyck - a great 45.

A 45 on Philips, *Love Machine* by a Roosters from LA is a James Griffin/Mike Gordon (Bread) project and hopefully not connected with this bunch. It did peak at No. 106 in the charts.

Compilation coverage includes: *One Of These Days* on *Pebbles, Vol. 8* (CD), *Highs In The Mid-Sixties, Vol. 2* and *A Journey To Tyme, Vol. 2*; *You Gotta Run* on *Destination Frantic!* (CD); and *You Gotta Run* on *The Essential Pebbles Collection Vol. 2* (dble-CD).

(Max Waller)

Rooter

TOP

ALBUM:

1	ROOTER	(Founders Annex)	1970

An album recorded by students of the Harveford College, in the same vein as the Firesign Theater.

(Stephane Rebeschini)

The Roots

TOP

45:

1. It's Been A Long Journey/Lost One (Brownfield 22) 1966

From Dallas came this blues-punk 45 written by Rudy Wyatt, who may have been a band member. You'll find the flip on *Highs In The Mid-Sixties, VoI 13:- Texas Part Three*. Later in 1966 the band returned as The Wyld with a new recording of *Lost One*. The band originally hailed from Greenville, South Carolina but recorded the 45 in Texas under the guidance of Major Bill Smith, a colourful character behind many fine Texas outfits (Jades, Larry and The Blue Notes, Elite, Electric Love, Livin' End, Ron-Dels).

Joe Rosanova and The Vineyard

TOP

Personnel:

- JOE ROSANOVA drms A
- BART FIORI vcls, gtr A
- DON VITALLE keyb'ds A
- MARK TORPEY bs A

ALBUM:

1. (A) IN DEDICATION TO THE ONES WE LOVE (Astro Sonic D-AP-4000) 1968

This outfit operated from the Nashville area. Their album, late sixties rock with a psychedelic feel, is disappointing overall. The stand-out track *Dreams Of You* can be found on the *Magic Carpet Ride* compilation. This has haunting vocals and a good backing.

Tim Rose

TOP

ALBUMS:

1. TIM ROSE (Columbia 9577) 1967
2. THROUGH ROSE COLOURED SPECS (Columbia 9772) 1969
3. LOVEAKINDOFHATESTORY (Capitol 673) 1970
4. TIM ROSE (Playboy 101) 1972

NB: He later had a U.K. release on Atlantic. (1) is now available on CD. (4) was issued on Dawn in 1974.

45s:

1. I'm Gonna Be Strong/I Got A Loneliness (Columbia 4-43958) 1966
2. Morning Dew/You're Slipping Away From Me (Columbia 4-44031) 1967
3. Come Away Melinda/Long Time Man (Columbia 4-44387) 1967
4. Angela/Whatcha Gonna Do (Columbia 4-44792) 1969
5. Roanoke/Babe Do You Turn Me On (Columbia 4-44849) 1969
6. I've Gotta Get A Message To You/Jamie Sue (Capitol 3001) 1970

7. It Takes A Little Longer/Hide Your Love Away (Playboy 50005) 1972
8. Goin' Down In Hollywood/? (Playboy 50012) 1972

Born in September 1940, **Rose** grew up in Washington D.C. and was part of the quasi-folk singing movement of the late sixties, which was heavily influenced by Bob Dylan. Prior to launching his solo career on Columbia **Rose** was a member of The Big Three along with Mama Cass Elliot.

His debut album made quite an impression, being a powerful singer his gritty voice was well suited to his bluesy themes. His songs too were full of drama and contrast and his best known song *Morning Dew* was covered by several other artists in the era. The album also contained an arrangement of a traditional song called *Hey Joe*, which was shortly covered and made internationally famous by Jimi Hendrix. Typical of his style too was *Come Away Melinda*, also on his debut album, which was taken to a wider audience by its inclusion on the compilation, *The Rock Machine Turns You On*.

He later moved to Britain and teamed up briefly in an unsuccessful duo with Tim Hardin. A marginal case for inclusion here but that first album is well worth a listen.

Some relevant covers of *Morning Dew* include: Id (Pre-Euphoria's Id) - 1965, on *New England Teen Scene* CD; The Grateful Dead - 1967, *Grateful Dead* LP; Frantic - 1968, *Frantic* LP; Group Therapy - 1968, *People Get Ready For* LP; Nova Local - 1968, *Nova 1* LP; Sons Of May - 1968 45; Sweet Smoke - 1968 45, *Texas Flashbacks 3* and *Highs In The Midsixties Vol. 23*; Tongue - 1969 *Keep On Truckin'* LP; Damnation Of Adam Blessing - 1969 45 and *The Damnation Of Adam Blessing* LP; Sound Foundation - 1969 45; Spectrums - 1960s, *Wailin' In West Covina* 1998 retrospective album; also covered by U.K. outfits Episode Six, The End and Jeff Beck.

(Vernon Joynson / Max Waller)



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Rose Garden *to* Roxy

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Rose Garden
- Rotary Connection
- The Rouges
- The Rousers
- The Rovin' Flames
- The Rovin' Kind
- Roxy

Rose Garden

TOP

Personnel:

- BRUCE BOWDIN drms A
- BILL FLEMING bs, vcls A
- JAMES GROSHONG gtr, vcls A
- JOHN NOREEN ld gtr, vcls A
- DIANA DE ROSE gtr, vcls A

ALBUM:

1. (A) ROSE GARDEN (Atco SD33-255) 1968 176

45s:

1. Next Plane To London/Flower Town (Atco 6510) 1967 17
2. Here's Today/If My World Falls Through (Atco 6564) 1968

A lightweight pop outfit, four members came from California, one West Virginia, and the band were based in the Los Angeles area. Their best known song *Next Plane To London*, with Diana De Rose on lead vocal made No. 17 in the U.S. charts. It was written by Kenny Gist Jnr. (aka Kenny O'Dell).

The album, which is certainly not psychedelic although I've seen it described as such, contains a cover of Bob Dylan's *She Belongs To Me* and two nice Gene Clark compositions *Till Today* and *Long Time*. One of its better cuts is *February Sunshine*, a bright'n'breezy piece of flower-pop, which had been a minor hit for The Giant Sunflower. Their second 45 was non-LP.

The Rose Garden's roots were in a teen act formed by Bruce Bowdin, John Noreen and Jim Groshong in around '64. They chose an "anglophile" name, The Blokes, to reflect their repertoire of Beatles covers and by 1965 had recruited 15 year old Bill Fleming on bass. Bill remembers: "The guys had been heavily influenced by the Byrds about this time. We literally had every Byrds tune from their first three albums in our repertoire. John was an

accomplished 12-string guitar player."

Sometime in late ' 66 or early ' 67 Jim Groshong met Diana De Rose, somewhere in Hollywood and she asked him to join the band that she was in at the time. Instead Diana ended up joining **The Blokes**. Bill: "With her came a fellow named David (can't remember his full name) who fancied himself as a manager. He got us alot of non-paying gigs in Hollywood and eventually through him we met Kim Fowley. We hung out at his place, but none of us ever lived there that I was aware of. The guys still lived at home with their parents. It is possible that Diana may have stayed there for brief periods of time."

"Dunhill Records, who I think was run by Lou Adler at the time, had recorded *February Sunshine* with a band called Giant Sunflower - Everything was flower power at that time - but the band was not under contract. When the song started to climb they need a band to go with it, so we became Giant Sunflower, but that only lasted for about a month. We felt that we would probably get sued and really preferred to make it on our own, so we left that arrangement."

"Through David the manager we then met Charles Greene and Brian Stone. They had "discovered" Sonny & Cher and had produced some early songs for Buffalo Springfield. Their promotional man was Pat Pipolo, and Kenny Gist, Jr. (Kenny O'Dell) was a relative of his - that's how we got to record *Next Plane To London*."

With *Next Plane To London* riding high in the charts, **Rose Garden** began the promotional circuit... They had aleady played many of the local clubs such as Gazzarri's on the Strip (with The First Edition that later sent Kenny Rogers on his way to fame), Bito Lito's, The Cheetah (with Eric Burdon) - described by Bill as "a weird truly psychedelic place that was on a pier on Santa Monica Beach".

"We did most of the teen TV shows: American Bandstand was the only national show, but there were many local and syndicated shows: 9th Street West (with Canned Heat), Groovy, and The Woody Woodbury Show (with Bobby Vee). These were all Los Angeles shows, and usually local shows in many of the towns where we toured."

"We were booked on many package tours and played several dates with Tommy James and The Shondells, Neil Diamond, The Box Tops, The Association, Chuck Berry, Little Richard, Glen Campbell, Ohio Express, Billy Joe Royal, Jay and The Techniques, Canned Heat, and Stone Poneys at various times. New Year's Eve 1967 in Fort Worth was particulary memorable with both Chuck Berry and Little Richard being on the same bill. Most of these tours went through the South, Southeast and Midwest states, probably because our agent was based in Texas..."

When the second single didn't make it, and with friction between Diana and the other band members reaching critical mass, the band broke up in late ' 68. They later reformed in 1969 without Diana and Bruce (he had married and moved to Texas), with Bill Fleming's brother Ed joining as drummer. But after a few local gigs they split for good.

John Noreen went on to be a respected studio musician in Nashville, playing steel guitar for virtually everybody there. He also toured with Highway 101 (a country act) in the 80's, was a member of John Davidson's nightclub band in the '70s, and was in a band called Rotondi. Bruce Bowdin settled in Texas. Jim Groshong played solo in small clubs in Southern California and Bill Fleming has been a Police Officer in the Los Angeles area (NOT LAPD!) since 1973.

Bill: "We were approached about a big '60s revival three day festival to be held in Southern California about ten years ago. Bruce was in Texas, but agreed to participate; Jim, John and I got together, but then John had a commitment to finish a tour with Highway 101. Jim and I thought that John's 12 string was too important to our sound, so that ended that."

(Vernon Joynson with thanks to Bill Fleming)

Rotary Connection



Personnel incl:

MITCH ALIOTTA		A
SIDNEY BARNES		A
JUDY HAUF		A
MINNIE RIPPERTON	vcls	A
BOBBY SIMS		A

ALBUM:

1	ROTARY CONNECTION	(Cadet LPS 312)	1968
2	ALADDIN	(Cadet LPS 317)	1968
3	PEACE AT LAST	(Cadet LPS 318)	1969
4	SONGS	(Cadet LPS 322)	1970
5	DINNER MUSIC	(Cadet LPS 328)	1970

NB: (3) was reissued in the '80s and on CD (One Way MCAD 22106). (2) and (5) reissued on one CD (Raven) 19??. (4) reissued together with *Hey Love* on one CD (BPG CDBGPD 115) 199?. There's also a live CD *Texas International Pop Festival 1969* () 199?.

45s:

1	Like A Rolling Stone/Turn Me On	(Cadet ?)	1968
2	Paper Castle/Teach Me How To Fly	(Cadet ?)	1968

From Chicago, this inter-racial four-man two-woman group specialized in slow-motion and strung-out covers, especially of the Rolling Stones (*Lady Jane*, *Ruby Tuesday*) and Dylan. The result sounds a bit like Vanilla Fudge, with organ and sound effects. Their third album, *Peace At Last*, is one of the very few examples of psychedelic Christmas songs. Imagine *Silent Night* with distorted guitars!

Their black singer, Minnie Ripperton, later went solo and recorded some well-received soul albums. She died in the '80s.

Cadet was the "rock oriented" sub-label of Chess.

(Stephane Rebeschini/Chmel Gernot))

The Rouges

45:

1. Next Guy/Faces On The Wall (Waverly 109-03/4) 1966

From Watertown, Massachusetts, *Faces On The Wall* has some pleasing mouth harp, relaxed guitar chimes and lots of tempo changes. Worth a listen.

Yyou can find *Next Guy* on *New England Teen Scene, Vol. 1*; *Faces On The Wall* on *New England Teen Scene, Vol. 3* and both tracks on *The New England Teen Scene* CD.

The Rousers

ALBUM:

1. IN CONCERT (Fredlo 6520) 1965 R3

An extremely rare garage album thought to have come from a Cedar Rapids, Iowa, band.

The Rovin' Flames

Personnel:

JOHN DELISE	ld vcls	A
J.R. MIETTA	bs	A
JIMMY "MOUSE" MORRISON	ld gtr	A
JOHNNY ROGERS	organ	A
DAVE TABAK	drms	A
UNCAPHER		

45s:

1	Gloria/J.J.J.P.	(Fuller 2627)	1965
2	I Can't/I'm Afraid To Go Home	(Boss 002)	1966
3	Now That Summer Is Here / It's Nothing New	(Tampa Bay BC-1110)	1966
4	Bo Diddley/Seven Million People	(Tampa Bay BC-1111)	1966
5(A)	How Many Times/Love Song No. 6	(Decca 32191)	1967

NB: (3) is a connected 45 - the 'A' side is by "The Forvus featuring Brooke Chamberlain with the Rovin' Flames", whilst the flip is "Brooke Chamberlain with the Forvus and the Rovin' Flames and Harvey Swadnungle"!!

A Tampa, Florida, band whose best known song *How Many Times*, also featured on *Pebbles Vol. 8*, is a typical punk protest song bemoaning girlfriends and society. Composed by Uncapher and Delise it would later be covered by the new psychedelic outfit Plan 9 on their *Frustration* album.

The Rovin' Flames 45s are uncommonly elusive but you can check out *I Can't* on *Hang It Out To Dry*. *Love Song No.6* also appeared on the very rare Bee Jay *Video Soundtrack* sampler LP (Tener 1014) in 1968.

They also backed The Forvus, featuring Brooke Chamberlain, on their sole 45.

John Delise was also in The Soul Trippers and Those Five. Other members may have been involved with the Outsiders and Noah's Ark but this is unconfirmed.

(Max Waller w/thanks to Heidi Tabak)

The Rovin' Kind

Personnel:

- KAL DAVID gtr, vcls
- PAULCOTTON gtr, vcls
- FRANK BARTOLI bs
- MIKE ANTHONY keyb'ds
- FRED PAPPALARDO drms

45s:

1. Everybody/Bound To Roam (Contrapoint 9006) 1965
2. Night People/Right On Time (Roulette 4687) 1966
3. My Generation/Girl (Dunwich 146) 1966
4. She/I Didn't Want To Have To Do It (Dunwich 154) 1967
5. You Can't Sit Down/You Really Turn Me On (Smash S-2102) 1967

NB: (5) flip with Barney Pip.

Came out of Chicago - the compilation *Early Chicago* (Happy Tiger HT-1 01 7) contains their recording from February 1967 of a nice laid back John Sebastian song, *I Didn't Want To Have To Do It*. All five members were later in Illinois Speed Press (which was really the same band) and David, Bartoli and Pappalardo all had brief spells as back-up musicians for H.P. Lovecraft. Kal David had earlier fronted The Exceptions. *My Generation* is featured on *The Dunwich Records Story* and *Oh Yeah! The Best Of Dunwich Records* (CD) which also includes *She*. Avoid the first 45 - it's insipid soul - Four Seasons inspired stuff. Their subsequent covers are competent but not that inspiring sad to say.

Girl and *I Didn't Want To Have To Do It* have both resurfaced on *If You're Ready! The Best Of Dunwich Records, Vol. 2*.

Roxy

TOP

Personnel:

RANDY BISHOP	vcls, bs, gtr, keyb'ds	A
JIM DE COCQ	ld gtr, keyb'ds	A
JOHN McDONALD	drms	A
JAMES MORRIS	keyb'ds	A
BOB SEGARINI	ld vcls, gtr, bs, perc	A

ALBUM:

1(A) ROXY (Elektra EKS 74063) 1969

Formed when Segarini and De Cocq left Family Tree, **Roxy**'s album is very disappointing. Although the musicianship is competent, the songs are not inspired, the lyrics quite dumb and Segarini vocals not really good.

All the songs were written by Segarini except "I got my friends" by Randy Bishop and the album was produced by John Haeny.

After this failure, Bishop and Segarini formed The Wackers.

(Stephane Rebeschini)



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Royal Aircoach *to* The Rubber Band

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Royal Aircoach
- The Royal Caste
- The Royal Flairs
- The Royal Guardsmen
- The Royal Knights
- The Royal Rogues
- The Royal Shandels
- The RPM's
- Rubayyat
- Rubber Band
- The Rubber Band
- The Rubberband
- Rubber Band (various)

Royal Aircoach

TOP

45:

1. Wondering Why/Web Of Love (Flying Machine 8868) 1968

From Boston, Massachusetts, this outfit only appears to have recorded this one, now sought-after 45. *Wonsering Why* is notable for it's ending admidst a barrage of sound effects. You can also find it on the *Psychotic Moose And The Soul Searchers* and *Relative Diatance* compilations.

(Vernon Joynson / Max Waller)

The Royal Caste

TOP

45:

1. Blues Lovin' Woman/Can't You See I'm Crying (Living Sound Custom LSM 6) 196?

Two superb low-down bluesy garage ballads with a sixties grunge sound, penned by a Gary Caldwell. No other info to hand yet. (Max Waller)

The Royal Flairs

Personnel incl:

RICK BROWN	drms	A B
DAVE BRUBECK	bs	A B C
BOB EVERHART	sax, vcls, hrmnca	A B C
JERRY FLEETWOOD	trumpet	A
DARYL HILL	accordian, organ	A B
DICK HODGES	vcls	A
DAVE KRIVOLAVEK	gtr	A B C
BRIAN SALLOZO	sax	A
BRAD STARR	ld gtr	A
MIKE NELSON	ld gtr	B
MIKE DONION	drms	C
MEL MATTHEWS	ld gtr, organ	C

ALBUM:

1(-)	RARE RECORDINGS	(Unlimited Productions UPLP 1007)	1988

EP:

1(A)	SURFIN WITH THE ROYAL FLAIRS (PS)	(Unlimited Productions UPEP 1)	1984

45s:

1(A)	Dream Angel / Let's Go (instr)	(Sam 119)	Oct 1962
2(C)	Suicide/One Pink Box	(Marina 503)	1966
3(C)	Feelings/Gone Away	(Marina 506)	1966
4(C)	Hat On Tie/My Baby Cries	(Tonorous 018)	196?

NB:. (1) as Nelson Royal, Bobby Williams and The Royal Flairs' (3) as The Unlimited. (4) 'A' side as Bobby and Dave, 'B' side as Bobby Williams.

This act started life as support band for vocalist Dick Hodge in the Omaha-Council Bluffs area of Iowa in 1961. The following year they progressed to becoming the houseband at the Milrose Ballroom, just outside of Omaha. At this time they were a surfing band. Over the next few years their music and line-up underwent considerable changes. Bradd Star left the group to go to college and was sadly later killed in a water skiing accident. In early 1965 they headed for Chicago and recorded *Suicide*, which had a frantic guitar break and some atypical harmonica playing and is now a garage classic, which can be heard on the *Back From The Grave, Vol. 3* and *Midwest vs Canada* compilations. The flip was a tasteless number complete with sound effects of nails being driven in and dirt thrown out on the grave. Originally titled *One Pine Box* a printing error at the pressing plant titled it *One Pink Box*!

They changed name to The Unlimited for a second 45. The 'A' side of this can also be heard on the *Midwest vs The Rest*. With a thundering beat backed up by slashing guitar, screaming vogals and pounding organ it's worth hearing. When this failed to make any impact they changed name again to Bobby and Dave for a folk-rock number with a funky soul routine on the flip.

Their retrospective album contains their three 45s, eight reasonable cover versions and an interview with band leader

Bob Everhart.

The Royal Guardsmen

Personnel:

BILL BALOUGH	bs	A
CHRIS NUNLEY	vcls	A
TOM RICHARDS	ld gtr	A
BILLY TAYLOR	organ	A
BARRY WINSLOW	vcls, gtr	A

ALBUMS:

1(A)	SNOOPY vs THE RED BARON	(Laurie 2038)	1967 44
2(A)	THE RETURN OF THE RED BARON	(Laurie 2039)	1967 -
3(A)	SNOOPY AND HIS FRIENDS	(Laurie 2042)	1967 46
4(A)	SNOOPY FOR PRESIDENT	(Laurie 2046)	1968 189

45s:

1	Baby Let's Wait/Leaving Me	(Laurie 3359)	1966
2	Snoopy vs The Red Baron/I Needed You	(Laurie 3366)	1966 2
3	Snoopy vs The Black Knight/I Needed You	(Laurie 3374)	1967 -
4	Return Of The Red Baron/Sweetmeats Slide	(Laurie 3379)	1967 15
5	Airplane Song (My Airplane)/Om	(Laurie 3391)	1967 46
6	Wednesday/So Right (To Be In Love)	(Laurie 3397)	1967 97
7	Snoopy's Xmas/it Kinda Looks Like Xmas	(Laurie 3416)	1968 -
8	I Say Love/I'm Not Gonna Stay	(Laurie 3428)	1968 -
9	Snoopy For President/Down Behind The Lines	(Laurie 3459)	1968 85
10	Baby Let's Wait/Biplane Ever More	(Laurie 3461)	1968 -
11	Baby Let's Wait/So Right (To Be In Love)	(Laurie 3461)	1968 35
12	Magic Window/ Mother Where's Your Daughter	(Laurie 3494)	1969 112
13	Snoopy For President/Sweetmeats Slide	(Laurie 3646)	1976 -

NB: There's also a French EP with picture sleeve: *Snoopy vs The Red Baron/Bears/Alley Oop/Roadrunner* (Vogue INT 11818) 1967.

This novelty-pop sextet came from Ocala, Florida. Classic 'one-hit wonders' their gimmicky tribute to Charles Schulz's famous cartoon character sold over three million copies worldwide. It made No. 2 in the U.S. and No. 8 in

the UK, where it was released on Stateside. What followed was largely predictable and relatively unsuccessful although *Return Of The Red Baron* made No. 15 in the U.S. and No. 37 in the UK. Their debut album made No. 44 in the U.S. Album charts and their third effort made no. 46. As their popularity declined their final effort could only managed the 189 spot. The various sixties revivals have tended to leave them untouched but you'll find *Baby, Let's Wait* on *Nuggets, Vol. 4* and *Leaving Me* on *Mindrocker, Vol. 10*. These R&B tinged pop songs from their first 45 were perhaps their best efforts before they were labelled with the corny Snoopy tag. *Baby Let's Wait* was reissued in 1968 and made No. 35 in the U.S. charts.

(Vernon Joynson/Stephane Rebeschini)

The Royal Knights

TOP

45:

1. I Wanna Know/Matilda (PS) (Nite 1005) 1965

From Arlington, Texas. The 'A' side was included on *Texas Punk, 1966:- Vol. 1*.

The Royal Rogues

TOP

45:

1. Love Is A Beautiful Thing/The Sound (Wasp 102) 196?

NB: (1) released as The R./Rogues,

From Tacoma, Washington, although this band were called The Royal Rogues, their 45 was credited to the R./Rogues - so I guess they ran out of letters at the label paste-up (that's an attempted joke, not history!). You'll also find *The Sound* on *Boulders, Vol. 9*. (George Gell)

The Royal Shandels

TOP

Personnel incl:

DON GLADDEN	keyb'ds	A

45:

1	Be Careful With Your Carful / Be Careful With Your Carful	(MDI 1000-28B) 1966

NB: Side 1 is by Merle Alvey's Dixieland Band.

Hidden away on side 2 of this Michigan Auto Safety Council sponsored 45, **The Royal Shandels** do a frat-punk rendition of *Be Careful With Your Carful*. Check it out, cautiously, on *Highs In The Mid-Sixties Vol. 19*.

(Vernon Joyson/Max Waller)

The RPM's

45s:

1. White Lightnin' (It's Frightnin')/Down (P. B. D. 102) c 1965
2. White Lightnin' (It's Frightnin')/Down (Ambassador 214) c 1965

This snarlin' punk outfit came out of Newark, New Jersey. Their classy *White Lightnin'*, features thumpin'drums, powerful guitars and typically snotty punk vocals. You can also find the track on *Pebbles, Vol. 17* (*Vol. 10* on CD).

Rubayyat

Personnel incl:

- DANNY GALINDO bs
- BILL HALLMARK gtr, vcls

45:

1. If I Were A Carpenter/Ever, Ever Land (International Artists 124) 1967

Based in Houston during 1967-68 this band, which was later known as Electric Rubayyat, included Galindo who had briefly been bassist with the 13th Floor Elevators and Bill Hallmark who'd played with Golden Dawn. A later recording of the 'A' side of their 45, which was produced by Fred Carroll, can be heard on *Endless Journey, Phase Three* and *Epitaph For A Legend* (Int. Artists 13) 1980, which has recently been reissued by Decal. *Ever, Ever Land* a folk-rocker can also be heard on The *International Artists Singles Collection*.

Craig Malek writes: A friend played *If I Were A Carpenter* on KTRU in Houston around 1992, Bill Hallmark called in and said that he had never heard it before, 'though he remembered recording it at Gold Star in Houston. The band only lasted a few months, and were Houston/San Antionio based. Bill recently moved back to Austin from Kemah and was at least until recently, active in the music business.

Rubber Band

Personnel:

- STAN AYEROFF gtrs A
- STEVE BAIM drms A
- MICHAEL LLOYD keyb'ds, bs, vcls A

ALBUMS:

1. (A) CREAM SONGBOOK (GRT 10000) 1968
2. (A) HENDRIX SONGBOOK (GRT 10007) 1969

3. (A) BEATLES SONGBOOK (GRT 10015) 1969
4. (A) DOORS SONGBOOK () 19??
5. (A) CREEDENCE SONGBOOK ()19??

NB: (4) and (5) credited to The Waterfall but it really was **The Rubber Band**. It was just a different label. (1) and (2) were issued in the U.K. on Major Minor.

45:

1. Deserted Cities Of Your Heart/Sunshine Of Your Love (GRT 1) 1968

The Rubber Band was an L.A.-based studio group that didn't perform or travel. A Michael Lloyd creation it actually consisted of the same personnel as The Smoke. All four of their albums comprised cover versions of some of the original artists' best known songs, though tucked away on the *Hendrix Songbook* is a Michael Lloyd composition *Rubber Jam*.

Their third album *Beatles Songbook*, was produced by Stan Farber who later worked with Frantic.

Manic Depression from the *Hendrix Songbook* has also been aired on the Hendrix tribute compilation *The Stars That Play With Dead Jimi's Dice*.

The Rubber Band

TOP

45:

1	Below Up, Above Down / ?Forever Friday?	(Richlin # unkn)	1968

Another **Rubber Band**, from Russellville, Arkansas. *Below Up, Above Down* and *Forever Friday*, unconfirmed as the 45 flip, can both be heard on the Collectables CD compilation *Your Mind Works In Reverse*.

(Max Waller)

The Rubber Band

TOP

Personnel:

TIPPY ARMSTRONG	vcls, gtr	A
DENNY GREEN	vcls, sax	A
JACKIE SIMS	drms	A
JOE SOBOTKA	keyb'ds	A
TOMMY STUART	sax	A
JOHNNY TOWNSEND	vocals, sax	A
JOHN D. WYKER	vcls, trumpet, bs	A

45s:

1	Charlena / Let Love Come Between Us	(Columbia 4-43796)	1966
2	In And Out Of My Life / Bring Your Love	(Columbia 4-44013)	1967

3	Messin' Up The Mind Of A Young Girl / I'm Gonna Make It	(Reprise 0637)	1967
4	Laude Maude/I Know You	(Gram-O-Phone 45725)	1975

This soulful-pop band came from Alabama, probably Tuscaloosa. Led by Tippy Armstrong the band lasted well into the '70s and Armstrong went on to play on many session in Muscle Shoals, Alabama, backing artists ranging from Wilson Pickett to Roy Orbison. Sadly he died at the age of 32.

John Wyker later played in the '70s Elektra band Sailcat who had a hit with *Motorcycle Mama*. A **The Rubber Band** song *Let Love Come Between Us* was also a big hit for James and Bobby Purify, the soul duo from Pensacola, Florida.

Bill Connel, drummer of the Allman Joys, played on the later **Rubberband** recordings.

They may also be responsible for another 45 - *Plastic Soul* / *Let's Sail Away* (ABC Paramount 10849) 1966.

(Max Waller / Jeff Lemlich)

Rubber Band

TOP

More **Rubber Band**'s - stretched all across the U.S. (sorry): -

In Colorado Springs, with no known output; Deborah, Iowa with one 45 - *Baby Left Me* / *Five Foot* (Coulee 122) 1968; and from Lincoln, Nebraska. Described as a 'novelty jug-band' with a private LP in 1968 entitled *Dye You Kill Me*. A further Rubber Band on Florida's Deland label - *Oh, What It Is* / *Flashback* (Tropical 157) may in fact come from Texa according to the woman whose husband ran Tropical Records (Virginia Quimby). The LH pressing plant mark would indicate Houston akthough nothing else is currently known about the group.

(Max Waller / Jeff Lemlich)



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The Rubber Maze *to* Rums and Coke

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Rubber Maze
- Rubber Memory
- Ruben and The Jets
- Roger Rubin and Rotfree Anderson
- Ruby
- Rude Awakening
- The Rugbys
- The Ruins
- The Rumblers
- The Rumbles
- Rumor(s)
- Rums and Coke

The Rubber Maze

TOP

45s:

1. Mrs. Griffiths/Won't See Me Down (Ruff 1098,99) 1968
2. Mrs. Griffiths/Won't See Me Down (PS) (Tower 351) 1968

A West Texas quartet whose Tower release came in a picture sleeve. The 'A' side later appeared on *Psychedelic Unknowns, Vol. 8* and *Mindblowing Encounters Of The Purple Kind* whilst the flip is on *Let's Dig 'Em Up Vol. 2*.

(Max Waller)

Rubber Memory

TOP

Personnel:

- B. BABBIN A
- EMIL GARDETT A
- D. GREENE A
- T. HAAS A
- J. MONTELEPRE A
- PARK SEWARD A

ALBUM:

1. (A) WELCOME (RPC A2 69402) 1970 R5

A super-rare album by a New Orleans garage band. Although it contains several great cuts, more than half of the album comprises uninspired fillers. A CD reissue is due sometime in '99 courtesy of Gear Fab.

(Clark Faville)

Ruben and The Jets

TOP

Personnel:

ROBERT "FROG" CAMARENA	gtr, vcls	A B
RUBEN DE GUEVARA	ld vcls, keyb'ds	A B
TONY DURAN	ld gtr, keyb'ds, vcls	A B
JOHN MARTINEZ	keyb'ds, vcls	A B
ROBERT "BUFFALO BOB" ROBERTS	sax	A B
JIM "MOTORHEAD" SHERWOOD	sax	A
BILL WILD	bs, vcls	A B
BOB ZAMORA	drms	A B

ALBUMS:

1(A)	FOR REAL	(Mercury SRM1-659)	1973
2(B)	CON SAFOS	(Mercury SRM1-694)	1973

45:

1	If I Could Be Your Love Again/Wedding Bells	(Mercury 73381)	1972

In 1972, Frank Zappa decided to renew his explorations of the '50s/early '60s music, which he had already begun with his *Ruben And The Jets* album in 1968. This time it was "for real" and he assembled a group to re-use the name. It's an interesting complement for Zappa fans, as Sherwood, Camarena, Duran and De Guevara all played with Zappa at various times and the two covers were designed by Cal Schenkel.

The music is really enjoyable and, if its roots are clearly in the doo-wop and rock and roll styles, the pedigrees of the musicians ensure the listener to hear some excellent guitar parts, good vocals and funny lyrics (*Low Ridin Cruiser*, *Cruisin Down Broadway*, *All Nite Long*).

Zappa produced and arranged the first album, Denny Randell the second.

(Stephane Rebeschini)

Roger Rubin and Rotfree Anderson



TOP

ALBUM:

1. ATLANTA UNDERGROUND - FREEK MUSIC (Purple Haze) 1971 R3

A privately-pressed album by an Atlanta, Georgia band which is full of rather twisted, weird folk music.

(Clark Faville)

Ruby

TOP

45:

1. Confusion/The Painter (Mid-Town 273) 196?

Psychedelic punkers from Michigan. The above 45 is speculative, as both cuts:- *Confusion* and *The Painter* appear on *Michigan Mixture, Vol. 2* and *Confusion* was released on a 45 by Mid-Town, and has also resurfaced on *Michigan Mayhem Vol. 1* and *Let Em Have It Vol. 1* (CD). The track is also by far the best of the two. It comes with a rather catchy intro, a good beat and lots of fuzz.

(Max Waller)

Rude Awakening

TOP

45:

1	A Certain Girl / Fortune Teller	(Sounds Int'l 634)	c1967

Thought to have been based in the Tidewater, VA area - hence the inclusion of their excellent fuzzed version of *A Certain Girl* on *Aliens, Psychos And Wild Things* (CD).

(Brent Hosier/Dr.Simon Trent D.S.U./Max Waller)

The Rugbys

TOP

Personnel:

- DOUG BLACK sax A
- GLEN HOWERTON drms A B
- CHRIS HUBBS gtr A
- STEVE MCNICOL ld gtr A B
- JIM McNICOL bs A
- MIKE HORNEI bs B
- ED VERNON keyb'ds B

ALBUM:

1. (B) HOT CARGO (Amazon 1000) 1969

NB: (1) has been reissued.

45s:

1. Walking The Streets Tonight/Endlessly (Top Dog 2315) Jul. 1966
2. You, I/Stay With Me 196? (Tara # unknown) Jun. 1969
3. You, I/Stay With Me (Amazon 1) 1969 24
4. Wendegahl The Warlock/The Light (Amazon 4) Nov. 1969 -
5. Rockin'All Over/Juditha Gina (Amazon 6) Jul. 1970

NB: (4) also issued in Spain with a picture sleeve (Exit 2-555-B) 1969.

A Louisville, Kentucky band whose early blues rocker *Walking The Streets Tonight* can also be heard on *Highs In The Mid-Sixties, Vol. 8*. The song was penned by Doug Sahm. The group formed in 1965 when Steve and Jim McNicol and Chris Hubbs left The Oxfords and continued until 1970.

In 1969 they signed to Amazon and recorded an album in Nashville, which is quite good. The best tracks, *King and Queen Of The World* and *Wendegahl The Warlock* are dominated by heavy organ work and veer towards the progressive genre. Three 45s were also released on the same label, although they were all taken from the album. (Although curiously *Stay With Me* isn't listed on the sleeve). One of their 45s *You, I* is a frantic and catchy 'heavy' rock number with some raucous distorted guitar - a sorta uptempo poppy Blue Cheer (?!). It even climbed to No 24 in the Billboard charts.

After they split in 1970, Jim McNicol formed Lazarus who recorded an interesting album (Amazon 1001) in Nashville the same year. Lazarus' second effort *Fool's Paradise* (Bearsville BR 2135) 1973, however, is best avoided. Steve and Jim later teamed up with their younger two brothers to form, you'll never guess, the McNicol Brothers. The younger McNicol then formed a band with a younger Hubbs, called The Weads, no doubt to compete with their elders. They had one 45 on the Trump label.

Steve McNichol reformed **The Rugbys** around 1988 with three original members, with a good reputation for performing carbon copy covers in the Louisville area.

(Max Waller / Larry Dowell / Stephane Rebeschini)

The Ruins

TOP

45:

1	The End / Take My Love (And Shove It Up Your Heart)	(Mutt M 27319)	1967

A surprisingly obscure Michigan band considering that *The End* is a really superb organ-guitar led psychedelic punker with great vocals. You can check it out on *Glimpses, Vol. 1*, *Mayhem And Psychosis, Vol. 2* (LP), *Garage Monsters* and *Mayhem And Psychosis Vol.1* (CD). Their cover of the Blues Magoos' *Take My Love...* has also been shoved on *Follow That Munster Vol. 2*.

(Max Waller)

The Rumblers

Personnel:

- BOB JONES sax A
- JOHNNY KIRKLAND gtr A
- MIKE KELISHES gtr A
- WAYNE MATTESON bs A
- ADRIAN LLOYD drms A

ALBUM:

1. (A) BOSS (Downey 1001/Dot 25509) 1963

45s:

1. Stomping Time/Intersection (Highland 1026) 1962
2. Boss/Don't Need You No More (Downey 103) 1962
3. Boss/Don't Need You No More (Dot 16421) 1963 87
4. Boss Strikes Back/Sorry (Downey 106) 1963
5. Boss Strikes Back/Sorry (Dot 16455) 1963
6. Angry Sea/Bugged (Downey 107) 1963
7. Bugged/Angie (Dot 16480) 1963
8. It's A GasfTootenanny (Downey 111) 1963
9. It's A Gas/Tootenanny (Dot 16521) 1963
10. The Hustler/Riot In Cell Block #9 (Downey 119) 1964
11. Soulful Jerk/Hey-Did-A-Da-Do (Downey 127) 1964
12. Feel All Right Pt. 1/Pt. 2 (as 'Bel-Cantos') (Downey 128) 1965
13. Boss Soul/Till Always (Downey 133) 1966

This was essentially an instrumental rock group from Norwalk, California, whose album is now a minor collectors' item and who charted with *Boss*, a surf instrumental. However the flip of this, *Don't Need You No More*, is a putdown song with vocals and musically and lyrically a precursor of the garage punk sound of the mid-sixties which is why I've included the band here. Check it out on *Highs In The Mid-Sixties, Vol. 20*.

Boss has also resurfaced on *Born Bad, Vol. 4*. It provided the riff for The Cramps' *Garbageman*.

The Rumbles

Personnel:

- RICH CLAYTON gtr A
- BUD PHILLIPS bs A B
- JOE BRUNNWORTH gtr A
- STEVE HOUGH drms A B
- LANCE HANCOCK gtr B
- BOB FORD keyb'ds B

ALBUMS:

1. (B) HOW CAN THIS BE (Magic 28124) 1980
2. (B) RUMBLES LIVE (Rumbles Records 30765) 1983
3. (A) THE RUMBLES 1964-70 (Rumbles Records 304009) 1983

45s:

1. * Wail It/Flip Side (Dawn Cory 1003) 1964
2. Everybody's Talkin'[The Truth Hurts (PS) (Dads 101) 1965
3. + The Echoing Past/I'll Be Gone (Soma 1448) 1966
4. 14 Years/It's My Turn To Cry (Mercury 72600) 1966
5. Out Of Harmony/It'll Be Alright (Mercury 72690) 1967
6. Jezebel/The Music In Me (Mercury 72723) 1967
7. 99% Sure/Everyday Kind Of Love (Mercury 72815) 1968
8. x The Wildest Xmas/Santa Claus Is Coming To Town (PS) (Dads 103) 1968
9. x Push Push/First To Know (Sire 4110) 1969
10. x Try A Little Harder/California My Way (Lemon 101) 1969
11. x Try A Little Harder/California My Way (GNP Crescendo 430) 1969
12. x Hey Lenora/I Really Need You (Capitol 2903) 1970
13. x Don't Let The Sun/Wipe Out (Magic MXS 105,10034) 1980
14. x The Wildest Xmas/Santa Claus Is Coming To Town (PS) (Rumbles 210032) 1982

NB: * Shown as by Rich Clayton and The Rumbles. + As by The Fabulous Rumbles. x As by Rumbles Ltd.

From Omaha, **The Rumbles** were undoubtedly Nebraska's top sixties band. They started out as Rich Clayton and The Rumbles, a surfing band. Their debut release was actually a double-sided surf instrumental. By the time of their third 45 they were calling themselves The Fabulous Rumbles. *Echoing Past* was another instrumental. From 1969 onwards they operated under the name Rumbles Ltd. LP (3) collects all their 45s from 1964-70.

Three of their cuts:- *Fourteen Years*, *Hey Lenora* and *Push Push* can now be heard on the cassette compilation *Monsters Of The Midwest, Vol. 1*. Other compiled cuts include *I'll Be Gone* on *The Soma Records Story Vol. 3*, *The Echoing Past* on *The Soma Records Story Vol. 2*, *Fourteen Years* on *Tymes Gone By* and *It's My Turn To Cry* on *Psychedelic Unknowns Vol. 9*.

They reformed in 1980 (line-up B) releasing a 45 and two albums.

(Max Waller)

Rumor(s)

45:

1. Hold Me Now/Without Her (Gemcor 5002) 1965

A LA-based mid-sixties punk band. The 'A' side of their 45 resurfaced on *Pebbles, Vol. 8* (CD), *Boulders, Vol. 1*, *Highs In The Mid-Sixties, Vol. 1* and *The Cicadelic '60s Vol. 8* (CD). The flip can be heard on the *Cicadelic Sixties, Vol. 2* and *Nuggets, Vol. 4*; whilst both tracks also appear on the *Nuggets* 4-CD box set. The 'A' side is very punkish, the flip more flower-folkish and very LA-sounding.

(Max Waller)

Rums and Coke

The Dave Clark Five's *Glad All Over*, by this girl-group, has resurfaced on *Girls In The Garage, Vol. 4*.

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The Run-a-Rounds *to* Rye

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Run-a-Rounds
- The Runarounds
- The Runaways
- The Runaways
- Merrilee Rush
- Tom Rush
- Rush Hour
- Rustix
- Ruthanne and The Invictas
- Mitch Ryder and The Detroit Wheels
- Rye

The Run-a-Rounds

TOP

45s:

1. Oh Why/Such A Night (Hyland 3018) 196?
2. I Couldn't Care Less/I Can't Take You Back (Manel 100) 196?

An obscure Owosso, Michigan group who had two 45s including *I Couldn't Care A Less*, which is a little monotonous but has a catchy guitar riff, and can now be heard again on *Highs In The Mid-Sixties, Vol. 5*. It's flip, *I Can't Take You Back* has also been compiled on *No No No*.

(Max Waller)

The Runarounds

TOP

45:

1. You Lied/My Little Girl (MGM K 13763) 1967

Frantic pop-beat thrash backed by a superb Diddleyesque shuffled rework of *Bony Maronie* with some mean guitar. (Max Waller)

The Runaways

45:

1. 18th Floor GirI/Your Foolish Ways (Alamo Audio 105) 1966

The intro. to this San Antonio outfit's garage-inspired 45 is rather unusual, with pounding drums, booming bass and slide guitar building to a crescendo - before switching to a typical 'gitl-put-down' type punker, with some rock 'n' roll guitar. The 'A' side is included on *Flashback, Vol. 2*.

The Runaways

45:

1. I'm A Runaway/It Can't Be Long (Cle Town C 101) 1965

Catchy mod garage-beat from Cleveland with some real cool moody guitar. Both sides writen by Howard Chizek. (Max Waller)

Merrilee Rush

Personnel incl:

- TERRY GREGG bs
- VERN KJELLBERG gtr
- CARL PETERS drms
- MIKE ROBBINS
- MERRILEE RUSH
- NEIL RUSH
- PETE SACK drms

45 (incl):

1. Reach Out / Love Street (AGP 107) 1968 79

NB: Several other singles and one LP released, but not relevent here.

Merrilee Rush from Seattle, Washington, is best known for the top 10 U.S. hit *Angel Of The Morning*. She was also responsible for creating an underground classic, *Reach Out*.

An intense gothic re-working of the Holland-Dozier-Holland song made famous by the Four Tops, it's slow, tense and has a pervading atmosphere of fear and evil. The sound is not unlike early Procol Harum, and culminates in an

amazing guitar solo in the style of Robin Trower. The arrangement is even more astounding when you consider how out of character it is compared with the country flavoured material she recorded before and after this record. The song reached No. 79 in the U.S. Charts and stayed just outside the top 40 in Australia.

Merrilee Rush and Neil Rush had earlier been in The Statics and Pete Sack hit the skins in The Trolley. Mike Robbins and Vern Kjellberg also played in The Liberty Party.

(Tony Allen / Darryl F. Riffero / Brian Semple)

Tom Rush



Personnel:

TOM RUSH	vcls, gtr	A B C D E F
FRITZ RICHMOND	bs	B
DADDY BONES	gtr	C
JACK ELLIOTT	gtr	C
BILL LEE	bs	C D
FELIX PAPPALARDI	gtr	C
JOHN SEBASTIAN	hrmnca	C
HARVEY BROOKS	bs	D
BOBBY GREGG	drms	D
AL KOOPER	gtr, keyb'ds	D
BRUCE LANGHORNE	gtr	D E
HUGH MCCRACKEN	gtr	E
ERIC GALE	gtr	E
PAUL HARRIS	keyb'ds	E
HERBERT LOVELLE	drms	E
BERNARD PURDIE	drms	E
JONATHAN RASKIN	gtr, bs	E
RITCHIE RITZ	drms	E
DON THOMAS	gtr	E

ALBUMS:

(up to 1969)			
1(A)	AT THE UNICORN	(Ly Cornu SA-70)	1962
2(B)	MIND RAMBLIN	(Prestige 7536)	1963
3(B)	BLUES, SONGS AND BALLADS	(Prestige 7374)	1963
4(C)	TOM RUSH	(Elektra EKS-7288)	1965
5(D)	TAKE A LITTLE WALK WITH ME	(Elektra EKS-7308)	1966
6(E)	THE CIRCLE GAME	(Elektra EKS-74018)	1968
7(F)	TOM RUSH	(CBS CS9972)	1969
8(C/D/E)	CLASSIC RUSH	(Elektra EKS-74062)	1969

NB: There's also a French EP with picture sleeve: *Long John/Poor Man/Solid Gone/I'd Like To Know* (Vogue INT 118040) 1966.

Originating from Merrimack County (Portsmouth), **Tom Rush** came out of the flourishing Boston and Cambridge

folk scene. Influenced by Eric Von Schmidt, his first three albums are excellent examples of blues/folk, **Rush**'s rich and clear voice being backed up only by Fritz Richmond from the Jim Kweskin Jug Band. **Rush** then got signed to Elektra and his first album for his new label was more of the same, but with a stronger backing, notably John Sebastian and Felix Pappalardi.

The big breakthrough occurred with his next album *Take A Little Walk With Me*, produced by Mark Abramson, with a side of rock and blues songs with Al Kooper (also credited as Roosevelt Gook on piano), Harvey Brooks, Langhorne and Gregg, basically the same group used on Dylan's *Highway 61 Revisited*. The versions of *Who Do You Love* or *Love's Made A Fool Of You* are excellent and **Tom Rush** was also present on the album *What's Shaking* with Paul Butterfield Blues Band, Al Kooper, Lovin' Spoonful and Eric Clapton.

Produced by Arthur Gorson, 1968's *The Circle Game* was his first fully arranged album but some of Paul Harris' orchestrations now sound a bit dated. The best moments were his long version of *Urge For Going* plus two songs by the then unknown Joni Michell. **Rush** also helped the career of James Taylor and Jackson Browne by singing their *Something In The Way She Moves* and *Shadow Dream Song*. Interested readers should try to get the *Classic Rush* album which compiles the three Elektra albums. **Tom Rush** then moved to CBS and started working with Trevor Veitch, the gifted Canadian guitarist of Three's A Crowd and Warren Bernhardt (ex Jeremy and The Satyrs/Tim Hardin). *Tom Rush* contains several good songs with fine electric guitars, notably *Drop Down Mama* and Fred Neil's *Wild Child*, but also some slow country rock numbers.

The three subsequent CBS albums were increasingly mellow and **Rush**'s contract wasn't renewed and his career halted. He returned in 1982/1984 with two albums on a small label and apparently disappeared again, to return again only recently. Since 1998, **Tom Rush** has been on tour and CBS/Legacy have just released a double CD anthology, *No Regrets*.

(Stephane Rebeschini)

Rush Hour

TOP

45:

1. Set Me Free/Before I Die (Philips 40592) 1969

A dreamy and somewhat doomy re-work of the Kinks via Vanilla Fudge, with some heavy guitar. The flip adds some phased drums to a keyboard dominated sound but retains a dreamy feel. Overall above-average late sixties pop-rock from Chicago. (Max Waller)

Rustix

TOP

ALBUM:

1	BEDLAM	(Rare Earth RS-508)	1970

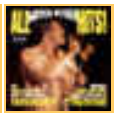
An undistinct hard rock group, on the same label as Power Of Zeus and Rare Earth.

(Stephane Rebeschini)

Ruthanne and The Invictas

A Michigan outfit who have *Little Angel* (originally issued on Mavis (220) and Fenton) on *Best Of Michigan Rock Groups, Vol. 1* and a previously unreleased cut (or possibly the flip), *I Met Him At The Dance* on *Vol. 2* of the same series.

Mitch Ryder and The Detroit Wheels



ALBUMS:

(up to 1969)			
1	TAKE A RIDE	(New Voice (S) 2000)	1966 78
2	BREAKOUT!!!	(New Voice (S) 2002)	1966 23
3	SOCK IT TO ME	(New Voice (S) 2003)	1967 34
4	WHAT NOW MY LOVE	(Dynovoice (3)1901)	1967 -
5	ALL MITCH RYDER HITS!	(New Voice (S) 2004)	1968 37
6	MITCH RYDER SINGS THE HITS	(New Voice S 2005)	1968 -
7	THE DETROIT MEMPHIS EXPERIMENT	(Dot DLP 25963)	1969 -

NB: (5) reissued in 1968 on Crewe (CR 1335). The following albums were reissued on CD by Sundazed: (1) as SC 6007, (2) as SC 6008, (3) as SC 6009 and (5) as SC 6033. There were other albums as well: *Greatest Hits* (Bellaphon) 1972, *How I Spent My Vacation* (Seeds & Stems 7801) 1978, *Rock 'n' Roll Live* (Line) 1979, *Naked But Not Dead* (Seeds & Stems 7804) 1980, *We're Gonna Win* (Line) 1980, *Look Ma No Wheels* (Quality) 1981, *Greatest Hits* (Roulette) 1981, *Live Talkies* (Line) 1982, *Never Kick A Sleeping Dog* (Riva 7503) 1983, *Wheels Of Steel* (PRT) 1983, *Rev-Up: The Best Of Mitch Ryder And The Detroit Wheels* (Rhino) 1990 and *Devil With The Blue Dress On* (Rhino) 1995. (1)-(5) were also released in the U.K.

45s:

1	I Need Help/I Hope	(New Voice 801)	1965 -
2	Jenny Take A Ride/Baby Jane	(New Voice 806)	1966 10
3	Little Lapin Lupe Lu/I Hope	(New Voice 808)	1966 17
4	Break Out/I Need Help	(New Voice 811)	1966 62
5	Takin' All I Can Get/You Get Your Kicks	(New Voice 814)	1966 100
6	Devil With The Blue Dress On - Good Golly Miss Molly/I Had It Made	(New Voice 817)	1966 4
7	Sock It To Me Baby/I Never Had It Better	(New Voice 820)	1967 6
8	Too Many Fish In The Sea - Three Little Fishes/One Grain Of Sand	(New Voice 822)	1967 24

9	Joy/I'd Rather Go To Jail	(New Voice 824)	1967 -
10	You Are My Sunshine/Wild Child	(New Voice 826)	1967 -
11	Come See About Me/Face In The Crowd	(New Voice 828)	1968 113
12	Ruby Baby/You Can Get Your Kicks	(New Voice 830)	1968 106
13	What Now My Love/Blessing In Disguise (PS)	(Dynovoice DY 901)	1967

NB: (13) 'B' side non-LP, also issued in Denmark (Stateside KSS 4) 1967. (6) also released in France with a picture sleeve (Columbia CF 105). There are also four French EPs with picture sleeves (Columbia ESRF 1745, ESRF 1804, ESRF 1849 and Stateside FSE 1005).

Mitch Ryder and The Detroit Wheels blended the motown-soul sound with over-revved Midwestern rock & roll. **Mitch Ryder**'s (born William Levise) gutsy soul shouting and superhuman screams were some of the most electrifying sounds to charge AM radio in the mid-sixties, landing somewhere between The Rascals' Felix Cavaliere and Wilson Pickett. **The Wheels** sported two strong lead guitarists in Joe Cubert and Jim McCarty (later in Cactus and Detroit), and they were pushed along by one of the great unsung rock drummers of all time, John ("Johnny Bee") Badanjek.

It was producer Bob Crewe who signed the band to his New Voice label, releasing a string of high-octane rave-ups in *Jenny Take A Ride* (#10), *Little Latin Lupe Lu* (#17), *Devil With A Blue Dress On - Good Golly Miss Molly* (#4), *Sock It To Me Baby!* (#6), and *Too Many Fish In The Sea* (#24). In spite of all the hits and visibility, **Mitch Ryder and The Detroit Wheels** were victims of the era, making loads of money for Crewe and New Voice, but ending up broke. Around 1969 **Ryder** retreated to Detroit, where he formed the band Detroit: recording one fine album *Detroit*, (Paramount PAS-6010) 1971) before fading out of the public's gaze. The echoes of **Ryder**'s music lingered on in the Motor City madness of the MC5 and the guitar sound of Alice Cooper, whilst **Ryder** himself has become an influential cult figure for a generation or two or rock bands and fans alike.

More recently **Ryder** has hit fine form with some outstanding tunes on his Mellencamp produced album in '83 called *Never Kick A Sleeping Dog*. Of these, Prince's *When You Were Mine* is noteworthy, as is a classic duet with Marianne Faithfull, *Thrill's A Thrill* plus a tremendous cover of Solomon Burke's *Cry To Me*... **Mitch Ryder** has also had a number of releases on the German Line record label since 79 and is still touring to this day.

Compilation appearances have included:- *Long Hard Road* on *Michigan Rocks Vol. 1*.

For more information on **Mitch Ryder** past, present and future check http://www.esientertainment.com/ryder.htm

(Vernon Joynson / George Marunich / René Aagaard / Stephane Rebeschini)

Rye

TOP

ALBUM:

1	THE BEGINNING	(Beverly Hills)	1969 R1

A pop psych group with guitar and organ, comparable to the New Mix. Beverly Hills was a small label from Los Angeles which also released albums by Lite Storm.

(Stephane Rebeschini)



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Sabana Breeze *to* Endle St. Cloud

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Sabana Breeze
- Sacred Irony
- The Sacred Mushroom
- Saddhu Brand
- Saddlesore
- Sage
- Sage and Seer
- The Sages
- Sagittarius
- The Saharas
- Sainte Anthony's Fyre
- Endle St. Cloud

Sabana Breeze

TOP

From Houston, Texas with the unreleased track *Slave* on *Acid Visions - The Complete Collection, Vol. 1* (3-CD set). Any additional info anyone can give on this act would be much appreciated!

Sacred Irony

TOP

An early Mitch Easter band from Winston-Salem, North Carolina. Their *I See Love* can be heard on *Tobacco-A-Go-Go, Vol. 2.*

(Max Waller)

The Sacred Mushroom



TOP

Personnel:

- LARRY GOSHORN ld gtr, vcls A
- DANNY GOSHORN vcls A
- DOUG HAMILTON drms A
- RUSTY WORK hrmnca A

- JOE STEWART bs A

ALBUM:

1. (A) SACRED MUSHROOM (Parallax 4001) 1969

NB. (1) was repressed in 1984 and reissued CD by Eva (852125) 1993.

45:

1. Break Away Girl/Yellow Fellow (Minaret 131) 196?

Housed in a great "mushroom" cover, this is a largely disappointing album, from a Cincinnati, Ohio act. Aside from a rework of Ray Davis' classic, *I'm Not Like Everybody Else*, it's composed of blues numbers.

Larry Goshorn later played with The Pure Prairie League.

Saddhu Brand

TOP

Personnel:

- MICHAEL BELL gtr, sarod A
- HEIDI BOERGER vcls A
- MARYBETH BOERGER vcls A
- JOSH COLLINS tabla, perc A
- PAM CRANE vcls A
- JEANNE EHRHART vcls A
- DIANA EVANS vcls A
- ANN HARRISON vcls A
- CAROL NEWTON vcls A
- SIDNEY PAINTER vcls A
- LAUREL STEIN vcls A
- PETER VAN GELDER sitar, guruji A
- PAM WSET vcls A
- KENNY WILSON esraj, flute A

ALBUM:

1. (A) WHOLE EARTH RHYTHM (Anna Chakraborty's Musical Sewing Machine Record Co. MSM 101) 1970 R3

NB: Reissued on Uni (73116) 1971. (R1)

This band came from Fairfax, California. Their privately-pressed album was released originally in a primitive black and white cover design. The cover was redesigned for the later Uni reissue, which came in a colour sleeve.

The album of Eastern music sung in English and Hindi is one of the hardest to find on the label. Peter Van Gelder had earlier been a member of The Great Society who had journeyed to India to soak up the "dreamy and vaporous"

atmosphere and, apparently, learn to play the sitar properly. The private press is a significant collectable from the Bay Area scene and is recommended to anyone appreciating Eastern sounds of a traditional nature. (Clark Faville)

Saddlesore

Personnel:

- RICK BARTHELME drms A
- FRANK DAVIS ld gtr A
- MAYO THOMPSON vcls, gtr A
- CASSELL WEBB vcls, bs A

45:

1. Old Tom Clark/Pig Ankie Strut (Texas Revolution 9) 197?

A short-lived and rather odd Texan combination from the early seventies featuring former Red Krayola men Mayo Thompson and Rick Barthelme. Cassell Webb had been with The Children and Frank Davis with The Frank Davis Foundation. All four members went solo when they split up shortly after the 45. Cassell Webb headed for Britain.

Pig Ankie Strut has been included on *Acid Visions Box Set 1* (CD) and *'69 Love In* (CD).

Sage

ALBUM:

1	SAGE BY SAGE	(Illusion CM 2004)	1970

A mix of psyche and southern rock. The band could be related to Fanz.

(Stephane Rebeschini)

Sage and Seer



ALBUM:

1	SAGE AND SEER	(Stylist)	196? R2

45s:

1	She Died Again /?	(Stylist)	196?
2	Pictures Through A Sunday Afternoon / Clarissa	(Stylist)	196?

A rare Colorado small label sixties pop album, which was issued with a poster insert. Their 45s have been described as 'folk-pop-psych'.

(Clark Faville / Max Waller)

The Sages

Personnel incl:

JOHNNY KEITH	A
DEREK WEBB	A

45:

1	In The Beginning/I'm Not Going To Cry	(RCA Victor 47-8760)	1965

A mystery outfit with a strangely compelling 45 - the 'A' side is a quasi-religious but haunting folk-rock pop ballad that belongs more to the flower-power genre. The flip is a decent folk-beat ballad that has now reappeared on Leaving It All Behind.

(Max Waller)

Sagittarius



Personnel:

- CURT BOETTCHER keyb'ds, vcls, gtr A
- MIKE FENNELLY gtr A
- LEE MALLORY gtr, vcls A B
- DOUG RHODES keyb'ds, gtr A
- JOEY STEC vcls A
- SANDY SALISBURY vcls A B
- RON EDGAR drms A
- GARY USHER keyb'ds B
- CHUCK GIRARD B

ALBUMS:

1. (A) THE PRESENT TENSE (Columbia/CBS 9644) 1968
2. (B) THE BLUE MARBLE (Together 1002) 1969

NB: (1) reissued on CD with many bonus tracks.

45s:

1. My World Fell Down/Libra (Columbia 44163) 1967 70
2. Hotel Indiscreet/Virgo (Columbia 44289) 1967

3. Another Time/Pisces (Columbia 44398) 1967
4. Truth Is Not Real/You Know I've Found A Way (Columbia 44503) 1968
5. Keeper Of The Games/I'm Not Living Here (Columbia 44613) 1968
6. In My Room/Navajo Girl (Together 105) 1968 86
7. I Guess The Lord Must Be In New York City/I Can Still See Your Face (Together 122) 1969 135

Sagittarius were a studio group created by producer, Gary Usher (who had earlier produced albums by The Byrds, Gene Clarke, Chad & Jeremy, The Millennium and The Peanut Butter Conspiracy). Curt Boettcher helped with the arrangements and Terry Melcher was also involved in the projects. Both albums were of particular interest for their high degree of orchestration and polish. In this respect, they were ahead of their times.

Glen Campbell and Bruce Johnston (later of The Beach Boys) were involved in the first single, *My World Fell Down*, which came from a bunch of John Carter demos intended for Chad & Jeremy, who refused to cut the vocal... Usher made the backing track a bit freakier (i.e. adding more stops and starts, using The Firesign Theatre) and recorded it himself. Glen Campbell sings lead on the recording with Bruce Johnston and Terry Melcher providing backing. It's possible that Chuck Girard and some other Beach Boys etc. are in there too, although only Bruce and Glen are on the contract card for the session. *My World Fell Down* received considerable airplay in New York, although it failed to make the Top 40. It can also be found on the original *Nuggets* compilation, and it's expanded *Nuggets* 4-CD counterpart.

Their second 45 *Hotel Indiscreet* was arranged by Boettcher for outrageous multipart vocals and also features the writers Jim Griffin, (later in Bread), Michael Z. Gordon and The Firesign Theatre... Another couple of tracks on the first album feature these kind of combinations, featuring the nascent Millennium and such unlikely figures as Angelo Badalamente (of "Twin Peaks" fame) as players and writers... the remainder being basically a combination of unused Ballroom tracks, and new songs which were worked up for the Millennium and consequently bumped up to "Grandiose Stereo" mixes. The singles are entirely and radically different versions to the album ones... with the first two minus the 'sound collages' in their album form.

The second album was recorded on Usher's own Together label and contained some beautiful love songs such as *Will You Ever See Me, I Still Can See Your Face* and *I See In You*. More coherent in theme though not as immediate as the first, ecology and religion/philosopphy are to the fore, as they were in Ushers next project, Celestium, which carried the sound and themes of *Blue Marble* into a more somber, almost Krautrock vein.. kind of like Gary Usher meets Bowie's *Low*!

The non-LP 'star' tracks *Virgo, Libra* and *Pisces* are weird 'n' wonderful instrumental freakouts full of Eastern promise. *Pisces* can be heard on the *Everything You Always Wanted To Know....* CD.

(Vernon Joynson / Max Waller / Dan Murphy / Joe Foster)

The Saharas

TOP

45s:

1	This Momin'/I'm Free	(Fenton 2016)	1966
2	Debbie / They Play It Wild	(United 1033)	196?
3	Here Comes Jody / ?	(United 3704)	196?

This Michigan outfit got to record the Fenton 45 by virtue of coming second in a 1966 'Battle Of The Bands'

competition. They also got a free set of instruments. *This Mornin*, a half decent rocking reinterpretation of a P.F. Sloan composition which would have benefited from better vocals, can be heard on *Highs In The Mid-Sixties, Vol. 19*. A previously unreleased recording by the band, *Send Her To Me*, has also resurfaced on *Thee Unheard Of* compilation, although it's poorly recorded and of little merit.

They were also known as Ron Shannon and The Saharas.

(Max Waller)

Sainte Anthony's Fyre



TOP

Personnel:

- TOMM NARDI bs, vcls A
- GREGOHM gtr, vcls A
- BOB SHARPLES drms, perc A

ALBUM:

- (A) SAINTE ANTHONY'S FYRE (Zonk ZP 001) 1971

NB. (1) has also been reissued on Breeder (RPR 004-IC-563) and reissued on CD.

This unexceptional hard rock guitar driven album saw a reissue on the Breeder label, which specialises in reissuing rare psychedelic records, in the 1980s. The guitar's OK but the material is very unimaginative with *Lone Soul Road* probably the pick of a poor bunch. More an album for hard rock fans than garage or psych enthusiasts. Sounds like the fire's gone out!

Endle St. Cloud

TOP

Personnel:

- PETE BLACK gtr A
- ENDLE ST. CLOUD A
- D.F. POTTER A
- A. MELINGER A

ALBUM:

1. (A) THANK YOU ALL VERY MUCH (International Artists 12) 1968

NB. Reissued by Decal (LIK) 1988.

45s:

1. Tell Me One MoreTime/Quest For Beauty (Int. Artists 129) 1968
2. She Wears It Like A Badge/Laughter (Int. Artists 139) 1970

Came together in 1968 in Texas. Their 45 that year was released under the name Endle St. Cloud In The Rain. Black joined from The Lost And Found, D.F. Potter had been with East Side Kids and Melinger with The Iguanas. Their album's two strongest tracks:- *Come Through* and *Professor Black* had first appeared on a Lost And Found 45 which Black presumably persuaded them to re-record. Ranging from acid-rock to country with each track linked by piano pieces the album is worth checking out. The second 45 credited simply to Endle was taken from it. Their first 45, a non-LP release, is one of the more sought-after International Artists singles and both sides also appeared on *The International Artists Singles Collection*. After this project **Endle St. Cloud** teamed up with D.F. Potter, James Harrell and others to form Potter St. Cloud who issued an album on Mediarts in 1971. *Tell Me One More Time* can also be heard on the *Austin Landing* compilation.

(Vernon Joynson / Max Waller)



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St. George and Tana *to* Sam Samudio

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- St. George and Tana
- Saint Jacques
- Rod St. James
- St. John Green
- Buffy Sainte-Marie
- Alan St. Pierre
- Mike St. Shaw and The Prophets
- Saint Steven
- The Saints
- The Salados
- Salem Mass
- Salem Witchcraft
- Salloom Sinclair and The Mother Bear
- Salt
- Salt Water Taffy
- Salvation
- Sam The Sham and The Pharaohs
- Sam Samudio

St. George and Tana

TOP

ALBUM:

1	IS NOW	(Kapp)	1967

A folk rock/pop duet, with a decent version of *High Flying Bird*.

(Stephane Rebeschini)

Saint Jacques

TOP

ALBUM:

1	SAINT JACQUES	(GRT 100??)	1970

On the same label as the Mojo, a soft rock hippie group with some trippy moments.

(Stephane Rebeschini)

Rod St. James

ALBUM:

1	HAS ANYBODY SEEN THE SUPERSTAR	(Paula/Jewel)	1972 R1

A hippie singer with organ and fuzz guitar.

(Stephane Rebeschini)

St. John Green

Personnel:

- ED BISSOT bs, vcls A
- SHELSCOTT drms A
- MIKE BAXTER keyb'ds, vcls A
- BILL KIRKLAND A
- VIC SABINO hrmnca, vcls A

ALBUMS:

1. (A) ST. JOHN GREEN (Flick City FLS 45,001) 1967

This Hollywood-based quintet were a popular attraction around LA's bars and clubs for some years. Their album attracts some interest among collectors of psychedelia. Offbeat hippie-psych - 'canyon music' might be an apt description recalling the post 'flower power' scene exhorted by Kim Fowley as the next 'in-thing'. Indeed Kim Fowley produced the album. Unfortunately it didn't catch on. The album came in a wonderfully colourful cover.

There has also been a rumour of a live album on Flick City, from 1970, but this hasn't been confirmed.

Buffy Sainte-Marie

ALBUMS:
(up to 1971)

1	IT'S MY WAY	(Vanguard VSD-79142)	1964
2	MANY A MILE	(Vanguard VSD-79171)	1965
3	LITTLE WHEEL SPIN AND SPIN	(Vanguard VSD-79211)	1966
4	FIRE, FLEET AND CANDLE LIGHT	(Vanguard VSD-79250)	1967
5	I'M GONNA BE A COUNTRY GIRL AGAIN	(Vanguard VSD-79280)	1968

6	ILLUMINATIONS	(Vanguard VSD-79300)	1970
7	SHE USED TO WANNA BE A BALLERINA	(Vanguard VSD-79311)	1971

Born in Maine in 1941, **Buffy Sainte-Marie** is a Cree Indian folksinger/songwriter who was involved in the folk revival of the early '60s and the various movements for the rights of the Native Americans. An excellent writer, her songs have been covered by several groups, especially *Codine* (Charlatans, Quicksilver Messenger Service, Wizards Of Kansas), *Until It's Time For You To Go, Now That The Buffalo's Gone* or the anti-war *Universal Soldier* (Donovan).

Her first few albums may interest some readers, as she played guitar, piano and mouth bow, was backed by good musicians (Bruce Langhorne, Eric Weissberg, Monte Dunn) and even experimented with electronic scores (on *Illuminations*). Her voice, a powerful soprano with a heavy vibrato, is however quite disconcerting.

She also played on the soundtrack of Nicholas Roeg's *Performance* with Mick Jagger, Randy Newman, Jack Nitzsche and Ry Cooder (Warner BS 2654) 1970.

After 1972, **Buffy Saint-Marie** turned country, trying to change her image and subsequently her records are out of the scope of this book.

(Stephane Rebeschini)

Alan St.Pierre

TOP

45:

1	Footsteps / Golden Bands	(DMO 2001)	1967

A one-off solo 45 by The Unbelievable Uglies' vocalist.

Mike St. Shaw and The Prophets

TOP

Personnel:

1. MIKE ST. SHAW vcls A
2. RAY GARCIA bs, vcls A
3. HAROLD LOGAN sax, vcls A
4. DANNY TAYLOR drms, vcls A
5. CHUCK HATFIELD gtr, vcls A

This combo were based in Tuscon in the mid-sixties. They had two cuts:- *Good Lovin'* and *Papa's Got A Brand New Bag* on the 1966 compilation *Where It's At - Live At The Cheetah* (Audio Fidelity) and according to its liner notes were working on a film 'Step Out Of Your Mind'. I'm unable to confirm whether this was ever completed. They were a big-beat club band with soulful intentions and of no interest to garage purists. Mike St. Shaw would go solo and had at least one vinyl outing *Feel lt/Hurry Sundown* on Capitol (2033) in 1967.

Saint Stephen

Personnel incl:
STEVE CATALDO A

ALBUM:

1(A)	SAINT STEVEN	(Command-Probe-ABC CPLP 4506S)	1969 R1

45:

1	Ay-Aye-Poe-Day/Louisiana Home	(Probe 463)	1969

These recordings are the work of a Steve Cataldo (ex-Front Page Review) and the album certainly is rather interesting and highly-rated by many. The U.K. See For Miles reissue label tried to buy the rights to this album but MCA deny all knowledge of the tapes!

The two sides of the album are titled "The Bastich" and "Over The Hills", which is why the latter is often referred to as the title in dealers' lists. The bonus cuts erroneously added to the reissue of the One St. Stephen album are actually by Steve Cataldo's previous outfit Front Page Review.

Aye-Aye-Poe-Day has also been compiled on *Sixties Archives Vol. 8* CD.

(Vernon Joynson / Clark Faville / Max Waller)

The Saints

45:

1. Don't Make Me Wait Around/Girl Forgive Me (Raydin R 101) 1967

Moody keyboard dominated garage-pop but rather wimpy in the vocals department. From The Bronx, NYC, *Girl Forgive Me* is also featured on *Class Of '66*.

(Max Waller)

The Salados

45:

1. Got No Love/Spider Walk (T.S.M. 9623) 1966

Taking their name from their home town of Salado in Texas and fronted by Dick Treadway, this 45 was their sole bid for stardom. They also have a track *1 To 10* on *Garage Punk Unknowns, Vol. 7*.

Salem Mass



Personnel:

JIM KLAHR	keyb'ds	A
MIKE SNEAD	ld gtr, vcls	A
STEVE TOWERY	drms, vcls	A
MATT WILSON	bs, vcls	A

ALBUM:

1(A) WITCH BURNING (Salem Mass SLP 101) 1971

NB: (1) reissued officially on CD by Gear Fab (GF-117) 1998.

This group seems to have originated from Caldwell, Idaho. The title cut is certainly the highlight with lots of extended guitar and keyboard (organ and synthesizer) instrumentation. If you like early moog work done with enthusiasm this is a bit of a corker. More for fans of progressive rock, though.

The album was recorded on 2-Track, in a bar called "Red Barn" in 1971, which was temporarily turned into a studio. The mini moog used was serial no. 1023, (according to A.R. Moog, this was the 23rd Moog to be manufactured)... The album was had a ltd edition 'pirate' reissue a while back, but it has also been reissued officially on CD by the excellent Gear Fab label... anyone interested in obtaining an original vinyl copy can also contact Jim Klahr, who has a couple of originals left! email: *borderln@harborside.com*.

Salem Witchcraft

45s:

1. Just Looking/Prostyle 3 (w/bumper sticker) (Chaos 0715/6) 196/7?
2. Onward/Rock 'n' Roll Lover (Chaos 7629/30) 196/7?
3. Keep On Rollin'/Sandman (Chaos 543/44) 196/7?

Early seventies sounding Michigan "garage" rock that's in reality straight melodic rock with some tasty guitar breaks or keyboard workouts. Nothing exceptional though. Produced by Mike Mijal (of Mijal and White), writer credits to Arlen Viecelli, Ken Foster and Mark Johnston.

(Max Waller)

Salloom, Sinclair and The Mother Bear

Personnel:

- ROGER SALLOOM vcls, gtr A B
- ROBIN SINCLAIR vcls A B
- DICK ORVIS piano A

- PHIL MONTGOMERY drms A
- TOM DAVIS ld gtr A
- JOHN BOLLING bs A

ALBUMS:

1. (A) SALLOOM, SINCLAIR AND THE MOTHER BEAR (Cadet Concept 316) 1968
2. (B) SALLOOM-SINCLAIR (Cadet Concept 327) 1969

45:

1. Sleep/Animal (Cadet Concept 7024) 1968

Originally from Texas, Roger Salloom and Robin Sinclair moved to Chicago to take a part on the local Blues scene. The first album, which is a very minor collectors' item, was recorded in there in 1968. The killer cut is a drug song called *She Kicked Me Out Of The House Last Night (After This One)*. It features freaked-out vocals, a full organ sound and some good psychedelic guitar work. Salloom wrote seven of the eight tracks, the last one *Griffin* being authored by Robin Sinclair, a powerful female singer.

Recorded in Nashville and produced by Charlie McCoy, Wayne Moss and Norman Dayron (Michael Bloomfield manager), their second album, *Salloom-Sinclair* is more country-rock than psychedelic and includes both sides of the 45 listed.

When the group disbanded, Roger Salloom went back to Texas where he formed Roger Salloom and the Vest Pocket Players, releasing an album on a local label. In 1983, he recorded *Would You Like To Meet Someone* on Yellow Plum Records.

(Alfred Tan/Vernon Joynson/Stephane Rebeschini)

Salt

TOP

45:

1. Long Way To Go/Old Comedy (Sandwich 0596) 1970

From Youngstown, Ohio with a lush-vocalled light-rock reading of the Mann-Weil number covered by, amongst others, Pride and Joy and the Stained Glass. This version comes alive with a killer guitar break. The flip, an anti-war song is harder rock with more mean guitar.

Two band of the band were brothers (surname Carver), who are thought to have gone on to play for a lounge act in Colorado.

(Max Waller / Mike McKay)

Salt Water Taffy

TOP

ALBUM:

1	FINDERS KEEPERS	(Buddah)	1968

45:

1	Finders Keepers/He'll Pay	(Buddah)	1968

NB: (1) also released in France with a PS (Buddah 610010).

Another bubblegum pop group on the Buddah catalog. For more information check the band's website:- http://community.webtv.net/philip711/OLDIESROCKANDROLL

(Stephane Rebeschini)

Salvation

TOP

Personnel:

AL LINDE	vcls	A B C
TEDDY STEWART	drms	A B
JOE TATE	gtr	A B C
ARTIE McLEAN	bs	B C
ART RESNICK (US of ARTHUR)	organ, harp	B C
RICK LEVIN	drms	C

ALBUMS:

1(B)	SALVATION	(ABC S623)	1968
2(C)	GYPSY CARNIVAL CARAVAN	(ABC S653)	1968

NB: (2) was also released in Holland with a different sleeve as *Under Ground Music*, (ABCS 19502) 1969.

45:

1	Think Twice/Love Comes In Funny Packages	(ABC-1 1025)	1968

This San Francisco band was formed when former harpoon sharpener and garbage collector at the University of Washington Seattle, Al Linde, met Joe Tate, a cesspool driver and former student at the School of Mining and Minerology. Joe later met the group's drummer, Teddy Stewart, outside a bar in Sausalito. The other two members joined later. The band were featured in a series of three concerts in Golden Gate Park and eventually ABC offered them a recording contract.

The first LP, released by United Artists in the UK, reflects the spontaneity of their music. Its front cover shows the converted bus they moved around in! The songs on the album are all originals ranging from hard rock songs like *She Said Yeah* and *Cinderellato* good time songs like *The Village Shuck, What Does An Indian Look Like?* and the psychedelic *Think Twice*. Their second LP was more experimental. There's some keyboard wizardry from Art Resnick on *Handles Of Care* and *What'll I Do*, the latter was the album's most psychedelic track; *Salvation Jam* was an experimental instrumental, whilst *Come On Over Here* veered towards country music.

Art Resnick recalls:- "I was the last to join the band in the spring of '68. That summer in San Francisco was, as you know, the apex of the times and everything that the hippy generation represented (and more) was happening in the streets of Haight Ashbury. I had hitched a ride from Minnesota to SF and got dropped off on some corner near H.A. where I stepped into a phone booth to call the one phone number I had on a piece of paper. This had been given to me by my ex-University of Iowa buddy, David Sanborn. He was supposed to be hanging out there and maybe playing around town. It was the number of Teddy, the drummer of the New Salvation Army Banned. When I called, this guy (turned out to be Al the lead singer) picked up the phone and I asked for David. In the background there was

a very loud rock band playing so after shouting the name David Sanborn a few times he finally said David had been there but was out of town with Paul Butterfield and who was I?"

"I told him I was a keyboardist from Minneapolis who had just arrived and David was the only person I knew. He said that they were a band on the scene and their keyboard player had, 'that morning', packed up his gear and moved back to Minnesota where he came from! Weird. Anyway, he invited me over and it turns out they occupied a house right on Fredrick & Haight, within walking distance. When I arrived I was escorted in through a hallway into a room that was filled with posters and blacklight with two guys, each talking in one of my ears at the same time. Thus began my sojourn with the band. The rest is a somewhat risque history of Sex, Drugs, and Rock and Roll, and, oh yeah, ripoffs in New York's Filmore East... There's some really funny stories about that, like getting busted by the NYC police right on stage in the middle of a set, for non-payment of the hotel room (which is when our management team decided to take off with our advance from ABC Impulse). Anyway that's another story."

"The band started out as The New Salvation Army Banned and the name change was made because the record company was afraid of being sued by Col Hartog of the Salvation Army, SF chapter. It was changed when we signed our contract (which ABC later broke, although they did have good reason)."

"All of our gigs that summer in SF were notable since we were on the second echelon right beneath Big Brother and The Holding Co., Jefferson Airplane, The Doors, etc. We played gigs being the warmup act (or following) all of the great bands. One time when we played for The Doors at the Wintergardens when they came out and sat down on the stage in front of a TV and watched themselves on the 'Tonight' Show with Johnny Carson (I think, could be wrong about that - but it was some major network show) before a fully packed house of thousands. We also played the Avalon Ballroom with Chuck Berry, Janice Joplin, The Doors, and hosts of others."

"We also played, as part of a promo tour for our first album (which was incidentally produced by the way by Bob Theile - the producer of John Coltrane on all his ABC Impulse recordings) the Fillmore East and the Village Gate which was billed as from the Golden Gate to the Village Gate...."

"What destroyed the band was the fact that our managers left us high and dry in NYC, without a penny, absconding with our advance money (I think it was $10000 if I'm not mistaken). Also, and probably the biggest reason for our gradual demise, is that members of the band acted so incredibly wild at the main offices of ABC In in NYC when going there to meet all the top execs. It was totally insane! Wilder than any rock movie I've ever seen."

"The most exciting gig I can remember was the gig we played in front of over 10,000 fans at the Malibu Rock Festival. They were mostly high on acid and other psychedelic mixures, and there we were on stage, outside in the sunny California afternoon, just following Canned Heat.... Seems like a dream now, but the feelings never die."

Teddy Stewart is thought to become a postman in San Francisco. Art Resnick went on to record 12 albums, some solo, and some with rather well known jazz artists such as Benny Golson, Nat Adderly, Freddy Hubbard, Bobby Shew, etc. He was not the same guy as in Third Rail. For more information on his solo work, check his website: http://rezmo.net/

More Than It Seems also from their first LP resurfaced on *Baubles, Vol. 1*.

(Vernon Joynson w/thanks to Art Resnick)

Sam The Sham and The Pharaohs

TOP

Personnel:

BUTCH GIBSON	strings	A
DAVID MARTIN	bs	A

JERRY PATTERSON	drms	A
SAM SAMUDIO	keyb'ds, vcls	A
RAY STINNET	gtr	A

ALBUMS:

1(A)	SAM THE SHAM - WOOLY BULLY	(MGM SE 4297)	1965 26
2(A)	THEIR 2ND ALBUM	(MGM SE 4314)	1965
3(A)	ON TOUR	(MGM SE 4347)	1966
4(A)	LIL' RED RIDING HOOD	(MGM SE 4407)	1966 82
5(A)	THE BEST OF SAM THE SHAM AND THE PHAROAHS	(MGM SE 4422)	1967 98
6(-)	TEN OF THE PENTACLES	(MGM SE 4526)	1968 -
7(A)	REVUE/NEFERTITI	(MGM SE 4479)	1967

NB: (6) Sam Samudio mostly. Readers may also be interested in a hits compilation *Pharaohization* that has appeared on Rhino.

45s:

1	Betty and Dupree/Man Child	(Tupelo 2982)	1963
2	Haunted House/How Does A Cheating Woman Feel?	(Dinyo 001)	1964
3	The Signifyin' Monkey/Juimonos	(XL 905)	1964
4	Wooly Bully/Ain't Gonna Move	(XL 906)	1965
5	Wooly Bully/Ain't Gonna Move	(MGM 13322)	1965 1
6	Ju Ju Hand/Big City Lights	(MGM 13364)	1965 26
7	Ring Dang Doo/Don't Try It	(MGM 13397)	1965 33
8	Red Hot/Long Long Way	(MGM 13452)	1966 82
9	Lil' Red Riding Hood/Love Me Like Before	(MGM 13506)	1966 2
10	The Hair On My Chinny Chin Chin/(I'm In With The) Out Crowd	(MGM 13581)	1966 22
11	How Do You Catch A Girl?/Love You Left Behind	(MGM 13649)	1966 27
12	Oh That's Good, No That's Bad/Take What You Can Get	(MGM 13713)	1967 54
13	Black Sheep/My Day's Gonna Come	(MGM 13747)	1967 68
14	Banned in Boston/Money's My Problem	(MGM 13803)	1967 117
15	Yakety Yak/Let Our Love Light Shine	(MGM 13863)	1967 110
16	Old MacDonald Had A Boogaloo Farm/I Never Had No One	(MGM 13920)	1968 -
17	I Couldn't Spell !!*/The Down Home Strut	(MGM 13972)	1968 120

NB: (14) and (15) as by The Sam The Sham Revue. An EP, *Red Hot* (MGM EP794) 1966, was also issued in the UK through EMI containing *Wooly Bully*, *Ring Dang Doo*, *Red Hot* and *Lil' Red Riding Hood*. There are also six French EPs with picture sleeves.

Sam The Sham, christened Samudio Domingo, was a Texan-Mexican who was born in Dallas. He formed this outfit with the Pharaohs, (who were also of Tex-Mex origin and musical inspiration), in Memphis, Tennessee in the early sixties. Their early recordings included *Haunted House*, a cover version of Gene Simmons' novelty rock hit. *Wooly Bully*, a real sixties rocker was then leased to MGM in 1965 by Stan Kesler's Pen Records in Memphis. It gave the band a U.S. No. 1 and also reached No. 11 in the UK. The band relocated to Dallas and for a time were very successful indeed.

Eventually the hits dried up and they disbanded in 1970. *Ten Of The Pentacles* had essentially been a solo effort from Samudio and in the '70s he embarked on a solo career.

Wooly Bully is one of the Soundtrack songs to the 1979 MCA film 'More American Gratfiti'. Earlier in 1965 the band nad performed *Monkey See Monkey Do* in the Soundtrack to the 1965 MGM production 'When The Boys Meet The Girls', which was a weird re-make of the Gershwin brothers' musical 'Girl Crazy'.

Readers may also be interested in a hits compilation *Pharaohization* that has appeared on Rhino.

Sam The Sham's backing singers The Shamettes also made some recordings in their own right.

You'll also find *Wooly Bully* on *Highs Of The Sixties* and on both the LP and CD issues of *Frat Rock! The Greatest Rock'n'Roll Party Tunes Of All Time*. *Long Long Way* has also resurfaced on *Turds On A Bum Ride, Vol. 6* (CD).

(Vernon Joynson/Stephane Rebeschini/Jon Riley)

Sam Samudio

Personnel:

SAMMY CREASON	drms	A
JIM DICKINSON	piano, gtr	A
CHARLIE FREEMAN	gtr	A
FREDDY HESTER	bs	A
MEMPHIS HORNS	horns	A
TOMMY McCLURE	bs	A
SAM SAMUDIO	gtr, mouth harp	A
MIKE UTLEY	organ	A
(DUANE ALLMAN	dobro, gtr	A)

ALBUM:

1(A)	SAM, HARD AND HEAVY	(Atlantic SD 8271)	1971

Sam Samudio had previously been the leader of Sam The Sham and The Pharaohs. His only solo album is an excellent mix of blues, rock and soul, with an exceptional backing group: Jim Dickinson, Duane Allman, Charlie Freeman etc. Recorded in Miami and produced by Tom Dowd, the songs are five originals plus five covers (Boz Scaggs, John Lee Hooker, Doc Pomus, Randy Newman and Otis Rush).

The album is particularly noteworthy for the really long thanks section, totally different from the usual "Thanks to my dear producer": he thanks the people who rejected him because of the color of his skin and texture of his hair, the

people who broke his nose, the ones who mistreated him as a child, his friends the prostitutes...

Sam Samudio then apparently disappeared from the music scene, only to come back in 1982 on the soundtrack of *The Border* with Ry Cooder. He married the Memphis singer Brenda Patterson.

(Stephane Rebeschini)



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Sanctuary *to* The Sants

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Sanctuary
- Sand
- The Sandals / Sandells
- Sands
- The Sands
- The Sands of Time
- The Sanshers
- Santana
- David Santo
- The Sants

Sanctuary

ALBUM:

1	SANCTUARY	(Veritas)	1971 R1

An early progressive outfit with a strong Yes influence, melodic parts and soaring organ. Housed in a nice silver cover.

(Stephane Rebeschini)

Sand

Personnel:

RICK GOOCH	bs, vcls	A
JACK MEUSSDORFFER	ld vcls, ld gtr	A
DAN ROSS	steel gtr, ld gtr	A
STEVE WILLIAMS	drms	A
DAN WILSON	vcls	A

ALBUM:

1(A)	SAND	(Barnaby BR 15006)	1973

Produced by Ken Mansfield, this Californian group mixed two fluid electric guitars with vocal harmonies a la CSN&Y. The musicianship is competent and all their material was original but is not strong enough to retain

attention. The album was recorded on two discs, one side per disc - for continuous play on two record decks - and with the remaining two sides left blank.

(Stephane Rebeschini)

The Sandals / Sandells

ALBUMS:

1	SCRAMBLER	(World Pacific WP 1818)	1964
2	THE LAST OF THE SKI BUMS	(World Pacific WPS 21884)	1969

NB: (1) was also released in stereo on red vinyl (ST 1818) and was credited to The Sandells. It was reissued in 1966 as *The Endless Summer* (World Pacific (WP)(ST) 1832).

45s:

1	Scrambler / Out Front	(World Pacific 405)	1964
2	6-Pak / Endless Summer	(World Pacific 415)	1964
3	Always (I Will Remember) / All Over Again	(World Pacific 421)	1964
4	School's Out / Wild As The Sea	(Aura 4501)	1965
5	School's Out / Wild As The Sea	(World Pacific 4501)	1965
6	Six Pak / Theme From Endless Summer	(World Pacific 77840)	1966
7	Tell Us Dylan / Why Should I Cry	(World Pacific 77852)	Nov 1966
8	Cloudy / House Of Painted Glass	(World Pacific 77867)	1967
9	Ski Bum / Winter Spell	(World Pacific 77907)	1969

NB: (1) - (5) as The Sandells.

Greg Shaw informs us that they were originally from Belgium and migrated to L.A. This might explain how they picked up on *Dis-Nous Dylan* by Marseilles outfit 5 Gentlemen (comped on *Pebbles Vol. 12* (CD)) and translated it into the cheeky folk-rocker *Tell Us Dylan* (on *Highs In The Mid Sixties Vol. 2*). The same track was reworked by U.K. outfit Darwin's Theory as *Daytime* (*English Freakbeat Vol. 5*).

Probably their most appealing 45 couples *House Of Painted Glass*, a novelty psych-pop number, with a cover of Paul Simon's *Cloudy*.

(Max Waller)

Sands

Personnel incl:

- EDDIE EVERETT
- TOM SMITH

45:

1. Open Your Eyes/Can't Find A Way (Capri 522) 1967

Both sides of this Texan outfit's 45 appear on *The Finest Hours Of U.S. '60s Punk*, a 1984 compilation. *Open Your Eyes*, was strongly influenced by The Seeds' *Pushin' Too Hard* containing similar fuzztone guitar and the same vocal style. The flip was a garage-style teen balled, rather appealing with quietly piercing keyboards.

The Sands

TOP

45:

1. Mister You're A Better Man Than I/? (JCP 1042) 1967

Out of Raleigh, North Carolina and heavily influenced by the British invasion sound. You'll find their good cover of The Yardbirds' classic *Mister You're A Better Man Than I* which has a fine guitar solo in the middle, on the *Tobacco-A-Go-Go* compilation.

The Sands of Time

TOP

45s:

1	Red Light/I Want To Thank You Girl	(Sterling 109)	196?
2	Come Back Little GirI/When She Cries For Me	(Stearly 8167)	1967

From Philadelphia. *Red Light*, a garage pop song with a decent guitar break, has been compiled on *Pebbles Vol. 16* and *Vile Vinyl Vol.2*; *Come Back Little Girl* on *Crude Pa.* and *When She Crys For Me* on *Sixties Rebellion Vol. 4*.

(Max Waller)

The Sanshers

TOP

45:

1	Gonna Git That Man / Kansas City	(Kweek No #)	196?

An all-girl band whose *Gonna Git That Man* can also be heard on *Girls From The Garage, Vol. 2*. Kansas City appears on *The Garage Zone Box Set Bonus EP*.

(Max Waller)

Santana

TOP

Personnel:

DAVID BROWN	bs	A B C D
TOM FRAZER	gtr	A
ROD HARPER	drms	A
GREG ROLIE	organ, vcls	A B C D
CARLOS SANTANA	gtr	A B C D

CHEPITO ARIAS	perc, trumpet	B C D
MIKE CARABELLO	perc	B C D
MARCUS MALONE	perc	B
MIKE SHRIEVE	drms	B C D
NEIL SCHON	gtr	D

ALBUMS:
(up to 1971)

1(C)	SANTANA	(Columbia 9781)	1969 4
2(C)	ABRAXAS	(Columbia 30130)	1970 1
3(D)	SANTANA III	(Columbia 340595)	1971

45s:

1	Jingo/?	(Columbia ?)	1969 56
2	Evil Ways/Waiting	(Columbia ?)	1970 9
3	Black Magic Woman/?	(Columbia ?)	1970 4
4	Oye Come Va/Samba Pa Ti	(Columbia ?)	1970 13

Born in Mexico in 1947, Carlos Santana came to San Francisco in the '60s and formed the Santana Blues Band, soon known as **Santana**. Greg Rolie, ex-William Penn Fyve, was their organist and the group began playing their mix of blues and latin rock at the Fillmore West in 1968.

In the beginning of 1969, their personnel changed. The young Mike Shrieve, ex-Glass Menagerie became their drummer and three afro-cuban percussion players reinforced the group. One of them, Marcus Malone, was soon sent to jail and would'nt return until 1973.

A popular act, lead by Carlos' characteristic guitar sound, **Santana** played Woodstock in August 1969 and soon after their first album *Santana* was released and sold very well. The band also played at Altamont.

In October 1970, *Abraxas* was published and soon reached No. 1 in the charts. Containing *Oye Come Va*, *Samba Pa Ti* and their cover of Peter Green's *Black Magic Woman*. The Marti Klarwein sleeve obviously helped the success of this album.

For the third album, a new guitarist, Neil Schon, was added. Soon after that David Brown was arrested in a drug bust and Chepito Arias sent to hospital with serious health problems. Carlos Santana later turned mystic and became "Devadip", a disciple of the guru Sri Chimmoy. His next albums fall out of the scope of this book.

Neil Schon and Greg Rolie would soon leave to form Journey with Vallory and Tickner, both ex-Faun. Carlos' brother, Jorge, also had his latin rock group, Malo and later went solo.

(Stephane Rebeschini)

David Santo

ALBUM:

1. SILVER CURRENTS (Phoenix 001) 1967

45:

1. Rising Of Scorpio/Jingle Down A Hill (Phoenix PH1) 1967

This folkie from New York City cut an outstanding psychedelic folk track in *Rising*, which has subsequently been compiled on *Good Roots* and *The Psychedelic Experience, Vol. 3* (CD). The album is nowhere near as good but has its moments. It was produced by The Strangeloves' Richard Gottehrer. Phoenix was a subsidiary of Sire.

(Max Waller)

The Sants

Personnel incl:

- CIRRINCIONE
- WIMBERLEY

45:

1. Leaving You Baby (On The Midnight Train)/High Tide (Format 118) Apr. 1966

From Paris, Tennessee, their snotty punk grunge was released on a Nashville label. *Leaving You Baby* can also be heard on *Highs In The Mid-Sixties, Vol. 8* and *Teenage Shutdown Vol. 2*.

(Max Waller / Mike Markesich)

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The Sapians *to* Savage Grace

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Sapians
- Sapphire Thinkers
- Sarofeen and Smoke
- Satan and The De-Ciples
- The Satans
- Satan's Breed
- Satan's Chyldren
- The Satellites
- The Satisfactions
- Satori
- Saturday's Children
- Saturday's Garbage
- The Satyrs
- Rick Saucedo
- Robert Savage
- The Savage Generation
- Savage Grace

The Sapians

Personnel:

RONNIE BLACK	bs, vcls	A
PATRICK HEARNS	ld gtr, vcls	A
STEVE PETERS	drms, vcls	A
GUY WHITE	gtr, vcls	A

45:

1	Love Ain't Makin'lt No More/Ask Yourself Why Babe	(Mercury 72502)	1965

An obscure 45, from a Newburgh, New York act that couples a waltzing folk-rocker with what sounds like The Stones doing a Dylan number. Interesting folk-punk.

Patrick Hearns later relocated to Florida, and recorded as Patrick Hopney. Sadly, Ronnie Black the original bass player and vocalist for **The Sapiens** died on 21st December 2000, in Vancouver, Canada. He was only 52 years old.

(Max Waller/Ken Masten)

Sapphire Thinkers

Personnel:

TIM LEE	bs, vcls	A
BILL RICHMOND	vcls, keyb'ds, gtr	A
PEGGY RICHMOND	vcls, flte	A
STEPHEN RICHMOND	vcls, drms, perc	A
CHUCK SPEHEK	ld gtr	A

ALBUM:

1(A)	FROM WITHIN	(Hobbit 5003)	1969

45:

1	Melancholy Baby / Blues On You	(Hobbit HB 42002)	1969

A very U.S. West Coast sounding group who seemed similar to Jefferson Airplane, Peanut Butter Conspiracy etc. on their album. Since Hobbit Records were a subsidiary of GRT Records they were probably Californian. The album contains some pleasant vocal arrangements/harmonies and nice touches of acid and fuzz guitar and is recommended. It is becoming a minor collectable.

(Vernon Joynson / Max Waller)

Sarofeen and Smoke

ALBUM:

1	SAROFEEN AND SMOKE	(GWP 2029)	1972? SC

45s:

1	Susan Jane/? (PS)	(GWP 274)	1972?

NB: (1) Japanses release.

A blues psych quintet with strong female vocals.

(Stephane Rebeschini)

Satan and The De-Ciples

Personnel incl:

- R. O. BATES
- D. DENSON

ALBUM:

1. UNDERGROUND (Goldband GRLP 7250) 1969 R1

45:

1. Mummies Curse/Cats Meow (Goldband 1188) 1969

The sleevenotes to this album state that the band, who came from the South, have one of the greatest original interpretations of the new dimension of psychedelic sound! In fact, they were from Louisiana and this album surely deserves a place in any chamber of the worst records ever made. The opening cut, *Satan's First Theme*, is so bad it's laughable. The vocals are practically spoken, 'Satan' punctuates these with a laugh that is so unconvincing it's pitiful and in response to the vocalist's assertion 'I'm The Devil', there's a chorus retoning 'he's the bugger man'. Not psychedelic, not garage, simply garbage and the subsequent tracks are only marginally better.

Freddy Fender may have had some involvement with this album, but best avoided, unless you have a perverse curiosity to hear how bad that opening cut is. *Mummies Curse* is not on the album.

The Satans



45:

1. Makin' Deals/Lines And Squares (Manhattan 801) 1965

From Fullerton, California, this was a raw sounding garage band. The 'A' side was included on *Pebbles, Vol. 2* (LP/CD) and the flip on *Highs In The Mid-Sixties, Vol. 2* making this a posthumous punk classic. Both sides also strangely appear on Eva's *Louisiana Punk From The Sixties, Vol. 2*, and it's CD counterpart *Sixties Archive Vol. 3*.

(Max Waller/Andrew Brown)

Satan's Breed



Personnel incl:

- A. AUBIN
- R. LEMME
- D. MORETTI

45:

1. Little Girl/Laugh Myself To The Grave (A.L.M. 201,129/130) Dec. 1966

A Rhode Island band. The pretty mediocre 'B' side can be found on the *Magic Carpet Ride* and *Relative Distance* compilations.

(Max Waller)

Satan's Chyldren

According to Tim Warren, this mysterious mob roamed around Houston's South side for a while in 1966/7, yet the only source of info is from local promoter/coolster C.L. Milburn who recorded some demos of the band in late 1966. One of those tracks, *Don't Go*, has recently resurfaced on *Back From The Grave, Vol. 8*.

The Satellites

Personnel:

CECIL BAINES	bs	A
CLIFF EATON	organ, vcls	A
LYNNE GILLIAM	drms	A
DEAN KOHLER	gtr, ld vcls	A

45:

1	When Will You Stay / The Next Boy	(unreleased acetate)	1964/5

A Portsmouth, Virginia quartet called Dean and The Mustangs started out in 1962/3 performing instrumentals. With the British Invasion in full swing in 1964 they drafted in Eaton to replace a guitarist and became **The Satellites**. Shortly after they cut two tracks at a local studio and this pairing kicks off the Tidewater '60s scene compilation *Aliens, Psychos And Wild Things* (CD). *When Will You Stay* is a robust punker based on the Kinks' *I Need You* riff. *The Next Boy* is a midtempo garagey ballad that infuses a Zombies mood with Searchers chordings and a hint of the emerging Dylan-derived folk-rock sounds in the chorus.

The Satellites time was up in 1966 when Dean Kohler was drafted but he'd be back again with two further 45s, one solo and the other as The Electrical Banana - also featured on the *Aliens, Psychos And Wild Things* compilation.

(Brent Hosier, Dr.Simon Trent DSU & Max Waller)

The Satisfactions

45:

1. Bad Times/Girl Don't Tell Me (Twin Town 714) 1965

This was The Marauders from La Crosse, Wisconsin recording under another name. You can check out *Bad Times* on the *Everywhere Interferences* compilation. Both sides were also featured on the *Top Teen Bands* series of compilations (*Vols, 3* and *2* respectively) put out on the Bud-Jet label in 1965/6.

Satori

45:

1. 1,000 Micrograms Of Love/Time Machine (Steffek 621) 196?

This guy's real name was Dennis Warkentin and he was a multi-instrumentalist from Houston in Texas. He was a virtuoso guitarist and the 'A' side of this acid rock 45 has some fine guitar leads. The flip is an Elevators'-like psychedelic haze, which can also be found on *Acid Visions, Mindrocker, Vol. 4, Acid Visions - The Complete Collection, Vol. 1* (3-CD) set and the *Pebbles Box* set. You can also hear the 'A' side on *Texas Psychedelia From The Sixties* and *Sixties Archives Vol. 6* CD.

Saturday's Children

Personnel:

- JEFF BOYAN bs, vcls
- DAVE CARTER gtr
- RON HOLDER gtr, vcls
- GEORGE PALUCH drms
- RICK GOETTLER organ

EP:

1. SATURDAY'S CHILDREN (Sundazed SEP 2 126) 1997

NB: (1) is a double 7", which contains their three Dunwich 45s plus *A Man With Money* and *Tomorrow Is Her Name*.

45s:

1. You Don't Know Better/Born On Saturday (Dunwich 139) 1966
2. Deck Five/Christmas Sounds (Dunwich 144) 1966
3. Leave That Baby Alone/I Hardly Know Her (Dunwich 156) 1967

Popular in their hometown of Chicago and almost unknown elsewhere, the band were previously known as Dalek/Engam: The Blackstones, and as such also recorded a version of *You Don't Know Better*.

Deck Five, which is featured on *Mindrocker, Vol. 2*, is a rip-off of Dave Brubeck's 1961 hit *Take Five* and even includes a melody line from *We Three Kings Of Orient Are*. Nonetheless, it contains some nice three part harmonies and some pleasing organ. You'll also find their otherwise unreleased recording of The Everly Brothers' song *Man With Money* on the Sundazed retrospective and *Early Chicago* compilation. This recording dates from an August 1966 session which also produced their first 45. Both *Man With Money* and *Tomorrow Is Her Name*,have also resurfaced on *The Dunwich Story*, whilst *Born On Saturday, You Don't Know Better, Tomorrow Is Her Name* and *Deck Five* have also resurfaced on *If You're Ready! The Best Of Dunwich Records, Vol. 2* and *Man With Money, Leave That Baby Alone* plus a radio spot can all be heard on the CD compilation *Oh Yeah! The Best Of Dunwich Records*.

The 'A' side of their last single, *Leave That Baby*, was also written by Randy Newman.

Jeff Boyan went on to join H.P. Lovecraft and relocated with them to California. He later played for Hezikah. Dave Carter also later played with The Cryan' Shames. (Vernon Joynson/Kip Brown/Max Waller)

Saturday's Garbage

TOP

Personnel:

ROBERT CIANCI	drms	A
JIM DENNISON	bs, vcls	A
GERRY KARR	keyb'ds, vcls	A
ALLAN PARILLO	vcls	A
MIKE NOWICKI	gtr, vcls	A

45s:

1	The River Of Styx / In The Midnight Hour	(Creative Productions acetate)	1967

Forming out of a band called The Vandals which included Allan Parillo, Mike Nowicki, and Bob Cianci, **Saturday's Garbage** were formed at Bloomfield High School, Bloomfield, New Jersey in September 1967. They took their name from their favourite post-**Vandal** rehearsal activity - kicking over people's garbage cans, and played the usual round of church dances, school dances, a few private parties, swim club parties, and the occasional teen dance club (eg Clay Cole's Disk-O-Teen and the Monkey Club).

Bob Cianci: "Our best gig was the end of season teen dance at Green Pond, N.J. community center, August 1968. We had just experienced a couple of bad gigs, and the kids there loved us. Girls screamed, and the guys dug the Cream and Hendrix stuff. Bloomfield, New Jersey was and probably still is a real greaser town; lots of blue-collar types, and they never liked us at all. We had the longest hair, wore Mod clothes, and played hard rock. We got hassled all the time for our appearance."

"We were never the most happening band around, because we played very little commercial material. We were true punks in that we did what we wanted: Rolling Stones, Yardbirds, Them, Animals, and later, Steppenwolf, Cream, Hendrix, Doors, Rascals, Vanilla Fudge, and toward the end, we began experimenting with jazzy stuff like Spirit."

In November 1967, the band recorded two tracks *River Of Styx* - a strange number with Farfisa organ, a heavy drum beat and tortuous vocals; and a version of *In The Midnight Hour*. Bob: "The lyrics to *River Of Styx* were supplied by a guy named Ted Dunn who wanted to manage us. We wrote the two-chord riff, went into a studio and cut it, with *In The Midnight Hour* on the B-side. We only had one hour of studio time booked, but we did it. Ted had these big plans to pull us out of school and send us on tour but our parents said "no way!" and after our record was turned down by a few major labels, we never saw him again."

The band broke up in January 1969 after two members were busted for bringing marijuana to school. Bob: "Our parents called it quits for us. I had tried grass at a couple of gigs, and when my father found out, he dragged me to the barber for a very short haircut, one of the most humiliating experiences of my life. I still have never forgiven him for it."

"It's too bad it ended so suddenly. We were always good, but we were getting very good by the end. We copped the song *Gramophone Man* by Spirit note for note, and that's not an easy tune, with its extended jazzy thing in the middle. Gerry was a very accomplished keyboard player, and we had no trouble with it. I had been into jazz for

years by then."

"Today, I'm still a working drummer, and am proud to say, playing better than ever. I used to smash my drums up like Keith Moon, but have curtailed that activity. Mike played in band called Black Rose that had a single out on RCA records around 1974-75. He used a Gibson Melody Maker and used to throw it around a lot onstage-just short of smashing it. Gerry moved to California and may still be playing. He later switched to guitar, and became a very fine guitarist also. Just a natural talent for music. Jim gave up the bass and Allan hasn't been heard from in years."

"Mike, Allan, and I put together a new band in the summer of 1971 while I was in college, called Suicide. We played some old Elvis, Jeff Beck/Rod Stewart, and some other cover stuff, but it went no farther than the garage and I went back to college in September. I'd love to play with those guys again for fun someday."

Compilation coverage has so far included: *River Of Styx* on *Mindrocker, Vol. 8* and *Attack Of The Jersey Teens*.

(Vernon Joynson with thanks to Bob Cianci.)

The Satyrs

TOP

45:

1. Yesterday's Hero/Marie (Spectrum 2668) 1968

From the Philadelphia area, **The Satyrs'** *Yesterday's Hero* is notable for its prominent organ work. You can also check it out on *Pebbles, Vol. 5, Acid Dreams Epitaph* CD, *The Complete Acid Dreams* 3-LP and *Pebbles Box* sets.

Rick Saucedo

TOP

ALBUM:

1	HEAVEN WAS BLUE	(Reality)	1976 R1/R2

An album of psych/folk with long tracks, acid guitars and odd vocals, highly considered by some.

(Stephane Rebeschini)

Robert Savage

TOP

Personnel:

DON PARISH	bs, vcls	A
TOMMY RICHARDS	drms	A
ROBERT SAVAGE	gtr, vcls	A

ALBUM:

1(A)	THE ADVENTURES OF ROBERT SAVAGE, VOLUME 1	(Paramount PAS 6016)	1971

From California, **Robert Savage** was obviously influenced by Hendrix and his album is recommended to fans of hard rock trios with inventive guitar parts. It comes in an unusual mediaeval style cover featuring a dragon. We are still, however, waiting for the volume 2...

(Stephane Rebeschini)

The Savage Generation

TOP

Personnel incl:

- RAY DEANGELIS
- R. FRUSCIANTE

45:

1. You're Not Going To Change My World/Mr. Sun (Senate S-2113) 1968

A Wes Farrell produced sole effort. The 'A' side is notable for its heavy doses of phasing that lift it from being an ordinary latter-day punker - it can also be heard on *Acid And Flowers* CD and *Turds On A Bum Ride, Vol. 3*. The flip is an awful lounge ballad! (MW).

Savage Grace

TOP

Personnel:

- AL JACQUEZ vcls, bs A
- RON KOSS vcls, ld gtr A
- JOHN SEANOR piano, keyb'ds A
- LARRY ZACK drms, perc A
- (BERNIE KRAUSE moog A)

ALBUMS:

1. (A) SAVAGE GRACE (Reprise RS 6399) 1970
2. (A) SAVAGE GRACE 2 (Reprise RS 6434) 1971

45s:

1. Come On Down / Hymn To Freedom (Reprise 0924) 1970
2. Come On Down/All Along The Watchtower (Reprise 0952) 1970
3. Ivy/Save It For Me (Reprise 0988) 1971
4. Yonder/Friends (Reprise 1022) 1971

From Ann Arbor, Michigan, this band evolved out of Scarlet Letter. Produced by Joe Wissert (Lovin' Spoonful, Flo

& Eddie), the first album contains an excellent version of *All Along The Watchtower* and an interesting cover of *Hymn To Freedom* (an Oscar Peterson theme). The remaining songs were written by Ron Koss and *Dear Lenore, Night Of The Hunter* and *Turn Your Head* in particular, feature oriental percussion and interesting rhythms. Bernie Krause from Beaver and Krause also assisted on moog.

Savage Grace 2 opens with *Mother's Son*, a Hendrix inspired song and is more hard rock inspired than psychedelic. Both albums contain fine musicianship from John Seanor and Ron Koss, who later combined their talents on the album *Seanor And Koss* (Reprise 2091) 1972, in particular.

Larry Zack later became a session drummer and played with Warren Zevon and Jackson Browne.

All Along The Watchtower is also on *Psychosis From The Thirteenth Dimension* CD.

(Vernon Joynson / Max Waller / Stephane Rebeschini)



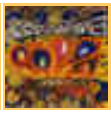
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Savage Resurrection *to* Bernie Schwartz

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Savage Resurrection
- The Savages
- Savages
- The Savoys
- Sawdust
- The Saxons
- Jim Scannell and The Believers
- Scarlet Letter
- The Scavengers
- Scepters
- The Sceptres
- Leonard Schaeffer
- Warren Schatz
- The Scholars
- The Schoolboys
- Bernie Schwartz

Savage Resurrection



TOP

Personnel:

- BILL HARPER A
- STEVE LAGE A
- RANDY HAMMON A
- JOHN PALMER gtr A
- JEFF MYER drms A

ALBUM:

1. (A) SAVAGE RESURRECTION (Mercury SR 61156) 1968

NB: (1) has been bootlegged. Also reissued officially on CD (Mod Lang ML-007) 1998, with extra material.

45:

1. Thing In 'E'/Fox Is Sick (Mercury 72778) 1968

One of the West Coasts 'forgotten' bands. Their album was a competent effort with tracks like *Every Little Song* and *Talking To You* containing some promising early psychedelic guitar work. John Palmer wrote (or co-wrote) all but one

of the tracks on the album. Its closing cut *Expectations* features some fine Eastern-influenced electric guitar jamming. The 45 was taken from the album. Recommended by none other than Bevis Frond!

From Richmond, California the band was formed from members of two local outfits Button Willow (Hammon, Lage) and Whatever's Right (Myer, Harper) plus John Palmer. Randy Hammon, cousin of Oxford Circle/Blue Cheer drummer Paul Whaley, had been in the Boys with John Palmer, who'd then moved on to the Plague, Chico punk-legends the Boys Blue (of *Coming Down To You* fame) and Lincoln's Promise.

The Randy Hammon/Alec Palao produced CD reissue contains the entire album plus three rehearsals:- *Thing In E*, *Tahitian Melody* and *River Deep, Mountain High* - and a comprehensive history of the band.

For more information on the band check their website: http://www.listen.to/thebeat

(Vernon Joynson / Max Waller)

The Savages

TOP

Personnel:

DON HOOPER	gtr, vcls	A
RICKY LAZUS	drms	A
NEIL PORTNOW	bs	A
LOUIS SEIGAL	organ	A

45:

1	Cheating On Me/Best Thing You Ever Had	(Red Fox 111)	1966

From Great Neck, Long Island. This act were friends with London and The Bridges and after that band had split, Neil Portnow and Louis Seigal, together with 'Bridges members Jon Sholle and Johnny Miller formed Today's Special.

The 'A' side to their sole 45 later resurfaced on *Cicadelic Sixties, Vol. 5* (LP) and *Cicadelic Sixties, Vol. 4* (CD).

Savages

TOP

Personnel:

PAUL MUGGLETON	gtr	A
JIMMY O'CONNER	gtr	A
HOWIE REGO	drms	A
BOBBY ZUILL	gtr	A

ALBUM:

1(A)	LIVE'N'WILD	(Duane 1047)	1966

NB. Reissued on Resurrection (CX 1330), in 1984

45s:

1	No No No/She's Gone	(Duane 1043)	1965
2	Roses Are Red My Love/Quiet Town	(Duane 1049)	1966

3	The World Ain't Round It's Square / ?	(Duane 1054)	Mar 1966

Operating out of Bermuda their album is a mixture of cover versions and impressive originals. Most of their 45 cuts featured on compilations: *Roses Are Red My Love* is on *Garage Punk Unknowns, Vol. 2*; *Quiet Town* is on *Oil Stains*; *The World Ain't Round, Its Square* can also be heard on *Open Up Yer Door* and *Teenage Shutdown Vol. 10*; whilst *No No No* can also be found on both *Valley Of The Son Of The Gathering Of The Tribe* and *No No No* CD.

(Max Waller)

The Savoys

TOP

45:

1. Can it Be/? (Summit 403) 1965

Named after the Plymouth Savoy they drove to gigs in, this Chicago band's fuzzy, distorted song with its rock'n'roll style vocals can also be found on *Back From The Grave, Vol. 6*.

Sawdust

TOP

45:

1. I Shall Try/Sunbeam (EAB 1110) 1969

Hailed from Lewiston, Maine. The 'A' side is a soft psychedelic number.

The Saxons

TOP

Personnel incl:

ART GROOM	vcls	A

45s:

1	Everybody Puts Her Down / Carol Ann	(Yorkshire YO-102)	Nov. 1964
2	Things Have Been Bad / The Way Of The Down	(Yorkshire YO-127)	Aug 1966

From West Palm Beach, Florida. Art Groom later played in an outfit called Monopoly, who recorded for Power. *Things Have Been Bad* is by far the better of the two songs on the second 45 with some good fuzz guitar work. *The Way Of The Down* seems to have been a fake live recording.

Things.. is also featured on *Teenage Shutdown Vol. 3* (aka *Things Have Been Bad*). Both sides of that 45 are compiled on *Sixties Rebellion Vol.3* and also on *Relics Vol.2*, albeit in a different order on the album to the sleeve listing.

(Vernon Joynson / Max Waller / Jeff Lemlich)

Jim Scannell and The Believers

ALBUM:

1	SONGS FOR THE BEAUTIFUL PEOPLE TO GET READY BY (People's Music Works)	c1970

A very crude Christian folk group with flute, produced by no other than Jesus Christ (at least that's what the cover says!).

(Stephane Rebeschini)

Scarlet Letter

Personnel incl:

RON KOSS (KOSSADJA)	vcls, gtr	A
JOHN SEANOR	keyb'ds	A

45s:

1	Macaroni Mountain / Outside Woman	(Mainstream 691)	c1968
2	Mary Maiden / Timekeeper	(Mainstream 696)	c1968

From Ann Arbor, Michigan this outfit would become Savage Grace. Like many Mainstream 45s, stock copies are harder to find than white label double-A promos. Both *Macaroni Mountain* and *Mary Maiden* are pop-rock, not garage or psych. The former is lightweight, the latter piano-driven rockin' pop with keen guitar passages and use of wah-wah.

(Max Waller)

The Scavengers

Personnel incl:

- JIM JOHANN gtr
- GRANT GILMORE bs

45:

1. It's Over/But If You're Happy (IGL 106) 1965

Byrds imitators from Sutherland, Iowa whose one single was penned by the group's resident Jim McGuinn, Jim Johann, and is included along with their previously unreleased version of The Byrds' *She Don't Care About Time* on *The IGL Rock Story, Part One* and *The Best Of IGL Folk Rock*.

They also have two more folk-rock numbers, *Always Traveling Around* and *Wandering Kind* included on the *I.G.L. Dance Jamboree* set.

Johann and Gilmore went on to join Dee Jay and the Runaways.

(Lloyd Peasley)

Scepters

45:

1	Little Girls Were Made To Love/Love You Baby All The Time	(MOC 661)	June 1965

Both sides of this Memphis outfit's sole 45 resurfaced on the rare 1982 French compilation *Everywhere Chainsaw Sound 1. Little Girls...* reappeared in 2000 on Leaving It All Behind.

(Vernon Joynson/Max Waller/Mike Markesich)

The Sceptres

45:

1	But I Can Dream / The Last Time	(Orlyn No #)	1966

From Chicago, *But I Can Dream* is to be found on *Mindblowing Encounters of The Purple Kind*, whilst the flip was a cover of the Rolling Stones' classic.

(Max Waller)

Leonard Schaeffer

Personnel incl:

LEONARD SCHAEFFER	vcls	A
(RICHARD GREENE	violin	A)
(DAN HICKS		A)
(MARK NAFTALIN	keyb'ds	A)
(RICHARD OLSEN		A)

ALBUM:

1	A MAN AND HIS DOG	(Warner WS 1756)	1968

Produced in San Francisco by Erik Jacobsen (Lovin Spoonful, Norman Greenbaum, Sopwith Camel), this is a rare album of Californian good time music, recorded with the help of two Charlatans (Hicks and Olsen), Richard Greene (Jim Kweskin Jug Band, Seatrain) and Mark Naftalin (Butterfield Blues Band, Quicksilver).

(Stephane Rebeschini)

Warren Schatz

ALBUMS:

1	WARREN SCHATZ	(CBS S 64681)	1971
2	WARREN SCHATZ	(Love Records ?)	1973?

NB: (1) Dutch pressing, (2) also issued in Poland by Muza (XL 0937).

A litle known but significant singer/songwriter/producer/engineer on the New York '66-'71 scene. Born in Brooklyn on November 3rd, 1945, **Schatz** originally performed as Ritchie Dean and had a hit with *Goodbye Girl*. He then organized a succession of groups for live dates and recordings and formed The Pendants, The Petrified Forest, The Warmest Spring, The Shapes Of Things and The Whispers. At the same time he was beginning to handle recording sessions as an engineer (Unspoken Word) and producer (Yesterday's Children). In the early '70's he began singing under his own name and toured in Japan.

His CBS album was recorded in New York, Los Angeles and San Francisco. **Schatz** wrote all the material and produced it with sessionmen (Jerry Cole, Hugh McCracken, Al Gorgoni, Pretty Purdie). Marred by too many female background vocals, it's better avoided. **Schatz** then went to Finland to record his second album, which is much better. This notably contains a fantastic version of David Crosby's *Long Time Gone* with lots of electric guitars. Strangely however, this record was also pressed in Poland!

(Stephane Rebeschini)

The Scholars

45:

1	I Need Your Lovin'/Please Please	(Ruby Ray A-OK-1)	1967

I Need Your Lovin' has resurfaced on the *Pennsylvania Unknowns* and Sick And Tired compilations. What we do know is that they hailed from the Port Richmond area of Philadelphia and that they were a quintet attending Drexel and Temple Universities when their 45 came out in February 1967. Another cut left over from this session that never got beyond the acetate stage was *I'm Gonna Make It*, which can now be heard on the *Crude PA* compilation. It combines the garage sound with group harmonies and has consequently been referred to as 'garage doo-wop'!

The Schoolboys

ALBUM:

1	BEATLE MANIA	(Palace 778)	1964 SC

As the title shows, this was another attempt to cash-in on the Beatles success in America. The album was issued with two different covers: a rare pink one and a more common white one.

(Stephane Rebeschini)

Bernie Schwartz

Personnel:

KENNY EDWARDS	A
GENE GARFIN	A
GRANT JOHNSON	A
KEVIN KELLY	A
BILL LINCOLN	A
BERNIE SCHWARTZ	A
WESLEY WATT	A

ALBUM:

1(A)	THE WHEEL	(CoBurt CO-1001)	c1969/70

45s:

1	She'll Break Your Heart/Forever Please Be Mine	(Tide 1099)	1963
2	Questions I Can't Answer/It Isn't Right	(Tide 2002)	1964
3	Baby Bye Bye-Oh/Something's Wrong	(Warner 5651)	1965
4	Her Name Is Melody/I Go To Sleep	(Warner 5867)	1966

NB: (1) as Don Atello, (4) as Adrian Pride.

Born in October 1945 in Hollywood, **Bernard Schwartz** took guitar lessons from the session musician Ray Pohlman in 1962 and through him met Sharon Sheeley, writer of hits for Ricky Nelson and other singers. He started writing with her and with Dale Bobbitt for various labels. In 1963, as Don Atello, he released his first single on Tide Records and a second one in 1964, this time as **Bernie Schwartz**.

Through Sharon Sheeley, he met Phil Everly and did a single for Warner on which Everly sang harmony and wrote the 'B' side, Sheeley co-writing the 'A' side with Jackie DeShannon. A second single was released using the same session musicians (Billy Preston, Jim Gordon, James Burton and the Everly Brothers) but this time under the name Adrian Pride. The 'B' side was a Ray Davies (Kinks) song.

Pursuying his songwriter career, **Bernie Schwartz** had his songs recorded by the Yellow Payges, Power and The East Side Kids in 1967.

In 1968, he formed Comfortable Chair but the group broke up after some concerts and one album produced by Krieger and Densmore from the Doors.

When **Schwartz** got his draft notice, he filed as a conscientious objector and was required to work at Goodwill. Sharon Sheeley called him up to tell him she had a new writing deal with CoBurt (Pierre Cosette and Burt Sugarman). **Schwartz** did three demos for them which ended up on his only album, *The Wheel*, which featured Euphoria's Wesley Watt and Bill Lincoln, in addition to Comfortable Chair member Gene Garfin. Produced by **Schwartz** and Euphoric Productions, the album contains ten tracks, including a cover of Euphoria's *Sunshine Woman* which ends with one minute of fuzz and feedback guitars! The album also features good covers of Neil Young's *Round And Round*, Randy Newman's *Think It's Gonna Rain Today*, Fred Neil's *Candy Man* (with "frantic" guitar parts), former Stone Poneys' Kenny Edwards *Follow Me* and Gene Garfin's *Lost My Wings*. A really interesting album, especially if you like Euphoria.

Another **Schwartz** song was chosen for the soundtrack of "The Magic Garden Of Stanley Sweetheart" (MGM

1ST-20ST, 1970) which starred a young and unknown Don Johnson.

Schwartz later graduated from UCLA and went on to finnish a masters degree program. He now teaches psychology, does seminars and writes books (the most recent is "Are You A New-Rotic?")

(Stephane Rebeschini/Gary Myers)



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John Scoggins *to* Search Party

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- John Scoggins
- Scorpio Tube
- Scorpion
- Scorpion
- The Scotsmen
- The Scotsmen
- Scott Bedford Four
- Scoundrels
- Scoundrels
- Screaming Gypsy Bandits
- The Screaming Wildmen
- The Sea Dogs
- Sean and The Brandywines
- The Search
- Search Party

John Scoggins

TOP

ALBUM:

1	PRESSED FOR TIME	(Tiger Lilly 14???)	c1974 R1

A melodic rock singer with good guitar playing a la George Harrison. Tiger Lilly was managed by Morris Levy, the New York producer more famous for his business abilities than for the music he produced.

(Stephane Rebeschini)

Scorpio Tube

TOP

45:

1. Yellow Listen/White Birches (Vita V-001) 1967

This 45 was issued on a small Hollywood label so I assume the band to have been Californian. Produced, co-written and published by H. Eugene MacDonald, the above track, utilises echoed guitar to good effect. You can also find it on the *Psychedelic Disaster Whirl* and *The Psychedelic Experience, Vol. 3* (CD).

(Max Waller)

Scorpion



Personnel:

- BOB BABITT bs A
- MIKE CAMPBELL vcls A
- RAY MONETTE gtr A
- ANDREW SMITH drms A

ALBUM:

1. (A) SCORPION (Tower S 171) 1969 R1

A strong local Detroit, Michigan band's only album, containing hard rock with a funky edge. Bob Babitt and Andrew Smith became well-known session musicians in the seventies, playing on albums by Alice Cooper, Jimi Hendrix, Yoko Ono, Alexis Korner, Four Tops, Temptations and many others. Ray Monette joined Rare Earth for several albums. (Clark Faville)

Scorpion

Personnel ?:

JEREMIAH	A
KISSINGER	A
MARTORELLA	A
NOCELLA	A
YOUNG	A

NB: The above is possible personnel - taken from 45 credits.

45:

1	Can't Get Blood From A Stone/I'm Only Human	(American AR 701)	1969

Tough rockin' topside with vibrant guitar and 'proggy' keyboards. What makes this 45 noteworthy is *I'm Only Human* - an incredibly atmospheric piece of almost funky psych-prog with ethereal vocals, that was first compiled on *All Cops In Delirium* (later known as *Good Roots*) and latterly on *The Psychedelic Experience, Vol. 1* CD. Whilst not to everyone's taste perhaps, it's quite unique.

(Max Waller)

The Scotsmen

Personnel:

- TIM (?) LAWSON
- MARK (?) LUCAS
- GARRY REYNOLDS
- ROBERT SHOMER (or SCHOMER)
- TOM YOOK keyb'ds

45:

1. Sorry, Charlie/Tuff Enough (Panorama 22) 1965

This Seattle, Washington outfit's sole 45 came out in October 1965. You can check out both sides (the 'A' side has a fake British accent) on *Highs In The Mid-Sixties, Vol. 14*. The band often appeared on stage in tartan kilts and plaid Revolutionary war hats. (Max Waller/Darryl F. Riffero)

The Scotsmen

TOP

Personnel:

- DAN DAILEY gtr A
- JIM KANE bs A
- WARREN KENDRICK gtr A
- TERRY KNUDSEN keyb'ds A
- GARY LEACH drms A
- PETE LOKKEN vcls A

45:

1. Beer Bust Blues/Scotchmist (Scotty 1803) 1965

Warren Kendrick's first project for Scotty. Minus Lokken and Kendrick they recorded several more unreleased tracks as The Victors before Warren got hot with The Electras and The Litter, the latter of whom of course included Jim Kane. For vinyl buffs both **Scotsmen** and five Victors tracks are included on Get Hip's recent *Electras Vs. Scotsmen / Victors* (1993) LP and the same tracks also form part of Erik Lindgren's CD *The Scotty Story*. Both are naturally highly recommended. You can also check out *Beer Bust Blues* on *Garage Punk Unknowns, Vol. 6*. (Max Waller)

Scott Bedford Four

TOP

Personnel incl:

- JOHN DIPROPERZIO drms

45s:

1. Manhattan Angel/You Turned Your Back On Me (Congress 247) 1965
2. Sweets For My Sweet/How Does It Feel (Congress 250) 1965
3. Last Exit To Brooklyn/Now I'm At The Top (How Do I Stay Here) (Joy 296) 1965

From Northampton, Pennsylvania. The flip to the first 45 can also be found on *Punk Classics, Vol. 2* and *Kicks And Chicks, Vol. 1* - it's a memorable pop-punker. According to Mike Kuzmin's 'Sounds From The Woods' Pa. book they were originally known as the Corvairs and also released a 45 as The Elusives.

(Vernon Joynson / Max Waller)

Scoundrels

TOP

45s:

1. Up There/Devil's Daughter (ABC Paramount 10834) 1966
2. The Scoundrels/Easy (ABC Paramount 10892) 1967

Up There later got a further airing on *Punk Classics, Vol. 2* and is a party track, with plenty of reverb injected fuzz.

Scoundrels

TOP

45:

1. La Bola/Come Home With Me (Verve 10389) 1966

This 45 is probably by a different **Scoundrels** to the above act - *Come Home With Me* is a psychedelic harmony affair, which can also be found on *Slowly Growing Insane* (CD) and it's vinyl counterpart *Psychedelic Unknowns Vol. 11*.

Screaming Gypsy Bandits



TOP

Personnel incl:

- BRUCE ANDERSON gtr
- MARK BINGHAM gtr
- TINA LANE vcls
- BOB LUCAS
- CAROLINE PEYTON vcls A
- DALE SOPHIEA bs

ALBUMS:

1. (A) IN THE EYE (BRBQ 22185) 1973

2. () THE DANCER INSIDE YOU (BRBQ 04) 1974

NB: (1) reissued (375 copies only) on OR (014) in 1996. (2) was a Bob Lucas solo album.

More progressive than psychedelic, the first album is worth seeking out but the best tracks are the folky ones with soft female vocals like *Junior, All This Waiting, Path Of Light* and *White Teeth*. When the violin's in evidence they sound a little like the U.K. band Curved Air. The more upbeat cuts, like the title track and *Prematurely (Fly Me Away)*, just don't come off so well. The album was recorded at Jack Gilfoy Studios in Bloomington, Indiana, which is where the band were from. The bands personnel fluctuated wildly over the years, and some members also backed Tina Lane on a couple of 45s. Sophiea and Anderson later played in MX 80.

The Screaming Wildmen

TOP

45:

1. Good Old Days/St. Louis Here I Come (USA 868) 1967

Chicago punkers. Sadly I've not heard the 45.

The Sea Dogs

TOP

45s:

1	Blow My Mind / I'll Be There	(Tapestry T-1001)	c1968

From Michigan, a rare single of psych rock.

(Stephane Rebeschini)

Sean and The Brandywines

TOP

45:

1. She Ain't No Good/Codine (Decca 31910) 1966

A Los Angeles-based combo, whose 45 was produced by Gary Usher. The 'A' side, a cover of the U.K. Clique's song, can also be heard on *Pebbles, Vol. 8* (CD) and *Highs In The Mid-Sixties, Vol. 1*. It's a pretty lame effort. The flip is one of the weaker covers of *Codine* I've heard and is on EVA's *Punk Ballads Sampler Of The Sixties* LP and *Sixties Archives Vol.5* CD.

(Vernon Joynson / Richard Rochford / Max Waller)

The Search

TOP

Personnel incl:

- JIM MANNINO
- PAUL MANNINO

45s:

1. Everybody's Searching/Too Young (Era 3181) 1967
2. Mr Custer/Climate (In-Sound 404) 1967

An obscure San Diego, Ca. band led by the two Mannino brothers. The flip to their second 45, notable for its change of tempo, resurfaced on *Highs In The Mid-Sixties, Vol. 3* and *Fuzz Flaykes And Shakes Vol. 1*. The 'A' side was a punk-style cover of *Mr. Custer*.

Search Party  TOP

ALBUM:

1. MONTGOMERY'S CHAPEL (Century) 1969 R5

NB: (1) reissued on Rapture(delic) (RR 6.8) 1994 and also on CD (Flash) 1998.

An ultra, rarity by a from Wisconsin band who relocated to Sacramento, California. It has been reported that less than ten copies were pressed, although it's more likely that a few hundred copies were made at the time. Many of the tracks feature lovely female vocals, although part of side two is more acoustic and folky with male vocals. Unless you're into singer/songwriting acoustic folk these are not as good. At its best the album is superb. A mystical atmosphere is created by the floating, melodic psychedelia of songs like *When He Calls*, *So Many Things Have Got Me Down* and *The New In You*. Just listen and drift away.



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Seatrain *to* Section Five

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Seatrain
- John B. Sebastian
- Second Coming
- Second Coming
- The Second Edition
- The Second Helping
- The Second Summers
- Second Thought
- Second Time
- Secrets
- Section Five

Seatrain

Personnel:

ROY BLUMENFELD	drms	A
RICHARD GREENE	violin	A B C
JOHN GREGORY	gtr, vcls	A
ANDY KULBERG	bs, flte	A B C D
DON KRETMAR	sax, bs	A B
JIM ROBERTS	vcls	A B
TEDDY IRWIN	gtr	B
EOBBY MOSES	drms	B
RED SHEPHERD	vcls	B
LARRY ATAMANUIK	drms	C
LLOYD BASKIN	keyb'ds, vcls	C D
PETER ROWAN	vcls, gtr	C D
JULIO CORONADO	drms	D
BILL ELLIOT	keyb'ds	D
PETER WALSH	ld gtr	D

ALBUMS:

1(A)	SEA TRAIN	(A&M 4171)	1969 168
2(C)	SEA TRAIN	(Capitol SMAS 659)	1970 48
3(C)	MARBLEHEAD MESSENGER	(Capitol SMAS 829)	1971 91

4(D)	WATCH	(Warner Bros BS 2692)	1973

NB: (1) reissued on Edsel (ED 196) 1987. (2) and (3) were reissued in 1980 as SN-16102 and SN-16103. One Way have also reissued (2) and (3) on CD (57341 and 57661). (2) and (3) have also been compressed into one album *The Best Of Seatrain and Marblehead Messenger* (See For Miles SEE 96) 1987. (1) and (4) have also been issued on CD.

45s:

1	Let The Dutchess Know/As I Lay Losing (PS)	(A&M 994)	1969
2	Caroline, Caroline/Suite For Almond	(A&M 1106)	1969
3	13 Questions/Oh My Love - Sally Goodin'!	(Capitol 3067)	1971
4	Song Of Job/Waiting For Elijah	(Capitol 3140)	1971
5	Marblehead Messenger/Despair Tire	(Capitol 3201)	1971
6	How Sweet Thy Song/Gramercy	(Capitol 3275)	1972
7	I'm Willin'/Broken Morning	(Capitol 3421)	1972
8	Pack Of Fools/Abbeville Fair	(Warner Bros PRO-562)	1973
9	Flute Thing / Freedom Is The Reason	(Warner Bros 7696)	1973

NB: (8) promo only.

The band were formed by Kulberg and Blumenfeld in Marin County, California, after they quit New York's much loved Blues Project. John Gregory had previously played with Mystery Trend. However, it was Greene's virtuoso violin playing (he'd earlier been with Jim Kweskin's Jug Band) which dominated their debut album. Their next two efforts were recorded in London with ex-Beatle producer George Martin. By now, however, only Greene, Kulberg and writer Roberts survived from the original line-up. For *Marblehead Messenger* the remaining line-up was Larry Atamanuik (drms), Lloyd Baskin (keyb'ds,vcls) and Peter Rowan (vcls,gtr). This album was again dominated by Greene's excellent violin playing, particularly on the closing track *Despair Tire* and on the title track - a plea for pacifism:

> 'Take a message to the island
> Take a message to the shores
> Take a message cross the nation -
> Put an end to war.....'
> (from *Marblehead Messenger*)

It also contained a number of other fine rock ballads, notably *The State Of Georgia's Mind*, *Protestant Preacher*, *London Song* and *Mississippi Moon*.

Perhaps it was its lack of stability which prevented the group from attaining the success one might have expected from the quality of its line-up. At any rate after one further album for Warner Brothers, which included many session musicians, they passed on without much publicity or acclaim.

John B. Sebastian

TOP

ALBUMS:

1	JOHN B. SEBASTIAN	(Reprise RS 6379)	1969
2	JOHN B. SEBASTIAN	(MGM SE-4654)	1970
3	CHEAPO CHEAPO PRODUCTION PRESENTS	(Reprise MS 2036)	1971
4	CHEAPO CHEAPO PRODUCTION PRESENTS	(MGM SE-4720)	1971
5	THE FOUR OF US	(Reprise MS 2041)	1971

NB: (2) and (4) were withdrawn.

45s:

1	Room Nobody Lives In/She's A Lady	(Reprise)	1969

A gifted songwriter, singer, harmonica and guitar player, **John B.Sebastian** began his career in the early '60s recording with Fred Neil , Tom Rush, the Mugwumps, Jesse Colin Young, Judy Collins and Eric Andersen. In 1965 he formed the Lovin' Spoonful and, when the group disbanded in 1968, he started a solo career and signed with two record labels, MGM and Reprise. The following legal battle didn't help to promote his records. He also worked with Mama Cass and wrote Broadway musicals.

In 1969, **Sebastian** was invited to the Woodstock festival and his song *I Had A Dream* is featured in the movie and on the record. Produced by Paul Rothschild, his first album was recorded with the help of Crosby, Stills and Nash, Buzzy Linhart, Harvey Brooks, Danny Weiss, Bruce Langhorne and Paul Harris but is very deceptive. **Sebastian** was obviously having a good time but the material is weak and the playing uninspired. The sleeve shows several pictures taken at Woodstock. The following album was live and also issued by MGM, which finally had to withdraw its records. Recorded with Mac Rebennack (Dr. John), *The Four Of Us* contains two good bluesy tracks but is very self-indulgent and better avoided.

Very active in the studios, **Sebastian** can also be found on records by Ohio Knox, The Doors (he plays the stunning harmonica on *Roadhouse Blues* but was credited as Gary Pugliese), Rita Coolidge and Aztec Two Step. **John Sebastian** recorded two other albums in 1974 and 1975 and after that kept a low profile, as his solo career never obtained the success he had with the Lovin' Spoonful. He came back in the '90s to play jug band music with Fritz Richmond, the former Jim Kweskin Jug Band member. He is still touring today.

(Stephane Rebeschini)

Second Coming

TOP

Personnel:

- BILL DINWIDDIE trombone, perc A
- LES KING drms A
- JACK KRAMER trumpet, flugelhorn, valve trombone A
- DAVE MILLER keyb'ds A
- TOM PALMER bs, gtr, vcls A
- BOB PENNY gtr, vcls A
- RICK RUDOLPH sax, flute, trombone A
- BUDDY STEPHENS trumpet, vcls A

ALBUM:

1. SECOND COMING (Mercury SR-61299) 1970

45s:

1. Requiem For A Rainy Day/? (Mercury 73147) 1970

2. 747/Take Me Home (Mercury 73184) 1970
3. Anthem/Palmyra (Mercury 73263) 1971

This band were part of San Francisco's 'second generation' movement along with It's A Beautiful Day, Indian Puddin' and Pipe and Black Swan. However, they were very much 'also rans'. Previously known as Buddy and The Citations, they actually originated from Chicago but had followed the group-goldrush to where it was happening (man).

Their album should be avoided by garage and psych fans, it's below-par horn-rock.

(Max Waller)

Second Coming

TOP

Personnel incl:

- BERRY OAKLEY
- DICKEY BETTS

45:

1. I Feel Free/She Has Funny Cars (Steady HG 001) 1969

Competent rock covers of Cream and Jefferson Airplane by a Jacksonville, Florida group who included Berry Oakley (ex-Roemans) and Dickey Betts, prior to them joining The Allman Brothers Band.

Faine Jade also had some involvement with this band, when following his Introspection album, he moved to Florida. (Max Waller/Ivor Trueman)

The Second Edition

TOP

Personnel incl:

1. B. WINTHER
2. D. WINTHER

45:

1. To Keep You/Life... (Scotty 6730) 1967

Winsome melodic folk-pop from Minneapolis. Because of the involvement of Warren Kendrick, in producing the 45 and composing *To Keep You*, someone assumed that there was a connection to The Litter and the track was duly featured on Eva's *Litter Rare Tracks* LP. Hmmphh! The flip *Life..* is more akin to Peter, Paul and Mary than The Litter!

You can also find *To Keep You* on *The Scotty Story* CD.

(Max Waller)

The Second Helping

Personnel incl:

- KENNY LOGGINS gtr, vcls

45s:

1. Hard Times/Let Me In (Viva 603) 1968
2. Floating Downstream In An Inflatable Rubber Raft/On Friday (Viva 605) 1968
3. Children Of The Night/Don't You Remember The Good Times (Viva 613) 1969

This Los Angeles band issued three excellent punky singles all written by Kenny Loggins, who it is thought was their leader. One of them, *Let Me In*, is on both *Pebbles, Vol. 9* (CD) and *Highs In The Mid-Sixties, Vol. 2* and is recommended listening. Loggins went on to play in Gator Creek and later in the mid-seventies embarked on a successful solo career.

The Second Summers

45:

1. Sad Vibrations/Remember The Days (Conn 777/8) c 1966

An evocative garage ballad in Zombiesque mould from the New York area. Unfortunately backed by one of those silly UK-style 'music-hall' type pastiche songs, complete with kazoo and mock applause at the end. (barf). (MW).

Second Thought

45s:

1. The Museum/Sad Little Eyes (Brite Leaf 1801) Jun. 1968
2. Get Ready/Slingshot (Brite Leaf 1803) 1968

NB: (1) as Jonny Rome and The Second Thought.

A Minnesota band. *The Museum* was later included on the *Changes* compilation, a rare 1980 French compilation of sixties psychedelia from Minnesota.

This outfit, also known as 'Jonny Rome and Second Thought', may have been a later incarnation of Duluth's Second Thought, who were formed out of The Devilles. The Duluth outfit's 45s are listed below:-

1. When I'm In Love/If Only You Loved Me (Gloria 777) 1966
2. Santa's Yellow Ski Doo/Ski Doo (Gloria 779) 1966
3. It's You I Love/Three Days Of Travellin' (Gloria 780) 1966/7

(Max Waller)

Second Time

ALBUM:

1. LISTEN TO THE MUSIC (Tower 5146) 1968

45:

1. Listen To The Music/Psychedelic Senate (Tower 432) 1968

NB: (1) flip side by The Senators.

A psychedelic pop outfit. Both sides of the 45 featured in the film 'Wild In The Streets' and on the resultant soundtrack LP (Tower ST-5099/Capitol SKAO 5099), which includes another offering by the **Second Time**, *Sally Le Roy*.

(Vernon Joynson / Max Waller)

Secrets

45:

1. I Know It's You/I Don't Know (Raynard RS 10047) 1966

Charming but low-key garage-beat ballads from Green Bay, Wisconsin. (Max Waller)

Section Five

Personnel:

MIKE GOFF	gtr	A
CHUCK KALINOWSKI	drms	A
DONNY THAYER	bs, vcls	A
PAUL TRINGUK Jr	ld gtr, piano, vcls	A

45:

1	Pusher's Route/Please Don't Go	(Audio Dynamics AD 105)	196?

NB: (1) Initial pressing of the 45 labels show *Pusher's Route* as the 'A' side. This was an error, and at the time *Please Don't Go* was 'pushed' as the main track.

From Massachusetts, circa 1967. *Pusher's Route*, composed and sang by Donald B. Thayer, is outstanding lo-fi garage-folk-psych with one larynx-wrenching scream and occasional fuzz and reverb effects. Paul Tringuk Jr's similarly composed/sung *Please...* is by contrast a sad garage ballad.

Paul and Donny later worked together in another Massachusetts band, Pretty Poison with Louis Santoro, and Jimmy D'Angelo. They had some local success for a few years before breaking up. Paul Tringuk also helped back his cousin, Kevan Michaels on two albums *Transatlantic Connection* and *How Long Can You Rock*, before retiring from the music biz. Donny Thayer moved to L.A. and went into acting.

Pusher's Route can also be followed on *The Psychedelic Experience Vol. 3* CD.

(Max Waller/Kevan Michaels)



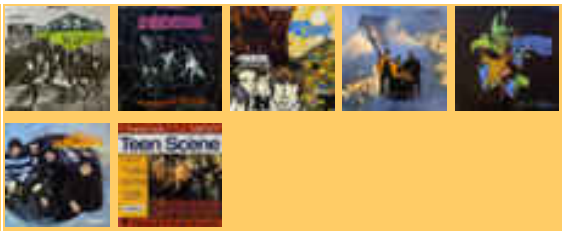
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The Seeds *to* The Serfs

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Seeds
- Bob Seger
- Bob Seger and The Last Heard
- Bob Seger System
- The Semi-Colons?
- The Senders
- The Senders
- The Serfmen
- The Serfs

The Seeds



Personnel:

RICK ANDRIDGE	drms	A
DARYL HOOPER	keyb'ds, vcls	A
JAN SAVAGE	gtr, vcls	A
SKY SAXON	vcls, piano, organ, sitar	A

ALBUMS:

1(A)	THE SEEDS	(GNP 2023)	1966
			132
2(A)	WEB OF SOUND	(GNP 2033)	1966
3(A)	FUTURE	(GNP 2038)	1967
			87
4(A)	A FULL SPOON OF SEEDY BLUES	(GNP 2040)	1967
5(A)	RAW AND ALIVE IN CONCERT	(GNP 2043)	1967

NB. (2) & (3) also on Vocation (8062) and (8070) respectively. (1) issued in U.K. by Sonet in 1977. (1) and (2) are reissued on one CD, (1) - (5) reissued on vinyl by GNP Crescendo, together with *Fallin' Off The Edge* compilation. (3) reissued on CD. *Travel With Your Mind* (GNPD 2218-2) is a CD compilation only. 1996 also saw the release of *Flower Punk*, a 3 CD compilation on Demon (FBOOK 16) with 62 tracks, including rare and live material. Also relevant is Sky Saxon's *Lover's Cosmic Voyage* (private press) 1977.

45s:

1	Can't Seem To Make You Mine/Daisy Mae	(GNP Crescendo 354)	1966
2	Can't Seem To Make You Mine/I'll Tell Myself	(GNP Crescendo 354)	1966
			41
3	(You're) Pushin'Too Hard/Out Of The Question	(GNP Crescendo 364)	1966 -

4	The Other Place/Try To Understand	(GNP Crescendo 370)	1966 -
5	(You're) Rushin' Too Hard/Try To Understand	(GNP Crescendo 372)	1966 36
6	Mr. Farmer/Up In Her Room	(GNP Crescendo 383)	1967
7	Mr. Farmer/No Escape	(GNP Crescendo 383)	1967 86
8	A Thousand Shadows/March Of The Flower Children (PS)	(GNP Crescendo 394)	1967 72
9	Six Dreams/The Wind Blows Your Hair	(GNP Crescendo 398)	1967
10	Satisfy You/900 Million People Daily Making Love	(GNP Crescendo 408)	1967
11	Wild Blood/Fallin' Off The Edge Of My Mind	(GNP Crescendo 422)	1969
12	Bad Part Of Town/Wish Me Up	(MGM 14163)	1971
13	Love In A Summer Basket/Did He Die?	(MGM 14190)	1971
14	Shuckin' And Jivin'/You Took Me	(Surprise Productions Unlimited AJ-22)	1974

NB: There are also three rare French EPs with picture sleeves on Vogue (INT 18022, 18077 and 18125).

This Los Angeles-based group was the inspiration of Sky Saxon (real name Richard Marsh) who formed them in 1965. Earlier out its included Sky Saxon and the Soul Rockers and the Amoeba. They were extremely popular locally and their records sold quite well. Their debut single *Can't Seem To Make You Mine* made little impression as did *(You're) Pushin' Too Hard* when it was first issued. Their music was raw and often simple, but Saxon's growling vocals, and their pummeling repetitive rhythms gave them a unique sound. When the debut album was issued a local DJ gave *Pushin' Too Hard* extended airplay and it was reissued climbing to No. 36 in the Billboard Hot 100. Their second album was also issued in the U.K. by Vocalion. It opened with the vibrant *Mr. Farmer* which became their next single, and featured rampant rockers like *Rollin' Machine* and *Tripmaker* and a few gentler numbers. **The Seeds** were now hugely popular in LA and appointed a new manager Tim Hudson who was apparently largely responsible for their nationwide success by pushing their flower power aspect at the right time. In fact, much of their music was punky and only the *Future* album can really be called 'psychedelic'. This was an 'over the top' production and the sleeve contained (apart from the record) cut out and paste drawings of flowers!

Rick Andridge recalls that their next album, *A Full Spoon Of Seedy Blues* was never meant to be a **Seeds** album which is why they went by **The Sky Saxon Blues Band** monicker. They never played any of those blues songs at any concert and Sky has said he recorded it to try and break their contract with GNP. Rick: "I did it because I learned to love the blues. I still believe to this day that it is one of the best albums we ever did. Really great for a group of white guys."

The Seeds name returned for the *Raw and Alive* album and two of the new tracks, on this credible blend of old and new - *Satisfy You/900 Million People Daily Making Love*, were issued as a 45 in a full colour art sleeve. It flopped but has now become the band's most collectable item. Sadly after one further 45, written by Kim Fowley, the band fell apart.

The band's demise came with the collapse of the flower power culture in 1969, although Sky Saxon has continued to record spasmodically since. He re-appeared for two disappointing singles using the same name 'The Seeds' in 1971 - *Bad Part Of Town* and *Love In A Summer Basket*. Slightly later a privately pressed heavy rock single, *Shuckin' and Jivin'* (Productions Unlimited 22) surfaced. He has also been connected with Ya Ho Wa 13 and recorded an album with them for Psycho Records in 1982. This was previously issued on an eight track tape. Only 300 copies of the Psycho issue were pressed and it is now deleted.

All of **The Seeds**' albums have subsequently been issued in Germany, by Line Records, including their 1977 compilation *Fallin'Off The Edge* (GNP 2107), which featured rare and previously unissued material.

Other items of interest to **Seeds** collectors will be Eva's 1983 compilation *New Fruit From Old Seeds/Bad Part Of*

Town and *Stary Ride* Sky Saxon (Psycho 29) 1984, a mini LP. There's also a 1981 release *Purple Electricity* recorded live at the Cavern Club in 1986. The backing band includes members of Red Kross and The Primates.

Evil Hoodoo (Bam-Caruso KI R 1 082) 1988 is another compilation. It contains all their best known tracks, but also includes the rare *Chocolate River*, previously only on a posthumous compilation, and the Country and Western epic *Fallin' Off The Edge Of My Mind*. *Travel With Your Mind* (GNPD 2218-2) is a CD compilation with many rare cuts/mixes and 1996 also saw the release of *Flower Punk* a 3 CD set.

Their compilation appearances have included *Pushin' Too Hard* on Lenny Kaye's *Nuggets*; *Bad Part Of Town* on *Psychedelic Patchwork, Vol. 1* and *Psychedelic Unknowns, Vol. 5*; *I Can't Seem To Make You Mine* on *Nuggets* (CD) and *Nuggets, Vol. 2*; *Mr Farmer* on *More Nuggets* (CD); *Pushin' Too Hard* on *Highs Of The Sixties, Nuggets, Nuggets, Vol. 1, Tough Rock, Wild Thing, Nuggets* (CD), *Best Of '60s Psychedelic Rock* (CD) and *Battle Of The Bands* (CD)); *A Thousand Shadows* on *Mindrocker, Vol. 1*; *Try To Understand* on *Nuggets, Vol. 6*; *The Wind Blows Your Hair* on *Nuggets, Vol. 9* and *Its Only A Passing Phase*; *Wild Blood* on *Microdelia*; and *A Faded Picture* on *Filling The Gap*.

Bob Seger

ALBUMS:

(up to 1972)			
1	BRAND NEW MORNING	(Capitol ST 731)	1971
2	SMOKIN O.P.'S	(Palladium MS 2109)	1972

NB: (2) has been reissued.

45s:

1	Who Do You Love?/Turn On Your Love Light	(Reprise 1117)	1972

Brand New Morning is an excellent solo album in which **Seger** plays all the instrumental parts (piano and acoustic guitars). A very intimate atmosphere and an interesting production, totally different from his previous or subsequent work, it hasn't been reissued.

After *Brand New Morning* **Seger** joined Teegarden and Van Winkle and recorded *Smokin O.P.'s* with them and Mike Bruce on the new Palladium label managed by Punch Andrews.

Smokin O.P.'s is an excellent blues and rock album, with covers of Tim Hardin, Bo Diddley and Steve Stills. There's also a new recording of *Heavy Music*, the Bob Seger and The Last Heard song.

In 1974, **Seger** formed the Silver Bullet Band with Drew Abbott (ex Third Power), and went on to sell millions of singles and albums of classic and well structured U.S. rock. These are however totally out of scope of this book.

(Stephane Rebeschini/Ed Worcester)

Bob Seger and The Last Heard

Personnel:

DOUG BROWN	organ, gtr	A

BOB EVANS	drms	A
DAN HONAKER	bs	A
PEP PERRINE	bongos	A
BOB SEGER	vcls	A

ALBUM:

1	BOB SEGER 66-67	(KWR 7033)	197?

NB: (1) an unauthorised retrospective compiling all the 45s. The same tracks have also been released on CDs of dubious origin.

45s:

1	East Side Story/East Side Sound	(HideOut 1013)	1966
2	Persecution Smith/Chain Smokin'	(HideOut 1014)	1966
3	East Side Story/East Side Sound	(Cameo 438)	1966
4	Sock It To Me, Santa/Florida Time	(Cameo 444)	1966
5	Persecution Smith/Chain Smokin'	(Cameo 465)	1966
6	Vagrant Winter/Very Few	(Cameo 743)	1967
7	Heavy Music/Heavy Music, pt 2	(Cameo 494)	1967

NB: (7) also released in France with a picture sleeve (Stateside).

Born in Dearborn, near Ann Arbor, Michigan on May 6th, 1945, Bob Seger began his career with a school band, the Decibels in 1961. In 1963 he joined the Town Criers and later the Omens lead by Doug Brown, the most popular Ann Arbor group. Backed by the Omens, he released a 45 as The Beach Bums and finally formed **Bob Seger and The Last Heard**.

Their debut 45 was released in May 1966 on the local HideOut label (owned by Punch Andrews) and sold locally more than 50,000 copies. With fuzz, acid organ and heavy percussions, *East Side Story* and *Persecution Smith* are excellent and soon Cameo decided to distribute the first two singles nationally.

Sock It To Me, Santa was a James Brown inspired Xmas song and the 'B' side of the Beach Bums single was reused for the flip. The fifth 45, *Heavy Music*, began to sell really well and was even pressed in France.

Cameo however suddenly went bankrupt, provoking the end of the Last Heard, one of the first and best Detroit rock groups, with Seger's powerful vocals, good songwriting and excellent guitars and rhythm section. Bob Seger then signed with Capitol and formed the Bob Seger System with Honaker and Perrine, who also issued a solo album for HideOut.

(Stephane Rebeschini)

Bob Seger System

TOP

Personnel:

DAN HONAKER	bs	A B C
PEP PERRINE	drms	A B C
BOB SEGER	gtr, keyb'ds, vcls	A B C
DAN WATSON	keyb'ds	C
(MIKE ERELWINE	hrmnca	A)
(BOB SCHULTZ	keyb'ds	A B)

(TOM NEME vcls, gtr B)

ALBUMS:

1(A)	RAMBLIN' GAMBLIN' MAN	(Capitol ST-172)	1969 62
2(B)	NOAH	(Capitol ST-236)	1969
3(C)	MONGREL	(Capitol ST-499)	1970 171

NB: (1) and (3) have been reissued several times. (2) was also released in France.

45s:

1	2+2=?/Death Row	(Capitol 2143)	1968
2	Ramblin' Gamblin' Man/Tales Of Lucy Blue	(Capitol 2297)	1968 17
3	Ivory/Love Needs To Be Loved	(Capitol 2480)	1969 97
4	Noah/Lennie Johnson	(Capitol 2576)	1969
5	Lonely Man/Innervenus Eyes	(Capitol 2640)	1969
6	Lucifer/Big River	(Capitol 2748)	1970

NB: all 45s are album cuts.

After the demise of Bob Seger and The Last Heard, Seger, Honaker and Perrine formed the **Bob Seger System**. Their first 45 was released in January 1968 and was an excellent anti-war song backed with a fantastic tune about the prisons' death rows, with a memorable riff. It was a local success in Michigan but their second single sold nationally and reached No. 17 in the national charts.

Their debut album *Ramblin' Gamblin' Man* is a good example of Detroit Sound psychedelia and is highly recommanded. Its follow-up, *Noah* saw the permanent inclusion of Bob Schultz on keyboards (he had already guested on the first album) and the influential arrival of a singer/songwriter, Tom Neme. More psychedelic (the long *Cats*) and less structured, the album is somewhat disappointing and its sales were poor, prompting Neme and Schultz to leave the group. Tom Neme would come back in 1979 with the Barooga Bandits. Even today Bob Seger still refuses to reissue *Noah*.

Dave Watson then joined the group and the last **Bob Seger System** album marked a return to a powerful rock with excellent guitars and great vocal parts on *Lucifer*, *Teachin' Blues* and *River Deep, Mountain High*. All three albums were produced by Seger and Punch Andrews, the former HideOut label owner, who went on to work with Seger on all the subsequent output.

Bob Seger then disbanded his group and went to spend a year at the Michigan University. He would return to the music scene at the end of 1971.

In 1970 British pop singer James Royal covered *Noah*. In the '90s *Lucifer* was covered by Jeff Tarlton on his *Sinner* EP.

Compilation coverage has included: *Rock & Roll* on *Michigan Rocks Vol. 1*.

(Stephane Rebeschini)

The Semi-Colons?

45:

1. Beachcomber/Set Aside (Cameo 468) 1967

An instrumental 45 recorded by ? And The Mysterians under a pseudonym.

The Senders

45:

1. Sometimes Good Guys Don't Wear White/She Told Me (IGL 149) 196?

This Pocahontas, Iowa band's good cover of The Standells' hit has resurfaced on *Monsters Of The Midwest, Vol. 3*. They reformed during the eighties to play sixties hits on the dance circuit. Both sides of the 45 have also been re-aired on *The IGL Rock Story Part Two*, *Sometimes...* is also on *The Best Of IGL Garage Rock* whilst the flip is on *The Best Of IGL Folk Rock*.

The Senders

45s:

1. Party Line/Love Me Too (Leopard 201) 1966
2. Chintz And Rubies/What's Your Sisters Name? (Marlin 1910) 196?

Another **Senders**, this time from Tampa, Florida, who's *Party Line* was included on *Garage Punk Unknowns, Vol. 8*.

The Serfmen

45s:

1. Chills And Fever/(I Want You) Back Again (Nemfres 101) 1964
2. A Man Can't Live Without Love/Cry (Nemfres 101) 1964

An obscure band from Rhode Island who's *Chills and Fever* was included on *Garage Punk Unknowns, Vol. 8*. Both 45s had the same catalogue number.

The Serfs

Personnel:

KENNY BLOOMQUIST	drms	A
LARRY FAUCETTE	conga	A
MIKE FINNEGAN	keyb'ds, vcls	A
FREDDY SMITH	sax, vcls	A
LANE TIETGEN	gtr, bs, vcls	A
MARK UNDERWOOD	trumpet, french horn	A

ALBUM:

1(A)	THE EARLY BIRD CAFE	(Capitol SKAO 207)	1969

From San Francisco, **The Serfs** were a quite popular live act on the Bay Area scene between 1968 and 1969. Produced by Tom Wilson, their album is an interesting blend of psyche-blues with some jazz influences. The best moments are the covers (Miles Davis' *All Blue*, Spencer Davis Group's *I'm A Man* and Dylan's *Like A Rolling Stone*), as their original compositions tend to use too much brass.

Their leader, Mike Finnegan, had previously released a single on Parkway. He would later work with Dave Mason and release several albums, alone or with Wood and Dudek & Kruger.

(Stephane Rebeschini)



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Serpent Power *to* Shades of Black Lightning Soul

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Serpent Power
- Sertified Sounds
- 7 Dwarfs
- 1776
- 7th Cinders
- Seventh Dawn
- Seventh Seal
- Seventh Sons
- 17th Avenue Exits
- The Shades (and variations of)
- The Shades
- The Shades
- The Shades
- The Shades
- Shades Inc.
- Shades of Black Lightning Soul

Serpent Power



TOP

Personnel:

CLARK COOLIDGE	drms	A B
DENNY ELLIS	ld gtr	A
DAVID MELTZER	hrmnca, gtr, vcls	A B
TINA MELTZER	vcls	A
JOHN PAYNE	organ	A
J.P. PICKENS	banjo	A B
DAVID STENSON	bs	A
BOB CUFF	gtr	B
DAVID MOORE	zhenei	B
JIM MOSCOSO	bs	B

ALBUM:

1(A) SERPENT POWER (Vanguard VSD 79252) 1967

NB. (1) has had a limited repressing in the '80s and again (Akarma AK 053) 2000. (1) reissued on CD by (Vanguard VMD 79252) 198?. (1) also issued on CD together with David and Tina Meltzer's *Poet Song* (Akarma AK 053/054). A second album was also recorded but not released until 1998 *Green Morning* ().

A San Francisco band lead by poet David Meltzer. He formed the band with his wife Tina in 1966. Ed Denton (then manager of Country Joe And The Fish) recommended them to Vanguard after hearing their first gig, a benefit for the Telegraph Group Neighbourhood Centre on 27th November 1966. Stenson and Ellis had earlier played with The Grass Roots. The album is notable for some tasty mellow guitar work on tracks such as *Gently Gently* and *Open House*, whilst Tina's beautiful vocals are to the fore on *Flying Away*, a beautiful mellow song. However, the group are probably best remembered for the album's closing track *Endless Tunnel*, an ambitious amalgam of Western and Eastern musical styles. Now a mini collectors' item this album is recommended.

A second album, *Green Morning*, was recorded but shelved until its release in 1998.

After the demise of **Serpent Power**, the Meltzer's made a further album, *Poet Song*, which is also worth obtaining.

Bob Cuff later joined the band from Mystery Trend. Moscoso later played for The Cleveland Wrecking Co. and eventually became a carpenter in Marin County.

(Vernon Joynson/Stephane Rebeschini)

Sertified Sounds

TOP

45:

1. Everyday/Love Is Strange (Tee Pee 25/6) 1967

Strange garage-pop cover of Buddy Holly, from Wisconsin. Produced by Alan Posniak, formerly with the Phaetons and Golden Catalinas, and the driving force behind Target and Tee Pee records. (Max Waller)

7 Dwarfs

TOP

45:

1. Stop Girl/One By One (Ideal 1168) 1967

A fabulous 45 from a Novelt, Pa. band who really dug the Blues Magoos' style. The 'B' side is a great cover of one of the Magoos' better-known ditties but it's *Stop Girl* that's the winner. It's an astounding pounding poppy fuzzer that has finally been compiled for wider, if belated, appreciation on *Sixties Rebellion Vol. 6*. Who were these guys?

(Max Waller)

1776

TOP

Personnel:

BRYAN BARNES	gtr, vcls, piano	A
PHILLIP BLISS	gtr, vcls	A
BILL DORAL	drms	A
EGGMAHN	bs	A
DON LUCKING	piano, organ, violin	A

JERRY ZUBAL gtr, vcls A

ALBUM:

1(A) 1776 (Punch) 1971

45s:

1 Jesus Is Just Alright / Memories (Palladium 1066) 1969/70

From the Detroit area, this album was recorded at GM studios in Detroit, and is reported to be a Country-Folk rock affair.

(Roger Maglio / Max Waller)

7th Cinders

TOP

45:

1. You Take Me For Rides/One Day (Greezie 502) 1966

Came out of Newark, New Jersey in the mid-sixties with this pretty good folk-punk 45. *You Take Me For Rides* can also be heard on *Garage Punk Unknowns, Vol. 3*.

Seventh Dawn

TOP

Personnel:

- ANN MUNSON vcls, acoustic gtr, synth A
- BIL MUNSON vcls, gtrs A
- ERIC MUNSON vcls, bs A
- HEFF MUNSON vcls, keyb'ds, synth, drms A

ALBUM:

1. (A) SUNRISE (Fantasy Worlds Unlimited) 1976 R3

NB: (1) Just 200 copies were pressed originally, but it has been reissued (Project Aquarius PA 001) in 1995 as a limited numbered edition of 275.

The tracks comprising this Virginia album date from 1970 thru' 1976. It varies from very soft female-vocal 'folk-psych' to melodic keyboard dominated proggy-rock with flowing guitar. Nothing heavy at all about this quartet. File in the 'hippie-rock' genre because of its gently drifting feel and odes to nature (*The Snail and Robin*), not necessarily as a put-down.

Their album was recorded as a project for an electronic music course at Virginia Commonwealth College. A second album called *Dreams* was recorded but not released. This was a more progressive effort.

The band soldiered on until the early 80's, playing their farewell gig at a college for the deaf!

(Max Waller / Vernon Joynson / John Stanton)

Seventh Seal

TOP

Personnel:

WILLIAM CRAUN	drms	A
MARC FARLEY	bs, vcls	A
DANNY LEGGE	gtr	A
ED "SHRED" SCHROEDER	ld gtr, vcls	A B C
LARRY TRAITOR	vcls	A
BOB ALTIC	organ	B
STEVE HALE	vcls	B C
BRUCE PETERSON	drms	B C
STEVE UPDIKE	bs	B C
RICHARD PRICE	organ	C

ALBUM:

1(A)	REFLECTIONS	(Justice JLP - 0)	1999

45:

1(B)	People Grow On You/The Day Before Love	(Gama 45-676)	Apr. 1968

NB: (1) credited to "The 7th Seal".

The quintet, attending college in Bridgewater, Virginia were previously known as The English Muffins. Their album, a limited edition of 400, is taken from tapes for an unreleased Justice LP recorded in Winston-Salem, NC in 1967. Whilst many on the Justice label suffer from a dearth of originals and a similar selection of cover material, several originals are included here, which occupy minor-mood introspective garage-ballad territory. *Well I Know* is a fine example and their reworking of *It's My Pride*, from their English Muffins repertoire, is very Zombiesque in the vocal arrangements. *Proud Reflections* is a moody jangler. The dark horse and arguably the best track is *Make Your Bed*, a low-key folk-punker that ends surprisingly in a crescendo of drums and feedback.

Of the covers, *Till The End Of The Day* and *Mister You're A Better Man Than I* are above-par with searing lead guitar. Soulful aspirations are aired in *Midnight Hour* and the Rascals' *Come On Up*, whereas blues reign in the near five-minute finale *I've Got A Mind To Give Up Livin'*.

Numerous photos and an insert with the band's history complete a welcome release, certainly one of the most interesting and rewarding from the Justice stable.

By April 1968 and the Gama 45, Schroeder was the sole survivor of the LP line-up. Organist Bob Altic had been an early member of the English Muffins; he was replaced soon after the 45 by Richard Price. *People Grow On You* is great psych with whispering vox at the beginning and end (sans music) and nice guitar work. The flip, composed by Steve Hale, is a ballad - OK but nothing exceptional.

(Max Waller/Frank Uhle/Brent Hosier)

Seventh Sons



Personnel:

FRANK EVENTOFF	flute	A B
SERGE KATZEN	drms	A B
BUZZY LINHART	vcls, gtr	A B
STEVE DE NAUT	bs	A
JACK ROCK		B

ALBUM:

1(B) 4.00 AM AT FRANK'S (ESP 1078) 1967

NB: (1) sometimes listed as *The Seventh Sons*. Later reissued on CD as *Raga* (ESP 1078) 199?.

The music on this album is a long raga with voices, flute, guitar and percussions. You either like it or you hate it! The "Frank's" refered to in the album title was not a club but Eventoff's house in Baltimore. Linhart later recorded another raga *Sing Joy* on his first solo LP. Frank Eventoff was later involved with The Organgrinders.

(Stephane Rebeschini / Vernon Joynson)

17th Avenue Exits

45:

1. A Man Can Cry/Ain't Gonna Eat Out My Heart Anymore (Modern 1035) 1966

A mid-sixties punk band from California. Both sides of the 45 have resurfaced on *Sixties Rebellion, Vol. 9.*

The Shades (and variations of)

45s:

1. Lookie-Lookie-Lookie/That's The WayThe Cards Fall (Mat 0003)196?
 (as KC Grand and The Shades)
2. Tenderly I'll Love You/You Keep Me Coming (Hub 0001) 196?
 (as Mack Tubb and The Shades)
3. Ginger Bread Man/The Hip (AOK 1028) 1967
4. Search The Sun/Bring Your Love (International Artists 132) 1969
 (as The Shayds)
5. Third Number/Profitable Dream (International Artists 137) 1969
 (as The Shayde)

This West Texas group changed their name five times in the course of as many records. They started out on their first 45 as K.C. Grand And The Shades. By the time of the follow-up - the 'A' side was a punky ballad, the flip an

instrumental - they'd become Mack Tubb And The Shades. Their next incarnation as **The Shades** produced a credible punk-soul song *Ginger Bread Man*. You'll also find it on *Flashback, Vol. 6*. It attracted the attention of International Artists who released their next two efforts under slightly different names. The first of these - a psych/pop 45 - is usually considered their finest moment. Check It out on *Highs In The Mid-Sixties, Vol. 23:- Texas, Part Five*. The band then underwent a more drastic name change to Sweet Briar.

An alternate mix of *Gingerbread Man*, an unreleased *You Can't Do That* and *You Keep Me Going* appear on Collectables' CD *The History Of Texas Garage Bands In The '60s Vol.3: The AOK Record Story*.

(Max Waller)

The Shades

TOP

Personnel incl:

- D. MEYER
- T. WHITING
- B. SEABOCH

45s:

1. When You Said Goodbye/Ballot Bachs (Princeton PD 7012) 1968
2. When You Said Goodbye/Ballot Bachs (Cadet 5608) 1968

The work of a Chicago-recorded outfit, from Webster City, Iowa. *Ballot Bachs* is an instrumental notable for its mesmerising over-fuzz feed-back guitar and stop-start changes. The uncompiled top-side is an uptempo harmony pop ditty without a trace of menace - a real Jekyll and Hyde 45.

Compilation coverage has so far included: *Ballot Bachs* on *Garagelands Vol. 2*, *Mindrocker, Vol. 3* and *Everything You've Always Wanted To Know....* (CD).

The Shades

TOP

Personnel:

- DAVID KOCHIE ld gtr A B
- BRYAN SKILLESTAD gtr A C D
- TlM OLSON drms A B C
- DANNY HOLIEN gtr, vcls B C D
- DARRELL WIDHOLM bs B
- DOVE DOFFING bs C
- MIKE LALLY drms D

45s:

1. Please, Please, Please/Summer's Here (Soma 1437) 1965

2. I Feel So Fine/Down The Road Apiece (Welhaven 4957) 1965

From Cannon Falls in South-East Minnesota, this was the first of two bands fronted by Holien. The second being Midwest. They later became known as Clover in 1969 and evolved into a power trio.

Compilation appearances have so far included: *Down The Road Apiece* can be found on *The Essential Pebbles Collection Vol. 1* and *Please, Please, Please* on *The Soma Records Story Vol. 3*.

(Max Waller)

The Shades

Personnel:

FRANCE ??	A
NULL ??	A
SWIDER ??	A

45s:

1	Cry Over You / 5th Of September	(RKO Sound Studio)	1964
2	I Need You / Are You A Boy	(RKO Sound Studio)	196?
3	Cry Over You / The 5th Of September	(Rapa 2010)	Nov 1964
4	I Need You / With My Love	(Encore 1002-ARC)	Oct 1966
5	Everybody Needs Somebody / Walk On By	(France 45-39)	Jun 1967

NB: (1) and (2) acetate only.

The 45s above may be by two different bands but the acetates listed had appeared to tie them together. The following is still to be untangled: Previously this was thought to be one band from Corona, NY who released another unconfirmed 45 (*Nowhere Man* / *Malaguena*) and whose members were in the Go-Betweens. More recently however Mike Markesich traced the band to Akron, Ohio but this **Shades** apparently released only the 45s on Encore and Frances.

Until this conflicting info is finally resolved, enjoy *I Need You* (moody fuzz'n'farfisa with jangley shades of the Leaves' *Hey Joe*) and *With My Love* (a mean stompin' punker with echoes of Them's *Gloria*) - both are on Psychedelic Crown Jewels Vol. 3. The latter was previously compiled on *Yeah Yeah Yeah* and *It's A Hard Life*.

(Max Waller/Mike Markesich)

The Shades

45:

1	Fire / Come On Up (+ 1)	(Joslin 1)	196?

Another **Shades** from Michigan this time with a rare three-track 45 that fetches big bucks and reportedly features a

pre-pubescent vocalist. They may also be responsible for another 45 - *Sower And His Seeds* / ? (Out-Of-Site 2454).

(Max Waller)

Shades Inc.

Personnel:

MARIO COMBO	drms	A
TOM MURASSO		A
PAT SMITH	bs	A
JIM STATES	gtr	A
SPIKE WARNER	ld gtr	A
RANDY WOOLEY	ld vcls	A

45s:

1(A)	Sights / Who Loved Her	(Abstract 4604)	1966
2	Don't Run My Life / There Goes My Life	(Criteria Studios)	c1966
3	Just Walk Away	(Criteria Studios)	c1966

NB: (2) and (3) acetate only.

From Miami, Florida. *Who Loved Her*, a cool slab of minor-mood jangle-beat from the Searchers school, is featured on Psychedelic States: Florida Vol. 1 CD. *Sights* is a psychy pop-punker with a mandolin solo, and is on Florida Vol. 2 CD. A subsequent line-up included Tom Murasso, who went onto The Heat Machine and The Sault Shaquer.

(Max Waller/Jeff Lemlich)

Shades of Black Lightning Soul

ALBUM:

1. SHADES OF BLACK LIGHTNING SOUL (Tower ST 5129) 1968

45:

1. Love In/Got Myself Together (Tower 450) 1968

A short-lived, reputedly psychedelic, combo whose recordings may interest readers.

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Shades of Blue *to* Shady Daze

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Shades of Blue
- The Shades of Blue
- The Shades of Night
- The Shadow Casters
- Shadow Mann
- The Shadows Four
- The Shadows of Knight
- The Shadows of Time
- Shadrack
- Shady Days
- Shady Daze

The Shades of Blue

TOP

ALBUM:

1. HAPPINESS IS THE SHADES OF BLUE (Impact 1001) 1966
2. GOLDEN CLASSICS (Collectables) 199?

45s:

1. Oh, How Happy/Little Orphan Boy (Impact 1007) 1966 12
2. Lonely Summerfwith This Ring (Impact 101 4) 1966 72
3. HappinessfThe Night (Impact 1015) 1966 78
4. How Do You Say A Dying Love?/All I Want Is Love (Impact 1026) 1967 -
5. Penny Arcade/Funny Kind Of Love (Impact 1028) 1967 -

Edwin Starr discovered this Detroit-based quartet (three men, one woman) who enjoyed some minor chart success. Their album, which was of the psychedelic pop genre, is now a minor collectors' item but the recent Collectables retrospective is probably easier to obtain.

Oh How Happy, *Lonely Summer*, *How Do You Save A Dying Love* and *Penny Arcade* can be heard on another Collectables CD, *The Best Of Impact Records*.

(Vernon Joynson / Max Waller)

The Shades of Blue

Personnel:

TIM FRAZIER	ld vcls, bs	A
RICK MILLER	drms	A
CHUCK OLMSTED	ld gtr, brass, vcls	A
CLOYD SHANK	gtr, vcls	A
MICHAEL SUPP	ld vcls, keyb'ds	A

45s:

1	You Must Believe Me / That's Not The Way That Love Should Be	(Shades 836R-1030)	1967
2	The Time Of My Life / Turn Turn Turn	(Shades 600)	1969

A different **Shades Of Blue** from Danville, Illinois, with a frantic garage cover of Curtis Mayfield's *You Must Believe Me*. They were together between 1965-69 and were known mostly for and prided themselves in their multiple part harmonies. Their original manager and high school friend, Irving Azoff later went on to manage amongst others REO Speedwagon, and The Eagles.

(Max Waller with thanks to Michael Supp)

The Shades of Night

45:

1. Such A Long Time/Fluctuation (Alamo Audio 111) 1966

A Dallas garage band. The flip to this, their sole vinyl output at the time, can also be heard on *Flashback, Vol. 3* and *Open Up Yer Door, Vol. 2*.

The Shadow Casters

45s:

1. It'll Be Too Late/Goin'To The Moon (JRP 002) 1966
2. Cinnamon Snowflake/But Not Today (JRP 003) 1966

Hailed from Aurora, Illinois. *Cinnamon Snowflake*, a laid back folk-rocker can also be heard on the *Psychotic Moose And The Soulsearchers* compilation and *It'll Be Too Late* has resurfaced on *The Garage Zone, Vol. 2*. It's a rather primitive and lightweight affair - the same can be said of its uncompiled flip *Going To The Moon*.

(Max Waller)

Shadow Mann

TOP

ALBUM:

1. SHADOW MANN (Tomorrow Productions TPS 60001) 1968

45s:

1. Come Live With Me/One By One (Tomorrow's Productions TP 0001) 1968

NB: (1) released in the U.K. on Roulette (RO 504) 1969.

Late sixties New York freak-attack one might think from the tracks featured on *Turds On A Bum Ride, Vol. 3* (*Shadow Mann* and *You Gotta Be Me*). However, the 45 shows the other side - insipid orchestrated studio cash-in pop. Both sides were written by Art Wayne and arranged by Paul Harris.

Shadow Mann is actually Shadow Morton, Phil Spector's only real rival, who produced The Shangri-Las amongst others. The album is a more than uneven affair but I'm told it has its moments.

(Vernon Joynson / Max Waller / Stephane Rebeschini)

The Shadows Four

TOP

Personnel incl:

- BILL TRAINOR ld gtr

45s:

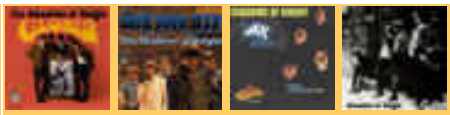
1. Follow Me/Heart Of Wood (Fleetwood 4553) 1966
2. I'm Beggin' You/Summertime (DME 200,964/5) 1966

From the Boston suburbs of Woburn and Winchester, they took their name from the U.K. Shadows, of whom lead guitarist Bill Trainor was (and still is) a big fan. The first 45 was never actually issued and the band did not get copies, even though they ended up suing Fleetwood Recording. Some copies were pressed, however and a few are in the hands of collectors. Bill Trainor had to join the service before the second record was recorded, which accounts for the lightweight sound. After he returned from service the band lasted for a few more years, recording several demos of cool late '60s pop rock. The early lineup also made many unreleased recordings of rock instrumental standards.

Both sides of the first 45 can also be heard on the *New England Teen Scene* compilation and *Vol. 2* of the same series includes *I'm Beggin' You.*

(George Gell / Max Waller)

The Shadows of Knight



TOP

Personnel:

NORM GOTSCH	gtr	A B
WAYNE PURSELL	bs	A
WARREN RODGERS	gtr, bs	A B
TOM SCHIFFOUR	drms	A B C
JIM SOHNS	vcls	A B C D
JOE KELLEY	bs, ld gtr	B C
JERRY McGEORGE	gtr	C
DAVE WOLINSKI	bs, keyb'ds	C
DAN BAUGHMAN	gtr	D
JOHN FISHER	bs	D
KENNY TURKIN	drms	D
WOODY WOODROFF	ld gtr	D
ERIC BLOMQUIST		E
JACK DANIELS	ld gtr	E
BOB HARPER		E
CHARLIE HESS		E
GARY LEVIN		E

ALBUMS:

1(C)	GLORIA	(Dunwich SD 666)	Apr. 1966 46
2(C)	BACKDOOR MEN	(Dunwich SD 667)	Oct. 1966
3(D)	SHADOWS OF KNIGHT	(Super K SKS 6002)	1969
4(-)	GEE-EL-O-AIRE-I-AY	(Edsel ED157)	1985 - UK
5()	LIVE	(DONE 5CD)	199?
6()	RAW 'N' ALIVE AT THE CELLAR CLUB 1966	(Sundazed 5006)	1992
7()	SUPER K COLLECTION	(COL-CD-0581)	199?
8()	ONE WAY, SHAKE	(COL-CD-30331)	199?
9()	DARK SIDES - THE BEST OF...	(Rhino R2 71723)	1994

NB. (1) reissued on Radar (RAD 11) 1979 in the UK. (5) is a 7-track mini CD. (6) is a previously unreleased live album. Also on CD (SC 11013).

45s:

1	Gloria/Dark Side	(Dunwich 45-116)	Jan. 1966 10
2	Oh Yeah/Light Bulb Blues (PS)	(Dunwich 45-122)	May 1966 39

3	Bad Little Women/Gospel Zone (PS)	(Dunwich 45-128)	Aug. 1966 91
4	I'm Gonna Make You Mine/I'll Make You Sorry	(Dunwich 45-141)	Oct. 1966 90
5	Willie Jean/The Behemoth	(Dunwich 45-151)	Feb. 1967 -
6	Someone Like Me/Three For Love	(Dunwich 45-167)	Aug. 1967
7	The Potato Chip Record(5" Columbia S.P. Cardboard Disc)	(Auravision)	1967
8	Shake/From Way Out To Way Under	(Team 520)	Oct. 1968 48
9	My Fire Dept. Needs A Fireman/Tour Us	(Super K SK-8)	1969 -
10	My Fire Dept. Needs A Fireman/Run Run Billy Porter	(Super K SK-1 0)	1969
11	Gloria '69/Spaniard At My Door	(Atco 6634)	1969
12	I Am The Hunter/Warwick Court Affair	(Atco 6776)	Aug. 1970
13	Gloria/Dark Side (reissue)	(Atlantic 13138)	1971
14	I Got My Mojo Working/Potato Chip + Interview	(Sundazed S 123)	1996

NB. *Gospel Zone* was also released as a one-sided promo in 1966. (14) contains two previously unreleased tracks. The 'A' side is a rare alternate version while the 'B' side is a radio ad with interview. (8) and (11) also released in France (Buddah 610 020 and Atco 81). There's also a French EP *Oh Yea* (with the typo!) /*It Always Happens That Way*/*Gloria*/*Dark Side* (Atco 113) and a French single, *Gospel Zone*/*Bad Little Woman* (Atco 28). These four French releases have picture sleeves with photographs of the group.

A garage band from Chicago, formed in 1964 by Warren Rodgers, Norm Gotsch and Wayne Pursell, who went to Prospect High School in Mt. Prospect, Illinois. They took their name after the UK act The Shadows, adding the "Knight" reference from their high school mascot and recruited Jim Sohns. Strongly influenced by the Brit-Invasion sounds, they even started a teen-club The Cellar, named in honour of The Cavern Club.

The original line-up was discovered playing a showpiece concert at the Cellar Club in Chicago's Arlington Heights which was being staged to attract talent spotters from record companies. Bill Traut and George Badonsky of Dunwich Records bit the bait and the band was signed up and went on to give this hitherto obscure label its major national success.

Before the release of their debut 45, however, Wayne Pursell was replaced by Joe Kelley (ex-The Vectors) in September 1965, and in December, Norm Gotsch was also replaced by Jerry McGeorge.

Their restrained version of Van Morrison's classic song with Them, *Gloria*, was chosen for their debut 45 because it was the band's showstopper. It made No. 10 in the charts, giving them their only Top 20 hit. Tom Schiffour's machine-gun drumming over the final choruses perhaps gave it a distinctive edge. By contrast the flip, *Dark Side* was a haunting melodic piece, in contrast to the bands other material... it turns out that this track was written by Wayne Pursell, but copyrighted in Warren Roger and Jim Sohns names, after Wayne had left the band. Shortly after the 45s release, Warren Rogers and Jerry McGeorge swapped bass/lead guitar roles.

The Shadows Of Knight's debut album, recorded during March/April 1966, was flushed with cover versions of classics like *I Got My Mojo Working*, *Hoochie Coochie Man* and *Oh Yeah*. The album climbed to No. 46 in the U.S. Album Charts and provided their second single, *Oh Yeah*, a Bo Diddley cover. **The Shadows Of Knight**'s version

climbed to a tremendous climax of blasting fuzz guitars and just made it to the lower reaches of the U.S. Top 40. Their third 45, *Bad Little Woman*, a reinterpretation of a very obscure British R&B single by The Wheels was another guitar extravaganza and coupled with its rather weird-sounding 'B' side *Gospel Zone*, which was dominated by wildly overechoed percussion, some regard this as their finest hour. In commercial terms, however, it was less successful peaking at No. 91.

The band's second album, *Back Door Men* was a mixture of cover versions and originals. It provided more examples of their Bo Diddley-inspired sound and of Joe Kelly's superb guitar work. However, the band were now beset again by personnel problems with Dave Wolinski, (of The Males), who'd played keyboards on some tracks on the second album joining to replace Warren Rogers, who was kicked out of the band after a gig and subsequently drafted into the U.S. Army. This line-up cut a raw version of *I Got My Mojo Working* in December 1966, which was later included on the 1972 compilation *Early Chicago* (Happy Tiger (HT 101 7). It also resurfaced on Voxx's 1990 release *The Dunwich Records Story* along with a radio promo by the band. Two more 45s were recorded, *Willie Jean* and *Someone Like Me*, but neither enjoyed any commercial success. Indeed the last one didn't feature the group at all, as the band had disbanded in July 1967, but was the work of Jim Sohns and a group of session musicians. Of the departing members, Wolfinski and Shiffour formed Bango Flying Circus and Jerry McGeorge joined H.P. Lovecraft. This concluded their first musical phase during which they played punkish and rhythm blues numbers.

Next Jim Sohns (who'd had the band's name copywrighted in his name) put together an entirely new line-up (D) which recorded the album for Super K and lasted through until mid-1970. During this 'bubblegum' phase they enjoyed another minor hit with the Kasenetz-Katz produced *Shake*, which was also very big regionally. When they fell apart Sohns got together line-up (E) which played heavy metal music. Indeed Sohns kept the band together gigging on the local circuit with various personnel for most of the seventies. With the dawning of the 'punk' era of the late seventies came a new interest in mid-sixties garage bands of the first 'punk' era. Passport were keen to sign them in 1977 but only if they reverted back to their sixties image and style, which they refused to do.

Compilation appearances to date have included:- *I'm Gonna Make You Mine* on *Turds On A Bum Ride, Vol's 1 & 2* (CD); *Gloria* on *Highs Of The Sixties*; *Gloria* and *I'm Gonna Make You Mine* on *Nuggets, Vol. 2*; *Oh Yeah* on Lenny Kaye's *Nuggets* and on Rhino's *Nuggets, Vol. 6*; *Potato Chip* (which was originally issued on a 5" cardboard record and given away with Fairmont Potato Chips in 1967 as part of a potato chip promotion campaign) on *Pebbles, Vol. 1* and *Pebbles Box* set; *Shake* on the *Battle Of The Bands* (CD) and *Pop Explosion*; *Someone Like Me* on *Mindrocker, Vol. 2*; *Bad Little Woman* on *Songs We Taught The Fuzztones*; *Oh Yeah* (LP version), *Uncle Wiggley's Airship* (unreleased) and *Potato Chip* on *Oh Yeah! The Best Of Dunwich Records* (CD); *I've Got My Mojo Working* and a radio spot (potato chip ad.) on *The Dunwich Records Story*; *I've Got My Mojo Working, I'm Gonna Make You Mine* and *Bad Little Woman* on *If You're Ready! The Best Of Dunwich Records, Vol. 2* (CD) and *Taurus* on *Turds On A Bum Ride Vol. 4* (CD).

The Sundazed *Raw 'N' Alive At The Cellar Club 1966* is an amazing slab of raw R&B, and shows why this band are so revered, but there are several other retrospectives, and their material is well worth investigating.

Of the original line-up, Joe Kelly departed to form his own blues band, which also included Tom Schiffour; Jerry McGeorge joined H.P. Lovecraft and Dave Wolinski firstly went on to the Bangor Flying Circus and later Rufus. He has also worked with Quincy Jones and Michael Jackson. Wayne Pursell started a band called "The" which later became The Regiment.

(Vernon Joynson/Lloyd Peasley/Stephane Rebeschini)

The Shadows of Time

Personnel:

BRIAN CHASE	keyb'ds, vcls	A

RICK ECK	bs, vcls	A
JOHN "SHORTY" HILL	ld gtr, vcls	A
JOHN LOWELL	rhythm gtr, vcls	A
BILL ROBERTS	drms	A
OODY SMITH	vcls	A

45:

1	Search Your Soul/My Girl	(Sol 201)	1969

A Boston based band whose superb *Search Your Soul*, originally released on the Sol label in the fall of '69, was written and sung by Brian Chase. It's a superb garage disc with lots of fine guitar, fuzz and echo. The 45 was produced by Ray Fournier, who was also responsible for engineering much of the music for the Cambridge-based Polaris label.

The original name of the band was "The Shadows" - but fearing a lawsuit from the better known British act, was soon changed. John "Shorty" Hill:- "The band had been together for about five years when *Search Your Soul* was recorded (we stayed together through high school, and then a bit beyond). We broke up shortly after that. Brian, John Lowell and I then formed Lord Timothy, and as such we played together throughout northern New England for several more years. Brian and John also later played together in Owl".

"After Lord Timothy I played the New England club scene with various rock bands - American Stone, Sugarbear and The Full Moon Travelling Band. In 1976 I formed Shorty Hill and The Longhaulers, which built quite a following playing small combo swing music. I'm still actively playing guitar - now with A Little On The Side (check out http://www.alittleontheside.com)."

Search Your Soul can also now be heard on *An Overdose of Heavy Psych* CD and *New England Teen Scene, Vol. 3*.

(Max Waller / Bill Eck with thanks to John "Shorty" Hill)

Shadrack Chameleon



TOP

Personnel:

DAN DODGER	drms	A
STEVE FOX	gtr, bs, vcls	A
(RANDY BERKA	gtr, vcls	A)
(JOHN BRANSGARD	gtr	A)
(JON PORTER	organ	A)
(ARTIE STRUTZENBERG	drms	A)

ALBUM:

1(A)	CHAMELEON	(IGL 4051-5)	1971

NB: (1) had a limited vinyl repress in 1987 (STLP 132). Later reissued officially on CD with bonus tracks by Gear Fab (GF-110) and on vinyl in replica sleeve by Gear Fab (GF-202).

45:

1	It Was Me/I Wonder Why	(Sonic 202)	1971

This outfit came from Humboldt, Iowa and this album is one of only three rock LPs issued on the IGL/Sonic labels, which were based in Milford, Iowa. Musically, it has that early seventies progressive feel (although some collectors describe it as a Neil Young type rural rock / folk). Pleasant guitar folk with some psychedelic influences. Earlier Steve Fox and Randy Berka issued a 45 on Sonic.

Leading reissue label, Gear Fab have recently reissued the album on CD with bonus tracks, as well as a vinyl version.

This group has no relation to another "Shadrack" who recorded an eponymous LP (GRT 8024) 1977, a country/folk trio with female vocals.

(Vernon Joynson/Stephane Rebeschini)

Shady Days

TOP

Personnel incl:

- LES KUMMEL
- FREDDIE GLICKSTEIN

45:

1. That's How Strong My Love Is/Little Girl (RPR 104) 1967

A soulful garage 45 backed by a light folk-rocker on the same label as The Beautiful Daze. This was in fact the work of The Revelles, from Chicago, and was a reissue of two early 45 cuts originally released on the "Jim-Ko" label.

Shady Daze

TOP

Personnel:

MARK DRZIEWICKI	drms	A B
KURT GORE	bs	A
BILL JORDAN	vcls	A B
GREGG OWEN	keyb'ds	A B
GLENN RUPP	gtr	A B
GREG BIELA	bs	B

EP:

1	I'll Make You Pay/Love Is A Beautiful Thing/Dennis Dupree From Danville/You Don't Know Like I Know	(Sundazed SEP 110)	1996

45s:

1	Love Is A Beautiful Thing/I'll Make You Pay	(USA 883)	1967

2 Dennis Dupree From Danville/You Don't Know (It's A Gass 6831) 1968

The Shady Daze were formed in the Summer of 1966, out of the remnants of the Travel-Aires (Gore and Owen) and the Silhouettes (Drziewicki, Jordan and Rupp). Kurt Gore had earlier played in the Roustabouts in 1965, prior to joining the Travel-Aires with Gregg Owen in 1965-66.

Best known for their original fuzz punker *I'll Make You Pay* (co-written by Drziewicki, Jordan and Rupp), the **'Daze** were more adept at playing the top 40 fare of the day, citing the Young Rascals as particular favorites. In fact, it was a 'Rascals cover that comprised the A-side of the band's first single, *Love Is A Beautiful Thing* b/w the aforementioned *I'll Make You Pay*. Though the 'B' side is now rightly considered a classic of the garage punk era, the A-side did manage to chart in '67 in such locales as Green Bay, Wisconsin and St. Joseph, Michigan. During this time, the **Shady Daze** were regularly booked at the Blue Village in Westmont, IL, a club (owned by the band's manager, Robert Chappelow) that advertised itself as "The Home Of The Shady Daze".

Kurt Gore:- "We (The Shady Daze) were friends with other contemporary Chicago groups including Saturdays Children, The Cryan' Shames, The Mauds and The Shadows of Knight. In fact, for a while The Cryan' Shames also rehearsed at The Blue Village and taught us how to play their hit *It Could Be We're In Love*."

During its three year existence, the **Shady Daze** played alongside the Music Explosion, Buffalo Springfield and The Doors, among others, as well as appeared on the Chicago TV programs "Kiddie A-Go-Go" and "Swinging Majority", where the band appeared live while lip-synching *I'll Make You Pay*. Before disbanding in 1969, the group released their second and final single on the It's A Gass label (also owned by Chappelow), *Dennis Dupree From Danville* b/w *You Don't Know Like I Know*.

Kurt Gore, Bill Jordan, Gregg Owen, Glen Rupp and Greg Biela all went on to play in later line-ups of The American Breed. Kurt Gore also played with Bonnie Kolac in 1970.

Sundazed has released an EP containing both of the band's singles, and *I'll Make You Pay* has been comped on the *Mindrocker Vol. 2* LP and the *Pebbles Vol. 6* CD. *Dennis Dupree* is a cover of a Cryan' Shames ditty.

(Mike Dugo/Max Waller with thanks to Kurt Gore)



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The Shag *to* Shandels/Shan Dels

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Shag
- The Shaggs
- The Shaggs
- Shaggs
- Shaggs
- The Shags
- The Shags
- The Shags
- Shakey Legs
- The Shames
- The Shamettes
- The Shandells
- The Shandells
- Shandells, Inc.
- The Shandels
- Shandels / Shan Dels

The Shag

45s:

1	Cause I Love You/Dance Woman	(Raynard 10034)	1965
2	Stop And Listen/Melissa	(Capitol 5995)	1967

NB: (1) as by **The Shags**.

From Milwaukee, Wisconsin this band were originally known as The Shags. On December 30th 1965 they appeared at the Milwaukee Auditorium amongst a dozen local outfits for the Milwaukee Sentinel Rock'n'Roll Revue. Captured on the lo-fi compilation LP of that name (Century 23214, 1966) is their version of the Stones' *Get Off Of My Cloud*. Their *Stop And Listen*, was an above average punk song with a catchy guitar riff and lyrics that were indicative of the times:-

> 'Everybody's goin'
> Everybody's tripping,
> Everybody tells you what you've been missing'.
> (From *Stop And Listen*)

Compilation appearances have included:- *Stop And Listen* on *Highs In The Mid-Sixties, Vol. 10*, *Boulders, Vol. 1*, *Acid Dreams Epitaph* CD, *Pebbles Vol. 5* (CD) and the *Pebbles Box* set.

(Max Waller/Andrew Brown)

The Shaggs

Personnel:

- BETTY WIGGIN drms A
- HELEN WIGGIN gtr A
- DOROTHY WIGGIN gtr A

ALBUMS:

1. (A) PHILOSOPHY OF THE WORLD (Third World 3001) 1972
2. (A) SHAGGS OWN THING (Rounder/Red Rooster) 1982

NB. (1) later reissued on Rounder (3032) and Red Rooster (103) in 1980. (1) and (2) have also been reissued on one CD by Rounder.

From Fremont, New Hampshire and completely uncommercial, **The Shaggs** are quite unlike any other group. Their father, Austin Wiggin, rented time in a recording studio so the girls could sing their songs and paid for the pressing of 2,000 copies of their debut album.

The instrumental backing on their album is fractured, the guitars sound out of tune, the harmonies warped and the lyrics innocent and childlike. However, it's precisely the amateurishness of their records that give them their curiosity value. Musically, they are so bad as to be a novelty item, which is probably why it was so sought-after by collectors prior to its reissue in 1982.

A live version of *My Pal Foot Foot* has subsequently resurfaced on *Only In America* CD.

The Shaggs

Personnel incl:

- BOB JABO gtr

45s:

1. It's Too Late/Anytime (Abco 1002) 1965
2. The Way I Care/Ring Around The Rosie (Palmer 5010) 1966

From Miami, Florida, in 1967 they became Kollektion. Bob Jabo later played with Katmandu. *Ring Around The Rosie* can also be found on *From The New World Vol. 1*.

(Max Waller)

Shaggs

Personnel:

- GEOFF GILLETTE keyb'ds, gtr, vcls A
- FRANKLIN KRAKOWSKI drms A
- RICK MEDICH vcls A
- TED POULOS gtr, vcls A
- RAY WHEATLEY bs, vcls A

ALBUM:

1. (A) WINK (MCM 6311) 1967

NB. Reissued on Resurrection (CX 1295) in the mid-eighties.

Despite the year this LP could have come from '65-'66. One of those mega-rare releases that serious collectors will kill for, it fits into the 'prep-rock' niche, though this is not yet another Phillips Academy outfit but a five-piece from the campus of Notre Dame University, South Bend, Indiana. The liner notes tell us that it was recorded on March 14th, 1967 at the International Recording Studio in one 20 hour session. "Engineers Perry Johnson and Verner Ruualds amazed. Probably recording history". 'Fraid not chaps but a nice try!! 10 predictable covers and two originals in a soft melodic folk-rock style - no fuzz 'n' farfisa ravers here - though they do get more frantic on *My Generation* and *Let's Spend The Night Together*.

Probably successful businessmen, professionals or brain surgeons now, the quintet may curl up with embarrassment when reminded of this platter but they'll surely scour the attic for lost copies when they hear what collectors will pay for an original! And, with this entry, they've a place in history too. (MW).

Shaggs

45:

1. Hummin'/l Who Have Nothing (Power P- 103) Sept. 1967

R & B style garagey belter of a song favoured by those infamous Long Island-sound outfits. This bunch sorta bridge the gap twixt the strident tones and electricity of The Blues Magoos and the blue-eyed soul of The Young Rascals. No, it's not as bad as it sounds - *Hummin'* works quite well here but don't bother to turn this 45 over - yep it's another Vanilla Fudge cloned ballad.

(Max Waller)

The Shags

Personnel:

- FRANK PERKINS ld vcls
- CARL AUGUSTO ld gtr
- TOMMY VIOLANTE rhythm gtrs
- BILL HALL bs
- JOHNNY TANDREDI drms

45s:

1. It Hurts Me Bad/Wait And See (Nutta 101) Apr. 1965
2. By My Side/'Cause Of You (Sammy SA-1 01 /2) Aug. 1965
3. Don't Press Your Luck/Hey Little Girl (Taurus 1881) May 1966
4. I Call Your Name/Hideaway (Laurie 3353) Aug. 1966
5. As Long As I Have You/Tell Me (Kayden 407) Apr. 1967
6. Breathe In My Ear/Easy Street (Kayden 408) Jun. 1967
7. As Long As I Have You/Tell Me (Cameo 470) Jul. 1967

Formed in late 1963 by Tommy Violante with a few high school friends: Carl Augusto, Rich Ventura, and Jeff Cannata. This initial line-up never played professionally, although the **Shags** quickly began to gig including an appearance at Frankie's Restaurant in Orange at a wedding, with Tommy, Carl, Jeff, and Mike Goodwin on bass.

In '64 they were known as The Deltons and absorbed Beatles influences. By '65 they had reverted to **The Shags** monicker and over the next couple of years had a number of hits locally in New Haven, Connecticut. These included: *Wait And See* (1965), *By My Side*, (1966) and *I Call Your Name* (1966). Though most of their material is pop-beat, but *Breathe In My Ear* is a tougher punker with some ear-splitting guitar and pounding keyboards.

In 1967 Tommy Violante and Carl Augusto formed The Pulse, along with members of The Bram Rigg Set.

Today Violante still performs with the "Key West Trio" (www.keywesttrio.com), a Jimmy Buffett cover band that also does Beach Boys and a few 50s and '60s covers, doing gigs mainly in the Northeast area. The excellent Gear Fab label may be compiling a retrospective of **The Shags** material in the not too distant future... watch this space!!

Compilation coverage to date has included: *Hide Away* on *Mindrocker, Vol. 3*; *Don't Press Your Luck* on *The New England Teen Scene*; *Hey Little Girl* on *Sixties Rebellion Vol. 6* (CD); and *Breathe In My Ear* on *Fuzz Flaykes And Shakes, Vol. 1*.

(Max Waller)

The Shags

TOP

Personnel:

- JOHN GINKEL drms A B
- TOM GINKEL ld gtr A B
- BRUCE MELZER bs A B
- JOHN VOLINKATY gtr
- JIM HUGHES bs B

45:

1. Louis Louis/Summertime News (Concert 1-78-65) 1965

New Ulm in Southern Minnesota was home to the makers of this raw garage 45, the 'A' side being one of several covers of The Kingsmens' legendary song. The flip side was actually a cover of Eddie Cochran's *Summertime Blues* but the Concert label, which was one guy working out of a basement, managed to misspell it as *Summertime News*. The Kingsmen's song was misspelt too! Eventually Bruce Melzer left to join the Navy and was replaced by Jim Hughes. They soldiered on for about a year until John Volinkaty moved up to Minneapolis at which point John Ginkel became drummer in another New Ulm band, The Depressions. Tom Ginkel became a school teacher in 1970 and formed a weekend band called Clover, who went on to record a 45 and an album.

The Shags

TOP

Personnel incl:

PAUL BOOE	A B
BILL MELTON	A B
CARL MEURN	A B
TOM MORGAN	A B
SCOTT SOMERVILLE	A
DICK WESSELS	A B

45s:

1	It Ain't Easy / What Am I To Do (PS)	(Golden Voice no #/3112)	1967
2	Did I Say (That I Love You) / Talk To A Sidewalk (PS)	(Golden Voice 3114)	Jul 1967

NB: (1) has no # on the record label other than the matrix - '3112' appears only on the pic sleeve if you're lucky enough to have one. (1) and (2) reissued in 1999 as a pic-sleeve EP on clear wax and with a factoid-friendly insert (CMP records CMEP 9901).

A sextet from Peoria, Illinois. Both 45s came with pic sleeves which are very pricey in good condition 30+ years on. The band's music was in tune with their image - clean-cut harmony beat ballads with a romantic air no rebellious stances here, these guys were definitely on the pull.

Talk To A Sidewalk is on *Every Groovy Day* , incorrectly billed as *Talk To A Stranger*.

(Max Waller)

Shakey Legs

TOP

Personnel:

JACK BRUNO	drms	A
TED DEMOS	gtr	A
TOM ENRIGHT	bs	A
NICK LAURITZEN	keyb'ds, vcls	A
JOHN MASTORY	gtr	A

ALBUM:

1(A) SHAKEY LEGS (Paramount PAS 6022) 1971

Ted Demos and Jack Bruno were previously in the Apple Pie Motherhood Band. **Shakey Legs**, also known as **Shakey Legs Blues Band**, was essentially a bluesy bar-rock band, their best moment being a version of *Say You Love Me*.

(Stephane Rebeschini)

The Shames

TOP

45:

1. The World Is Upside Down/The Special Ones (RFT 310) 1966

From Northeastern Massachusetts, this outfit originally formed as The Dimensions in 1964 later changing name to The Cryin' Shames, but when the similarly-named Chicago band got big they dropped the Cryin' from their name becoming simply **The Shames**. Their 45 was a pretty standard garage grunge. Both sides can also be heard on *Back From The Grave, Vol. 6*. You'll also find the flip on *Chosen Few, Vol. 1*.

The Shamettes

TOP

Known as Sam the Shams' back-up singers, these girls also made at least three records on their own in 1966 and 1967. One of them, *Big Bad Wolf* has resurfaced on *Girls In The Garage, Vol. 4*.

The Shandells

TOP

45s:

1. Here Comes The Pain/Summertime Blues (Studio City 1037) 1965
2. Gorilla/Hey Little One (100 pressed) (Bangar 0659) 1965

Eau Claire in Northwest Wisconsin was home to these punkers. *Gorilla*, their finest moment, can also be found on *Root "66", Vol. 1*, *Wavy Grawy, Vol. 2* and *Teenage Shutdown Vol. 1*.

(Max Waller)

The Shandells

TOP

45:

1. Chimes/Little Girl (Bridge Society 112) 1c966

A different outfit from Middletown, Pennsylvania whose *Chimes* later resurfaced on *Pennsylvania Unknowns*.

Shandells, Inc.

45:

1	Say What I Mean / Just Cry	(Woodrich WR-1265)	Mar 1967

This Huntington, Alabama band's rare 45 came out on Woody Richardson's gospel/country label and was probably recorded in Nashville. *Just Cry*, with squeaky-thin fuzz sound and *Psychotic Reaction* style break, can be heard on *Basementsville! U.S.A.*. Both sides are aired on *Cicadelic '60s Vol. 7* CD, which notes that the label left the distribution to the artists and only pressed up small quantities (about 500). The CD features two other garage bands that cropped up on this label - The Rocks and the Shadows.

(Max Waller/Mike Markesich)

The Shandels

45:

1. Mary, Mary/Caroline (Sizzle 5130) 196?

A teen combo from Chicago. *Back From The Grave, Vol. 6* includes both sides of their 45. *Caroline*'s a teen pounder, but the 'A' side has a little more to it.

Shandels / Shan Dels

Personnel incl:

JOHNNY MELNICK	A
ERIC STERN	A

45s:

1	No Way Out / Treat Me Like A Man	(Carldell C-510)	1966
2	Please Stay / Treat Me Like A Man	(Showcase S-404)	1966
3	Fifteen Children / Shades Of Blue	(La Salle L-381)	1966
4	Barnyard Blues / ?	(La Salle # Unkn)	1967

NB: (2) as by **Shan Dels**.

A band from Brooklyn/Queens, NY. who specialized in subdued beat-pop and garagey ballads. *No Way Out* is a

harmonious midtempo charmer, *Treat Me...* is coy bouncy pop. *Please Stay*, comped on *Shutdown '66*, is a minor-mood garage ballad with a nod to the Zombies' school of wistfulness.

Shades Of Blue is aired on *Teenage Shutdown Vol. 5: Nobody To Love*. The liners note that they were unusual in doing without a lead guitarist and that their accordian-like strains came from a Cordovox (a small keyboard-like organ).

(Max Waller/Mike Markesich)



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The Shane *to* Shindogs

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Shane
- Anandar Shankar
- Shanti
- The Shapes of Things
- The Shaprels
- The Shatters
- Shawkey Seau and The Muffins
- The Shaynes
- She Devils
- The Sheep
- Sheffields
- Gilbert Shelton Ensemble
- Shep
- The Sheppards (aka Rickford Ziockowsky and The Sheppards)
- The Sherwoods
- The Shieks
- The Shillings
- The Shillings
- The Shillings
- Shiloh
- Shiloh Morning
- The Shilos
- Shindogs

The Shane

TOP

45:

1. Don't Turn Me Off/That Girl Of Mine (Brent 7047) 1965

This 45 seems to have, been their sole venture for the label. Both sides can now be heard on *Mindrocker, Vol. 13.*

Anandar Shankar



Personnel:

MICHAEL BOTTS	drms	A
PRANISH KHAN	tabla	A
DRAKE LEVIN	gtr	A
PAUL LEWINSON	keyb'ds, moog, arranger	A
JOE POLLARD	drms	A
DICK ROSMINI	gtr	A
JERRY SCHEFF	bs	A
ANANDA SHANKAR	sitar	A
MARK TULIN	bs	A

ALBUM:

1(A) ANANDA SHANKAR (Reprise RS 6398) 1970

NB: (1) reissued on vinyl and CD (WEA/Reprise 936247 2631 / 2632) 1998.

Although Ananda Shankar came from India, this album was recorded in L.A. and the involvement of several respected L.A. rock/session musicians justifies its inclusion here - apart from the musical content, which should appeal to sitar-lovers and fans of East-West fusions. Notable cohorts include: Drake Levin formerly of Paul Revere and The Raiders, Brotherhood and Friendsound; Mark Tulin of The Electric Prunes; seasoned sessioneers Mike Botts (later in Bread) and Jerry Scheff (numerous Curt Boettcher-related groups including Ballroom, Millennium and Goldenrod). The Associate Producer is James Lowe - possibly THE James (Jim) Lowe who went into studio engineering and production work after leaving the Electric Prunes.

As to the music - all are instrumentals apart from *Raghupati* and the Stones' *Jumpin' Jack Flash*. The only other rock cover is the Doors' *Light My Fire* and these are the most Western and least interesting - the sitar merely meanders along the vocal melody line. **Shankar** states on the LP notes that only *Sagar* (the Ocean), a beautiful soothing piece, is played in classical style - the sitar is otherwise used as "a medium of expression". The tracks composed with Lewinson are the strongest. Oriental curlicues over a subtle Western backing (Latin American in the case of *Mamata*) that flow easily, coming across as neither tacky nor exploitative - a bridge between the classical sitar music of Ravi Shankar and Western 'rock with sitar' LPs, e.g. the Folkswingers and Lord Sitar. Levinson's occasional keyboard and electronic effects create a unique blend which works surprisingly well. Highlights are: the delicate melancholy of *Snow Flower*, which can be tasted on *Journey To A Higher Key Vol. 1*; the aforementioned *Sagar*; and *Metamorphosis*, where a Zodiac Cosmic Sounds style evolves into a swirling raga freakout.

Two other tracks have been compiled. *Renunciation* and *Cyrus* are on *Electric Psychedelic Sitar Headswirlers Vol. 4* and *Vol. 5* respectively. Both add flute to the mix and the latter a cooing female vocal with the melody and feel of a French '60s film soundtrack. Neither are on this album, despite what the comp liner notes state, so where are they from?

(Max Waller)

Shanti

Personnel:

STEVE HAEHL	vcls, gtr	A
ZAKIR HUSSAIN	tabla, sholak	A
ASHISH KHAN	sarod	A
PRANESH KHAN	tabla, naal	A
STEVE LEACH	vcls, gtr	A
FRANK LUPICA	drms	A
NEIL SEIDEL	lead gtr	A

ALBUM:

1(A) SHANTI (Atlantic SD 8302) 1971

From San Francisco, Californian-meets-India group played a very relaxed mystic blend of music, alternating instrumental cuts with vocal songs. Titles like *We Want To Be Free*, *I Do Believe* and *Innocence* illustrate their work. Zakir Hussain also played with Mickey Hart of the Grateful Dead on his *Rolling Thunder* album.

(Stephane Rebeschini)

The Shapes of Things

45:

1 So Mystifying/Last Night Wasn't There (Laurie 3351) 1967

This band was assembled in New York for their sole recording, a rework of Ray Davies' *So Mystifying*, by singer/producer Warren Schatz. It can also be heard on *Mindrocker, Vol. 3* and *We Have Come For Your Children*. It features typical snotty-nosed vocals, punk-style guitar and jangling tambourines. Schatz named his studio group after The Yardbirds' psychedelic hit single.

So Mystifying was also recorded by The Petrified Forest.

(Vernon Joynson/Stephane Rebeschini)

The Shaprels

45s:

1 Dare I Weep, Dare I Mourn / Rock-A-Boo (Chess 1993) Apr 1967

2	Clara Broomtree / Desert Maiden	(Tee Pee 39/40)	Dec 1967
3	A Fool For Your Lies / You're Cheating On Me	(P.K.C. 846P-1017)	1968
4	A Fool For Your Lies / You're Cheating On Me	(Feature 817R 103)	1968

NB: Both sides of the first 45 appeared on one-sided promos - it may also have been released on the Feature label.

Janesville, Wisconsin was home to this band. *A Fool For Your Lives*, a Mersey-influenced folk-rocker, can also be heard on *Highs In The Mid-Sixties, Vol. 15*. *Dare I Weep, Dare I Mourn*, later resurfaced on *Highs In The Mid-Sixties, Vol. 4* of the same series, and also *Desert Maiden* appears on the *30 Seconds Before The Calico Wall* (CD). By now the influence of the psychedelic era was evident in their music and this was probably their finest moment. Well worth a listen.

(Max Waller)

The Shatters

TOP

ALBUM:

1. THE SHATTERS (Welhaven Acetate no #) 1966

This album by a raw garage band from Austin, in South-East Minnesota, remains unreleased. It contains covers of classic songs like *Gloria, Midnight Hour, Latin Lupe Lu, So Fine, Bo Diddley* and *I'm Free*.

Shawkey Seau and The Muffins

TOP

Personnel incl:

1. SHAWKEY SEAU

45:

1. Just One More Time/Walk Alone (Planet 59) 1966

A, crudely-recorded effort from a Rhode Island combo. *Garage Punk Unknowns, Vol. 3* and *Mondo Frat Dance Bash A Go Go* both include *Just One More Time*.

The Shaynes

TOP

45s:

1. You Tell Me Girl/Motown Workout (Pee Vee 140) 1966
2. I'll Always Be/From My Window (Pee Vee 142) Aug. 196?
3. Valleri / Let's Hold Steady (Pee Vee 5000) 196?

A Lancaster, Pennsylvania combo, *You Tell Me Girl* and *From My Window* both later surfaced on *Return Of The Young Pennsylvanians* and you'll also find *From My Window* on *Psychedelic Unknowns, Vol. 4* and *Teenage Shutdown Vol. 6*.

(Max Waller / Mike Markesitch)

She Devils

A Michigan band who sound very influenced by early Pink Floyd on *Red The Signpost*, which can be found on *Michigan Mixture, Vol. 1*. Their song, which is a cover of the Fifty Foot Hose classic, is full of fuzz and distortion and well worth a listen.

The Sheep

45s:

1. Hide And Seek/Twelve Months Later (Boom 60,000) 1966 58
2. I Feel Good/Dynamite (Boom 60,007) 1966 130

The *Basement Walls* and *Boulders, Vol. 3* compilations both include a previously unreleased cut, *Thinkin' About It*, by this band, whilst *Hide And Seek* is on *Garage Monsters*. This first 45 is pretty decent, with the 'A' side being a Bunker Hill song, whilst the flip is written by Felman / Goldstein / Gottehrer.

Strong rumours claim that this is none other than New York City's Strangeloves.

(Vernon Joynson/Stephane Rebeschini)

Sheffields

45s:

1. My Only Wish/Nothing I Can Do (Fenton 980) 1965
2. Fool Minus A Heart/BIowin' In The Wind (Fenton 2118) 196?
3. Please Come Back To Me/My Lovin' Days Are Through (Destination 613) 1966
4. Do You Still Love Me/Nothing I Can Do (Destination 621) Apr. 1966

Fool Minus A Heart has resurfaced on *Best Of Michigan Rock Groups, Vol. 1* - it's rather lightweight British Invasion - beat sounds and not yer typical garage fayre. From Grand Rapids, Michigan, they had no connection to the Sheffields on Ssexx who hailed from Des Moines, Iowa and were rather soulful.

(Max Waller)

Gilbert Shelton Ensemble

Personnel incl:

- TOM BRIGHT drms
- BOB BROWN gtr
- ED GUINN bs
- GILBERT SHELTON

45:

1. If I Was A Hell's Angel/Southern Stock Car Man (PS) (ESP 4501) 196?

From Austin Texas, **Gilbert Shelton** was of course the reknowned Wonder Wart-Hog comics artist, later responsible for the ubiqutous *Furry Freak Brothers* empire. This appears to be his sole recording, on which he was backed by members of The Conqueroo and Tom Bright, who later played with Black Swan.

You can also find *Hell's Angel* on Collectables' *'69 Love-In* CD.

(Ivor Trueman / Max Waller)

Shep

Personnel incl:

- SHEP COOKE
- VINNIE BELL electric sitar

ALBUM:

1. HAVE YOU GONE BALD INSIDE YOUR HEAD? (Vanguard VSD 6256) 1969

This was the work of Shep Cooke who later founded The Floating House Band who cut an album for Takoma in 1971. Cooke made a solo album shortly afterwards. Overall, it's a schizophrenic effort; some tracks are pleasant psych, others are undistinguished singer/songwriter dirge. Pick of the crop is *Good Bill's Street*.

Shep Cooke was originally from Tucson and had previously played with the Intruders, who became the Quinstrells and then the Dearly Beloved.

(Vernon Joynson / Max Waller)

The Sheppards (aka Rickford Ziockowsky and The Sheppards)

Personnel incl:

- RICKFORD ZIOCKOWSKY

45:

1. Poor Man's Thing/When Johnny Comes Marching Home (Impact 1018) 1967

This 45 was first issues on the Detroit-based Help label and later leased to Impact. The 'A' side is a protest folk-rocker with throaty vocals. You'll also find it on *Pebbles, Vol. 21*, *Follow That Munster, Vol. 2* and *The Best Of Impact Records* (CD). The flip has resurfaced on *Garage Punk Unknowns, Vol. 5* and *From The New World Vol. 1*.

The Sherwoods



Personnel:

- JIM FRYE gtr A B C
- KENNY BLANCHETTE bs C
- DAVE FRANKLIN ld gtr B C
- MIKE CLAXTON vcls A B C
- JOHNNY CLARRY drms A B C
- RANDY WEBER bs A B

CD:

1. LIVE 1968 - 1969 (Collectables COL-CD-0589) 1994

45s:

1. If I Could See/I Know You Cried (Nowsound 1001) 1968
2. No Deposit No Return/Ride Baby Ride (Smash 2252) 1969

Formed in 1965 by a bunch of high school pals playing for fun. They played a lot in the Houston area and by 1966 their line-up had stabilised to 'A' above, but a little later Dave Franklin joined from local group, The Upper Level. On a gig at the Safari-A-Go-Go in Baytown they met The Runaways' manager Jack Sims, who became their manager too. Early in 1968 they cut their first 45 at the ACA studios in Houston. 500 copies were pressed. Both songs were written by Mike Claxton and, after he'd finished recording them, he and Sims added the explosion at the end of the flip side from a sound effects LP they found in the studio. In particular *I Know You Cried* was a rip roaring psychedelic number.

Like many of their compatriots they had a number of run-ins with southem rednecks. They rented a house in Houston, inherited from Fever Tree for a while, and once played an all night jam with The Doors when they were in Houston for a show. While they were playing a show in early '69 a talent scout for Mercury spotted them and they went to Los Angeles in May that year to record a second 45. It didn't make much impression and it may have been a tax write-off for Smash. When two of the band joined the revived Fever Tree early in 1970 the rest called it a day.

They also recorded a couple of other cuts, which have resurfaced on comps, including *Bless Me Woman*, a slow number with haunting vocals and a different version of *Ride Baby Ride*.

Three of the band's original members apparently still play together and Voxx did have plans to release an album of their material.

Compilation coverage has included: *I Know You Cried* on *(Texas) Flashback, Vol. 1*; *I Know You Cried* and *Bless Me Woman* on *Acid Visions, Vol. 2*; *I Know You Cried, Bless Me Woman, I'll Be Gone* and *Ride Baby Ride* (unissued version) on *Acid Visions - Complete Collection, Vol. 1* (3 CD); *Ganada* on the *'69 Love-In* CD;There are also live versions of *I'll Be Gone* and *Ride Baby Ride* are on *There Goes The Neighborhood*.

The Shieks



A very obscure Michigan outfit whose previously unreleased punk ballad, *You Let Me Down*, has recently got an airing on *Thee Unheard Of* compilation.

The Shillings



45s:

1. Just For You Baby/Laugh (Fontana 1543) 1966
2. Children And Flowers/Lying And Trying (Three Rivers 701) 1966
3. Goodbye My Lady/The World Could Stop (Three Rivers 6778/9) 1967
4. Strawberry Jam/Wild Cherry Lane Stop (Virtue 2504) 1968

Hailing from Allentown, Pennsylvania their *Laugh* is featured on the *Psychedelic Sixties*, mistitled as *Cry* on the sleeve but corrected on the label. It's a melodic and plaintive punk ballad with ringing guitars.

A cover of the Beach Boys *Barbara Ann* also made it onto a Fontana acetate. *Children & Flowers* was a cover of The Critters track.

(Max Waller / George Gell)

The Shillings



45s:

1. Forgive Me My Love/Call For Her (Dayton Band Co. 0808) 196?
2. Yesterday's Dawn/Just-Like-A-Girl (Dayton Band Co. 821D-2607) 1966

This Dayton, Ohio bunch released two 45s which'll appeal to lovers of primitive garage-invasion beat ballads.

(Max Waller)

The Shillings

Personnel:

PEPPER ARADA	bs	A
GREG CAHILL	ld gtr	A
PHIL CANTOR	vcls	A
DAVID GUIDER	gtr	A
RICH McDONALD	drms	A

45:

1	Not The Least Bit True / It Was My Mistake	(Fantasy 594)	1965

Also known as the English Shillings, this band were from Oakland, Ca.. After the Fantasy 45 they made several unreleased recordings that have been unearthed by Alec Palao, along with the band's personnel details, on Big Beat's essential *Nuggets From The Golden State* CD series. *It's Up To You* and *Made You Cry* from June 1965 are on *The Scorpio Records Story*, *I'm Over You* and *Part Time Man* from April 1966 are on *Good Things Are Happening*.

(Max Waller)

Shiloh

Personnel:

- AL PERKINS pedal steel gtr, gtr, vcls A
- DON HENLEY drms A
- MIKE BOWDEN bs A
- RICHARD BOWDEN gtr A
- JIM ED NORMAN keyb'ds A

ALBUM:

1. (A) SHILOH (Amos 7015) 1970

45s:

1. Jennifer/Tell Me To Get Out Of Your Live (Amos 140) 1970
2. Simple Little Down Home Rock And Roll Love Song For Rosie/Down On The Farm (Amos 162) 1970

Apart from Al Perkins, the other four had all played with The Felicity which operated in Texas between 1964-68. They played as **Shiloh** from 1969-71. They relocated to LA where the album was recorded and became very influential on the early country rock movement there. Perkins later played with The Flying Burrito Brothers. Jim

Ed Norman became string arranger for The Eagles and the other three all played for Linda Ronstadt. Henley was also in The Eagles and the Bowden brothers were in Cold Steel.

Shiloh Morning

TOP

ALBUM:

1	SHILOH MORNING	(TRC)	1974

A mix of rural and soft rock, with covers of It's A Beautiful Day's *White Bird* and Moody Blues' *Nights In White Satin*. Not psychedelic, as some dealers tend to describe it.

(Stephane Rebeschini)

The Shilos

TOP

45:

1. Lonely Town/Cause I Love You (Norfolk 201268/9) Apr. 1967

Hailed from Stoughton, Massachusetts. The flip side is a strong garage number which can also be found on *The New England Teen Scene Vol. 3*.

Shindogs

TOP

Personnel incl:

CHUCK BLACKWELL	drms
DELANY BRAMLETT	gtr, vcls
?? JAMES BURTON	gtr
JOEY COOPER	gtr, vcls
DON PRESTON	gtr
LEON RUSSELL	piano

45s:

1	Someday Someday / Why	(Warner Bros 5665)	1965
2	Who Do You Think You Are / Yes I'm Going Home	(Viva 601)	1966
3	Don't Come Running To Me / Don't Hide It (PS)	(Prince P-6707-1/2)	1967

NB: as The Pebbles. Some copies came in a special PS.

A Los Angeles studio group and the house-band for TV's 'Shindig' show, with an interesting background of mixing rock 'n' roll with country music. The roots of the group go back to the Palomino Club, a country music hotspot in North Hollywood that had first opened in 1949, and by 1960 featured Gene Davis a country and rockabilly performer heading the houseband. Throughout the early '60s the Gene Davis band had a steady flow of members

including drummers Mel Taylor (later with The Ventures), Jan Curtis Skugstadt, Archie Francis: guitarists Jimmy Snyder, Jerry Inman, Bobby Durham, Glen Campbell and even James Burton who although not a member used to sit in informally when not touring with Rick Nelson. Other members included piano players Clyde Griffin, Leon Russell and Glen D. Hardin (ex-Crickets), bassists Norm Raleigh, Delaney Bramlett and the mainstay from 1960 to 1969, pedal steel guitarist and later bandleader Red Rhodes.

By late 1964 Jack Good organised his new show 'Shindig', Leon Russell was chosen to lead the group for the show which included James Burton, drummer Jim Gordon and Delaney Bramlett on bass.

Originally known as The Shindiggers, by 1965 **The Shindogs** had quickly evolved into the main line-up of Glen D. Hardin (piano), Delaney Bramlett (guitar, vocals, bass), James Burton (lead guitar), Joey Cooper (guitar, vocals) and Chuck Blackwell an old Oklahoma bandmate of Leon Russell's on drums. Leon Russell led the show's orchestra and would sometimes take a spot with **The Shindogs** to sing and play piano. **The Shindogs** line-up, was also augmented by members of the other Shindig band, the Ray Pohlman Band which included guitarist Jerry Cole (ex-Champs) and Larry Knechtel on bass. While horn players like Jim Horn were called into the studio group when the need arose, others like Glen Campbell and Billy Preston became semi-regulars on the show. Both Bramlett and Russell had solo singles issued in 1965.

When 'Shindig' was cancelled in late 1965, the last show was aired in January 1966 and the group subsequently split. Most members went on to greater things:- Leon Russell to Asylum Choir and a solo career; Cooper and Preston to Mad Dogs, both had solo releases; Delany Bramlett briefly returned to the Palomino Club with Red Rhodes Detours in 1966 into 1967, married Bonnie, and is best remembered as Delaney & Bonnie. The original version of their group, Friends, included J.J. Cale on lead guitar in 1967.

While Chuck Blackwell joined the Taj Mahal Band (1966-1970), both Cooper and Blackwell played with Russell's tour band in the '70s. The highly-regarded guitarist James Burton who'd recorded with Dale Hawkins in the '50s, and throughout the '60s and '70s backed Ricky Nelson, Gram Parsons, and Delaney & Bonnie before a long stint in Elvis Presley's show band.

Whether All the famed **Shindogs** played on the sessions is debatable, indeed the final 45 may have well been a studio group attempt to cash in on the group's fading fame.

The first 45 comprises bright'n' breezy Invasion pop, where the Beatles meet the Searchers. The second Russell-produced 45 is also good harmony-beat. The final 45 as The Pebbles was produced by Brian Ross (of Music Machine, Friendly Torpedoes etc.) drops the Invasion influences and turns to US garage sounds for *Don't Come Running To Me*, a slick fuzz-popper.

(Max Waller/Rene Aagaard/Jason Odd)



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The Ship *to* Show of Hands

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Ship
- Shivas Headband
- Wally Shoop and Fubar
- The Shoremen
- Short Cross
- The Short Cuts
- Shotgun Ltd
- The Showmen
- The Showmen
- Show of Hands

The Ship

Personnel:

TODD BROADSHAW	bs	A
STEVE COWAN	gtr, vcls	A
MARC NAMBY	keyb'ds, vcls	A
SHIP MELSHENKER	gtr	A
STEVE REINWAND	gtr, vcls	A
TIM SCOTT	cello	A

ALBUM:

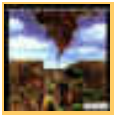
1(A) A FOLK MUSIC JOURNEY (Elektra EKS 75036) 1972

NB: (1) also released in the U.K.

Produced by Gary Usher (Sagittarius, Byrds), an ambitious folk rock concept album housed in a gatefold sleeve. Dreamy and melodic.

(Stephane Rebeschini)

Shiva's Headband




Personnel:

- SPENCER PERSKIN violin, vcls A B C D E F
- KENNY PARKER bs A B C

- BOB TONREID gtr A B
- JERRY BARNETT drms A B D
- SUSAN PERSKIN vcls, perc A B C D E F
- SHAWN SIEGEL keyb'ds B C D E F
- ROBERT GLADWIN gtr C
- RICHARD FINNEL drms C
- ISIAH RITTER gtr,pedal steel gtr D
- BRIAN MOORE bs F
- JERRY BAZIL drms E F
- ROBERT FLYNN Jr. gtr E
- MAUREEN SIEGAL vcls F
- HANK MILLER gtr F
- STEVEN AVARRO bs F

NB: Line up: 'A' July '67; 'B' 1968; 'C' 1969; 'D' 1972; 'E' 1977; 'F' Late 1977.

ALBUMS:

1. (C) TAKE ME TO THE MOUNTAINS (Capitol ST 538) 1970
2. (D) COMIN' TO A HEAD (Armadillo no #) 1972
3. (E) PSYCHEDELIC YESTERDAY (Ape 1001) 1977
4. (-) IN THE PRIMO OF LIFE (Moontower ?) 1985

NB: (1) reissued on CD.

45s:

1. Kaleidoscoptic/Song For Peace (Ignite 681) 1968
2. Take Me To The Mountains/Lose The Blues (Armadillo 811) 1969
3. Country Boy/Such A Joy (PS) (Armadillo 3) 1972
4. Don't Blame Me/Extension (PS) (Armadillo 6) 1976

Founded by leader Spencer Perskin, a classically trained violinist, in July 1967, they have proved one of Texas's most durable outfits. Earlier, in 1966, Perskin had spent some time in San Francisco where he had briefly played in a band which included folkie Penny Nichols. He returned to Austin to form **Shiva's Headband** much influenced by his experiences in San Francisco. Their debut 45 sold well locally and is now a collectors' item. This different version of *Kaleidoscoptic* to that later included on their first album can also be heard on *Flashback, Vol. 3*. Their follow-up attracted wider attention and that year they relocated to San Francisco and signed for Capitol. They hated San Francisco but remained there to record *Take Me To The Mountains*, a fine LP which included new versions of their first two 45s. The second Armadillo 45 was initially issued in a plain label. Later the re-recorded versions of the two songs were issued using the same record number. Perskin's violin is prominent throughout their first LP, particularly on the beautiful *Song For Peace* and standout track *Kaleidoscoptic*. During their spell in California they played a few gigs at the Avalon. They were also the resident band at the New Orleans Club in Berkeley for a while. It was during this time that Spencer Perskin played on Mother Earth's debut album *Living With The Animals* and also turned down the opportunity of joining the band. Shawn Siegal had similarly refused a spot in The Thingies prior to joining *Shiva's Headband* in 1968.

Having made little money from their Capitol deal, the band returned to Texas. As only 1,000 copies of their second LP, *Comin' To A Head* were pressed on the small Armadillo label it has become a rare collectors' item. Different versions of two of the album's tracks, *Country Boy/Such A Joy* were issued as a 45 in a picture sleeve. They spent a while in Las Vegas in a vain attempt to set up a string of music clubs before returning to Texas to issue a 45 *Don't Blame Me/Extension*, which appeared in a picture sleeve in 1976 and the rather patchy *Psychedelic Yesterday* the following year. The band maintained a good live reputation throughout its career and was still gigging in 1985 when *In The Primo Of Life* was released. Their first LP, *Take Me To The Mountains*, is recommended listening.

Their excellent *Song For Peace* can also be heard on the vinyl version of *The Psychedelic Experience, Vol. 1*.

Wally Shoop and Fubar

TOP

Personnel incl:

1. WALLY SHOOP gtr

45:

1. Evening In The City/Words In My Head (AJS New Horizon International 1001) 1971

A little known band from Spirit Lake, Iowa who recorded the above screaming psycher. The 'A' side has resurfaced on *Sixties Rebellion, Vol. 15*. They were previously known as Billy Rat and The Finks and Wally Shoop and The Zombies, the latter outfit having three unreleased tracks featured on *The IGL Rock Story Part One* (CD).

The Shoremen

TOP

45s:

1	She's Bad / Look ...	(Wynwood WR 1956)	Sep 1965
2	Dance U.S.A. / I Expect Too Much	(Wynwood WR 2088)	1966

NB: They also released a third 45.

An unknown band from Baltimore, MD. who released three 45s that combine surf, beat and garage. Check out *She's Bad* on *Teenage Shutdown Vol. 2: You Treated Me Bad!* and the *Yeah Yeah Yeah* CD.

(Max Waller/Mike Markesich)

Short Cross



TOP

Personnel:

GRAY McCALLEY	drms, ld vcls	A
BUTCH OWENS	organ, piano, moog	A
VELPO ROBERTSON	gtrs, vcls	A
BIRD SHARP	bs, vcls	A

ALBUM:

1(A)	ARISING	(Grizly S-160-13)	Mar. 1972

NB: (1) reissued on CD (Gear Fab GF-119) 1998.

45:

1	On My Own / Marching Off To War	(Colpar 54-1005)	1970

From Sandston, Virginia, this band evolved out of the Hustlers, whose members included, at various stages, ex-Reactors Steve Hicks and ex-Outlaws Butch Owens alongside core members Velpo Robertson, Gray McCalley and Ben Luck. The latter left to join the Barracudas, of *A Plane View* LP fame.

Their rare album can best be described as heavy psychedelic blues, at its purest on *Suicide Blues*. There's plenty of good guitar work throughout, *Wastin' Time*, *Just Don't Care*, *Till We Reach The Sun* and *Hobo Love Song* all have their share, whilst *Ellen* is a slow bluesy ballad. The album lacks sufficient originality to make it special but if this musical genre is where you're at you shouldn't be disappointed.

For the band's detailed history, check out the CD.

(Max Waller / Roger Maglio)

The Short Cuts

TOP

45s:

1	Hold It Baby/Broke Down	(Pepper)	c1968

A pop garage outfit.

(Stephane Rebeschini)

Shotgun Ltd

TOP

ALBUM:

1	SHOTGUN LTD	(Prophesy)	1971

A Californian hard rock outfit.

(Stephane Rebeschini)

The Showmen

TOP

45:

1. Make Up Your Mind/Almost There (Texas Record Co. 2068) 1966

This outfit came from Waco in Texas. *Almost There* later surfaced on The *Cicadelic Sixtiox, Vol. 5* and a 45 called Tubby Tina on Campo Records may also have been by the band. Other Showmen turned up in Chicago, Boston, Minneapolis and Pennsylvania.

The Showmen

45:

1. Big Daddy Don/Judy (Soul Kitchen SK 0014) 196?

'68 sounding, garagey-rock about a dragster, with lots of great drag racin' FX, wah-wah guitar and brass. A soppy clubby ballad is on the flip of this obscure Cleveland label 45. (Max Waller)

Show of Hands

Personnel:

RICK CUTLER	drms	A
JACK JACOBSEN	keyb'ds	A
JERRY McCANN	flute, gtr, vcls	A

ALBUM:

1	FORMERLY ANTHRAX	(Elektra EKS- 74084)	1970

One of the weakest releases on the Elektra label, they were formerly known as Anthrax, hence the title of their album.

(Stephane Rebeschini)

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The Shy Guys *to* Silver

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Shy Guys
- The Shy Guys
- The Shy Ones
- The Shyres
- The Sidekicks
- Si-dells
- The Side Show
- The Sidewalk Skipper Band
- Siegel Schwall Band
- The Sights and Sounds
- Silent Partner
- Silk
- Silk Winged Alliance
- Silver

The Shy Guys

Personnel:

RANDY BOWLING	bs, vcls	A
WAYNE CEYNOWA	ld gtr, ld vcls	A
TIM DONAHOE	drms, vcls	A
BENNY FUTRELL	gtr, vcls	A
LARRY STEAD	keyb'ds, vcls	A

45s:

1	Black Lightening Light/Goodbye To You	(M-U 5941/42)	1968
2	Just Can't Quit / She Don't Need No Other	(King 6331)	Oct 1970

NB: (2) as Miami.

From Sanford, Florida, *Black Lightening Light* is a pretty devastating piece of mindblowin' psychedelia. The flip is a haunting laid back ballad. Both sides of the 45 can be heard on Eva's *Florida Punk Groups From The Sixties* and it's recommended listening. The *Acid Dreams Testament* (CD) and *Sixties Archive Vol. 4* (CD) also includes their version of *Black Lightening Light*.

Wayne Ceynowa recalls: "*Black Lightening Light*, was for the most part, a group collaboration. It came together one stormy Florida evening while the band was rehearsing in the back of a Sanford music store, Music Unlimited (MU). The song was actually titled *Black Lightning Light*, but those in charge of the MU label design changed the song

title's spelling. This was not discovered until after the pressing. The "B" side, *Goodbye To You*, was written by me. Unfortunately, I didn't get credit due to another similar label layout error".

"Both songs were recorded along with two further tracks in Nashville, Tennessee in one evening during the summer of 1968. They were used as demos to present to record labels in hope of securing a contract and the band members were between the ages of 15-17 at the time. The MU label was our own and the 45 was the labels one and only release. The record number being made up."

"The band members did continue through our remaining high school years. We changed keyboardist a couple of times, finally settling on Teofilo Bautista."

"In late July, or early August 1970, we landed a contract with King Records (James Brown's label) and recorded thirteen songs for an album. The company insisted on changing our name to Miami (because we were from Florida) and a single was released (*Just Can't Quit*/*She Don't Need No Other*). The 45 was mentioned in Billboard magazine. I was even told we charted the top 100. Unfortunately, the album was never released and the band eventually disbanded in early 1971."

"In late 1971, myself, together with our drummer and bass player, reformed and have continued playing music (clubs, parties, etc.) to this day. We just can't seem to get it out of our systems!"

(Vernon Joynson w/thanks to Wayne Ceynowa)

The Shy Guys

TOP

Personnel:

- MARK FINN drms, vcls
- STU HOWARD (HIRSHFIELD) rhythm gtr, vcls
- RON LEFKO ld gtr, vcls
- MARTY LEWIS bs gtr, vcls

45s:

1. The Burger Song/? (Burger 5004) 196?
2. Lay It On The Line/We Gotta Go (Palmer 5005) 1966
3. Lay It On the Line/We Gotta Go (Panik 5111) 1966
4. A Love So True/Where You Belong (Palmer 5008) 1966
5. Without You/Feel A Whole Lot Better (Canusa 503) c1967

This was an entirely different outfit who came from the Detroit suburb of Oak Park, Michigan. They played together for about three years, between '65 to '67 and opened for The Dave Clark Five and Sam The Sham & The Pharaohs in Detroit 1966. *We Gotta Go* was a enough of a local hit, to encourage DJ Scott Regan to get them to re-record the track with different lyrics as *Burger Song*, as a kind of promotion for his show.

Without You is a strong competent garage-style offering, the flip is a Byrds' song.

Compilation coverage has so far included: *Lay It On The Line* on *Vile Vinyl, Vol. 1*; *We Gotta Go* on *Michigan Brand Nuggets*; *We Gotta Go* on *Garageland Vol. 2*; and *We Gotta Go* and *Lay It On The Line* on *Sixties Archives Vol. 7* CD.

(Steve Geer/Max Waller)

The Shy Ones

TOP

45:

1. How Strong My Love Is / Twelve Months Later (Disca/Tech 804 D-6137) May 1967

From Ashland, Ohio. The flip to their sole 45, *Twelve Months Later* can also be heard on *Hipsville, Vol. 2*. (George Gell / Max Waller)

The Shyres

TOP

Personnel:

KENNY BAXTER	drms	A
BILLIE COX	bs	A
JOSEPH HEALY	gtr	A
BOBBY ?	keybds	A
STEVE?	ld gtr	A

45:

1	Where Is Love?/My Girl	(Cori 31011)	May 1967

Originally known as The Bostonians (or possibly New Bostonians), the band changed names to **The Shyres** because of the local, but more famous Improper Bostonians. Billie Cox remembers: "Joseph Healy started the band with, his cousin Bobby. I joined the band as a bassist and songwriter/arranger and wrote *Where Is Love*. The flip side, *My Girl* was an original by Joe Healy. The band didn't last too long after this, we did some Catholic Youth Organisation gigs and then went our separate ways. I haven't seen these folks since then but I think only I stayed in the biz, mostly doing theater work as a composer, sound designer and director".

The band was mostly located in a suburb of Boston, Massachusetts called Allston, a small area, it's sometimes thought of as a part of Brighton. The recording was made in Framingham, another town near Boston, where the Cori label was based. Incidentally, Cori also issued some collectable 45s by the likes of The Balladeers, Royals, Mauve, Sole Survivors and C.C. and The Chasers.

Where Is Love was later covered by Rhode Island '80s psych band Plan Nine.

Compilation coverage has included: *Where Is Love?* on *New England Teen Scene, Vol. 2*; and *New England Teen Scene* CD.

(Max Waller)

The Sidekicks

Personnel:

- JON SPIRT drms A
- MIKE BURKE gtr A
- ZACK BOCELLE vcls A
- RANDY BOCELLE bs A

ALBUM:

1. (A) FIFI THE FLEA (RCA Victor 3712) 1966

45s:

1. Suspicions/Up On The Roof (RCA Victor 47-8864) 1966 55
2. Fifi The Flea/Not Now (RCA Victor 47-8969) 1966 115
3. He's My Friend/Miss Charlotte (RCA Victor 47-9079) 1967
4. Sight And Sound/You Gave Me Somebody To Love (RCA Victor 47-9174) 1967 -

Monkee-esque teen pop from Philadelphia, they achieved some commercial success with their 45s. *Not Now* has also been compiled on the EP, *Garage Dreams Revisited Vol. 1*.

Si-dells

45:

1	She's The Only Girl For Me / Watch Out Mother	(East Coast Sound CO-101)	Aug 1968

This psychedelic outfit came out of Durham in North Carolina. *Watch Out Mother*, a superb slice of psychedelia with lots of tempo changes, Eastern guitar riffs and surreal vocals, can also be found on the *Tobacco-A-Go-Go* and *A Lethal Dose Of Hard Psych*. Recommended.

(Max Waller)

The Side Show

ALBUM:

1	THE SIDE SHOW	(Atlantic SD 82??)	1970

Produced by Arif Mardin, a strange softrock/psych studio effort, with moog, lysergic vocals and very trippy effects.

(Stephane Rebeschini)

The Sidewalk Skipper Band

Personnel incl:

JOE BALESTRIERI	A
DAVE McDOWELL	A
RICK NOVAC	A
TOM YOAKUM	A

45s:

1	Strawberry Tuesday / Cynthia At The Garden	(Capitol 12127)	1968
2	It's Raining Flowers In My House/Seventeenth Summer	(Capitol 2205)	1968
3	Jeanne At The Circus/Sidewalk Skipper	(TeenTown 113)	1969

Apparently from the Milwaukee area though they recorded in Chicago. Inclusion here may be marginal since the material is harmony pop a-la Association but with odd forays into psychedelia, as in the case of *Strawberry Tuesday*, featured on the *Brain Shadows* CD compilation. Not unlike U.K. pop-psych. The flip is airy baroque flower-pop. Brian Balestrieri would still be around as a solo artist in the late seventies.

(Max Waller)

The Sights and Sounds

Previously known as Carroll's Mood, with one 45, this late sixties psychedelic outfit came from Texas and released a 45 which I don't have details of. However *Texas Punk, Vol. 3* includes four previously unreleased cuts by the band:- *Mystical Bells, Plastic People*, a cover of The Buckingham's hit, *Kind Of A Drag* and of The Supremes'classic Y*ou Keep Me Hangin' On*. Their four unreleased tracks are also featured on Collectables' *History Of Texas Vol. 3* and *4* CDs.

(Vernon Joynson / Max Waller)

Silent Partner

ALBUM:

1	HUNG BY A THREAD	(Lucky Boy LB-SP-32779)	1975

From Georgia, and issued on a local label, an album of long melodic songs with electric and acoustic guitars on tracks like *The Better Half, Reunion, From The Diary Of H.R.H. 1975* and *Just Sail Around*.

(Stephane Rebeschini)

Siegel Schwall Band

Personnel:

RUSS CHADWICK	drms	A B
JACK DAWSON	bs	A
JIM SCHWALL	gtr, mandolin, vcls	A B
CORKY SIEGEL	hrmnca, piano, vcls	A B
ROLLOW RADFORD	bs	B

ALBUMS:
(up to 1972)

1(A)	SIEGEL SCHWALL BAND	(Vanguard VSD-79235)	1966
2(A)	SAY SIEGEL SCHWALL	(Vanguard VSD-79249)	1967
3(A)	SHAKE	(Vanguard VSD-79289)	1968
4(A)	SIEGEL SCHWALL 70	(Vanguard VSD-6562)	1970
5(B)	THE SIEGEL SCHWALL BAND	(Wooden Nickel WNS 1002)	1971
6(B)	SLEEPY HOLLOW	(Wooden Nickel WNS 1010)	1972

This was Chicago's "other" white blues group of the '60s. **Siegel-Schwall** emphasized a kind of neo-psychedelic improvisation on blues themes that has not aged as well as the Butterfield Blues Band. Samuel Charters produced most of their Vanguard albums which are considered to be their best output. Recorded in New York, their second album, *Say Siegel Schwall* is quite consistent, with its long *I.S.P.I. Blues (Illinois State Psychiatric Institution)*. **Siegel Schwall** kept on recording during the '70s and Corky Siegel and his harmonica also guested on many blues albums.

(Stephane Rebeschini)

Silk

Personnel:

MICHAEL GEE	bs	A
COURTNEY JOHNS	drms	A
CHRIS JONES	gtr, vcls	A
(HARRY PALMER	gtr	A)
RANDY SABO	keyb'ds	A
(BILL SZYMCZYK	perc	A)

ALBUM:

1(A)	SMOOTH AS RAW SILK	(ABC ABCS 694)	1969

A hard organ/guitar quartet produced and arranged by Bill Szymczyk. The album has become a very minor collectable and contains several good tracks: *Foreign Thing*, *Skitzo Blues*, *Walk In My Mind* and *Scottish Thing*

which is one of the few psyche tracks to end with bagpipes!

The songs were written by the group members and Bill Szymczyk, except a cover of Tim Rose's *Long Haired Boy* which was "dedicated to groupies everywhere" and *Custody* written by Steve Karliski and Larry Kolber. Harry Palmer of Ford Theater played guitar and percussion on some tracks and is also credited for production work.

(Stephane Rebeschini/Vernon Jonson)

Silk Winged Alliance

45:

1. Flashback/Hometown (Accent ACS 1277) 1968

A fine double-sided psychedelic offering by a sadly unknown band. Check it out! Great fuzz guitar on *Flashback*, but the flip maybe the stronger song. (Someone else has recorded *Hometown* under another name). Does anyone know their hometown? The Accent label points to Los Angeles.

Both sides of the 45 can be heard on *The Garage Zone, Vol. 1* and *Your Mind Works In Reverse*; whilst *Hometown* has also resurfaced on *Turds On A Bum Ride, Vol. 1 & 2* CD.

Silver

Personnel:

- anonymous

ALBUM:

1. CHILDREN OF THE LORD (Grammi Fonics GPS 8322) 1975 R2

A local Wisconsin group. This is the best album in the series of obscure items issued in the plain (generic) covers emblazoned with "Advance Reviewer Copy - Confidential" during the early - mid seventies. A strong local effort with heavy guitar on about half of the cuts, garagey edge and strange mastering (a tape splice on the title track was done so badly, it sounds like a skip!). *Tail Dragger* is a loud, bluesy riffer that has universal appeal. (Clark Faville)

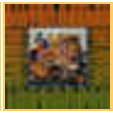
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Silver Apples *to* Sir Douglas Quintet

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Silver Apples
- Silver Fleet
- Silver Metre
- The Silvertones
- Jeff Simmons
- John Simon
- John Simson
- The Sinners
- Sin Say Shuns
- Sir Douglas Quintet

Silver Apples



TOP

Personnel:

- DAN TAYLOR vcls, perc A
- SIMEON electronics, vcls A

ALBUMS:

1. (A) SILVER APPLES (Kapp 3562) Jul. 1968 193
2. (A) CONTACT (Kapp 3584) 1969

NB: (1) and (2) have been reissued on one CD by TRC and officially on one CD by MCA (MCAD-11680).

45s:

1. Oscillations/Whirly Bird (Kapp 923) 1968
2. Confusion/You And I (Kapp 956) Dec. 1968

This New York duo began as a 5-piece band called The Overland Stage Electric Band which gradually dwindled to two as a result of the other members' dislike of Simeon's increasing preoccupation with electronic sounds. The pair immediately changed their name to **Silver Apples** after a W.B.Yeats poem they liked. Simeon kept adding to his collection of electronic paraphernalia - dubbed the "simeon" - until it included over a dozen oscillators, six of them being tuned to bass-notes which were played by his feet (as only six notes were available, this accounts for the monotony of the basslines).

Their first gig was in front of 30,000 people at an all-day concert in Central Park along with the Mothers of Invention, The Fugs, Steve Miller Band and others. The resultant glowing press-notices ("...absolutely mind shattering music...") helped land them a recording contract with Kapp Records.

They were one of the very first groups along with The United States Of America and Fifty Foot Hose to experiment with electronic music. The result was two interesting, but totally uncommercial albums. The music sounds partly drug-induced and is often discordant. In many ways it is possibly more acceptable now, in the wake of artists like Ultravox and Orchestral Manoeuvres In The Dark, than it was in 1968. Whilst their music was undoubtedly innovative, their lyrics were sometimes irritatingly repetitive. Both albums are worth hearing, however, with the second probably the stronger of the two. The intro to the second's opening track You and I successfully recreates the sound of an airplane taking off.

An obviously influential band, they were the subject of a tribute album by contemporary experimental psych acts, *A Tribute To* in 1997. Simeon, has also "reformed" the band, recording a 45, two albums Beacon and Decatur as well as performing a few gigs. At one gig on Sept 14th 1997 in London, a various artists CD sampler was given away to the audience, which includes a **Silver Apples** track.

More recently *The Garden* - a CD of sessions dating from 1968/69 has surfaced.

(Vernon Joynson/Lloyd Peasley)

Silver Fleet

TOP

45:

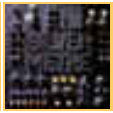
1. Come On Plane/Look Out World (UNI 55271) 1971

This band's *Look Out World*, typified the wave of protest sounds in 1965-66 in America. The vocalist growls about the threats to his freedom - his girl that's left him and an unsympathetic world. Musically, the recording predates the influence of psychedelics, comprising raucous vocals superimposed upon a 'my baby left me' guitar moan. It was much later covered by The Margin Of Insanity on their EP.

What's so strange about this 45 however is that it was issued in 1971 and this outfit has somehow been linked to 10cc (?!!).

Look Out World can also be found on *Pebbles, Vol. 7* (*Vol. 10* on CD).

Silver Metre



TOP

Personnel:

- JACK REYNOLDS vcls A
- PETE SEARS bs, keyb'ds A
- LEIGH STEPHENS gtr A
- MICK WALLER drms A

ALBUM:

1. (A) SILVER METRE (National General NG-2000) 1970

45s:

1. Superstar/Now They've Found Me (National General 001) 1970
2. Now They've Found Me/Compromising Situation (National General 010) 1970

NB: (1) On first pressing *They've Found Me* is misspelt *Theyze...*

A short-lived San Francisco-based outfit whose album was partly recorded in London. Stephens had previously been with Blue Cheer and two musicians were British: Pete Sears was a session musician and Waller had come from The Jeff Beck Group. The album is basically heavy rock with splatterings of psychedelia. It included three Elton John/Bernie Taupin compositions: *Country Comfort*, *Now They've Found Me* and *Sixty Years On*.

Leigh Stephens also had a solo career and in 1972 would form Pilot with Waller. Pete Sears would later play with Rod Stewart but also with Stoneground and Jefferson Starship. He also played with John Cipollina and Hot Tuna.

National General was one of the many Buddah group subsidiary-labels.

(Vernon Joynson / Stephane Rebeschini)

The Silvertones

TOP

Personnel incl:

- GAYLON LATIMORE

45:

1. Something Is Strange/Get Out Of Town (Texas Record Co 2099) 1965

One of Latimore's sixties Texan bands, just prior to his solo career as Gaylon Ladd. Don't expect an early Repulsive Situation sound, the 'A' side here is pre-beat style crooning and the flip is more uptempo but still nightclub rather than garage fayre.

(Max Waller)

Jeff Simmons

TOP

Personnel:

- JEFF SIMMONS gtr A B
- RANDY STEIRLING A
- JOHN KEHLIOR drms B
- CRAIG TARWATER gtr B
- IAN UNDERWOOD gtr B
- RON WOODS drms B
- FRANK ZAPPA gtr B

ALBUMS:

1. (A) NAKED ANGELS (Original movie Soundtrack) (Straight 1056) 1969 R1
2. (B) LUCILLE HAS MESSED UP MY MIND (Straight 1057) 1969 R1

Simmons relocated to Los Angeles after splitting The Easy Chair and Zappa put him to work. Two albums were issued together with sequenced catalogue numbers in 1969, both are rather unstructured guitar-led failures of a self-indulgent nature. While **Simmons** was obviously a very talented player, his ability to assemble his music into coherent structures was undeveloped. These are among the rarest records on the Straight label and yet are still only in the R1 category.

(Clark Faville)

John Simon

ALBUMS:

1	LAST SUMMER (Soundtrack)	(Warner WS 1791)	1969
2	JOHN SIMON'S ALBUM	(Warner WS 1849)	1971

John Simon is mostly remembered for his production work with the first albums by The Band, Blood, Sweat and Tears and Leonard Cohen. However, he also released two albums under his own name. The first is an interesting soundtrack for *Last Summer*, with the six minute *The Subtle Evanescence Of Now* played on sitar by Colin Walcott and two tracks performed by two former Modern Folk Quintet members: *Safari Mary* by Henry Diltz and the excellent uptempo *Drivin' Daisy* by Cyrus Faryar. Other cuts include songs by Aunt Mary's Transcendental Slip And Lurch Band, Bad Kharma Dan and The Bicycle Brothers and The Electric Meatball but here, the names are far better than the music played by their faceless studio mucisians.

In 1971, **John Simon** issued his first and last, solo album, which is better avoided. The musicians are excellent (Danko, Manuel and Hudson of The Band, John Hall of Kangaroo, Leon Russell, Faryar, Harvey Brooks) but the material is incredibly weak and directionless.

(Stephane Rebeschini)

John Simson

ALBUM:

1	WE CAN BE EVERYTHING	(Perception)	1970

From New York, a good folk rock singer. Perception was the label founded by Jimmy Curtiss.

(Stephane Rebeschini)

The Sinners

ALBUM:

1. Unreleased acetate title unknown on Gold Star.

45s:

1. You Don't Love Me/I Like The Look Of You (Mercury 72388) 1965
2. A Change/Goin' Out Of My Mind (Mercury 72453) 1965

A Californian beat-pop outfit who produced a couple of decent punkers in *You Don't Love Me* and *Goin' Out Of My Mind*. The latter is notable for catchy riffs and a guitar sounding like a dying seagull(?!), whilst the former is a DC5-type stomper with fuzz. Both Nick Venet and Mike Curb had a hand in the two 45s - it's a shame the LP never got past the acetate stage. (MW)-

Sin Say Shuns

TOP

Personnel:

BOBBY COTTLE	drms	A
BILL EIDSON	gtr	A
PAUL INDELICATO	bs	A
TONY VISCO	keyb'ds	A

ALBUM:

1(A)	I'LL BE THERE	(Venett VS 940)	1966

45s:

1	I'll Be There/You Said To Me	(Venett 106)	1966
2	All My Lonely Waiting/?	(Venett 108)	1966
3	You Said To Me/Bring Back My Good Times	(American 3367)	Jun. 196?

Formed in 1965 in Southern California around Pasadena, they gigged around LA and Las Vegas. The LP was recorded live at P.J.'s in Hollywood, famous as the venue for the Standells' debut LP. Unsurprisingly there are further comparisons - this is definitely not psych but 'big-beat' club sounds. With covers of *Midnight Hour*, *Big Boss Man*, *Good Loving* and *Stand By Me*, you get the gist? The originals, penned by Bill Eidson, fall mainly into the beat-ballad category with the notable exception of *You Said To Me* - a catchy uptempo beat - folk-rocker. Dealers who describe this as garage or psych should be fed into the nearest CD player!

The band were still going a decade or more later. Their cover of the Stones' *Jumpin' Jack Flash*, featured on *Kicks & Chicks Vol. 1*, is from their 1978 album *Live At P.J.'s Vol. 3* (West One 028).

(Max Waller)

Sir Douglas Quintet

TOP

Personnel:

JACK BARBER	bs	A

LEON BEATTY	vcls, perc	A
AUGIE MEYER	keyb'ds	A B C D E
JOHN PEREZ	drms	A C D E
DOUG SAHM	gtr, flte, vcls	A B C D E
WHITNEY FREEMAN	bs	B
FRANK MORIN	sax	B C
GEORGE RAINS	drms	B
WAYNE TALBERT	keyb'ds	B
HARVEY KAGAN	bs	C
JIM STALLINGS	bs	C
ALVIN CROW	gtr	D
SPEEDY SPARKS	bs	D E
LONIE ORTEGA	gtr	E

NB: Line-up 'A' late 1964-1967; 'B' 1967-late 1968; 'C' late 1968-December 1970.

ALBUMS:
(up to 1972)

1(A)	THE BEST OF THE SIR DOUGLAS QUINTET	(Tribe 37001)	1966
2(B)	HONKY BLUES	(Smash SRS 67108)	1968
3(C)	MENDOCINO	(Smash SRS 67115)	1969 - 81
4(C)	TOGETHER AFTER FIVE	(Smash SRS 67130)	1970
5(C)	1+ 1 + 1.4	(Philips 600.344)	1970
6(C)	ROUGH EDGES	(Mercury SRM 1-655)	1973

NB: (1) is not a 'best of' album. There is a U.K. CD Collection which compiles 17 tracks. It's also available on vinyl as a double album. Also of interest to collectors will be the 2 LP set *Recording Trip*, which compiles some of their best and rare material from 1968-70. (6) is a collection of previously unreleased tapes from 1968/69 plus a non LP single.

45s:
(up to 1972)

1	Sugar Bee/Blue Nother	(Pacemaker 260)	1964 - 13
2	She's About A Mover/We'll Take Our Last Walk Tonight	(Tribe 8308)	1964
3	The Tracker/Blue Nother	(Tribe 8310)	1964 - 105
4	The Story Of John Hardy/In Time	(Tribe 8312)	1965
5	The Rains Came/Bacon Fat	(Tribe 8314)	1965 - 31
6	Quarter To Three/She's Gotta Be Boss	(Tribe 8317)	1965 - 129
7	Beginning Of The End/Love Don't Treat Me Fair	(Tribe 8318)	1966
8	She Digs My Love/When I Sing The Blues	(Tribe 8321)	1966 - 132
9	We'll Take Our Last Walk Tonight/(b) Walking the Streets	(Teardrop 3070)	1966
10	It's A Man Down There/4 A.M.	(Teardrop 3074)	1966

11	Wine, Wine, Wine/Joey's Guitar	(Pic One 11 1)	1966
12	Are Inlaws Really lnlaws?/Sell A Song	(Smash 2169)	1968 -
13	Mendocino/I Wanna Be Your Mama Again	(Smash 2191)	1968 27
14	It Didn't Even Bring Me Down/Lawd I'm Just A Country Boy	(Smash 2222)	1969 108
15	Dynamite Woman/Too Many Docile Minds	(Smash 2233)	1969 83
16	At The Crossroads/Texas Me	(Smash 2253)	1969 104
17	Nuevo Laredo/I Don't Wanna Go Home	(Smash 2259)	1970
18	Be Real/l Don't Wanna Go Home	(Mercury 73098)	1970
19	What About Tomorrow?/A Nice Song	(Philips 40676)	1971
20	Catch The Man On The Rise/Pretty Flowers	(Philips 40687)	1971
21	Michoagan/West Side Blues	(Mercury 73257)	1972
22	Me And My Destiny/Wasted Days, Wasted Nights	(Philips 40708)	1972

NB: (6), (8) by Sir Douglas; (b) instrumental recorded by Don Goldie with Sir Douglas Quintet; (10) credited to Him. Recorded by Sahm with members of the Quintet and Houston guitarist Joey Long; (11) credited to The Devons. The 'B' side is an instrumental featuring Joey Long again; (18) a Doug Sahm solo effort credited to Wayne Douglas; (21) the 'A' side was from the Movie 'Cisco Pike'. (13) also released in France with a picture sleeve. (15) also released with picture sleeve in Germany and Belgium. Non Lp until its inclusion in *Rough Edges*. There's also a rare French EP: *She's About A Mover*/*We'll Take Our Last Walk Tonight*/*The Tracker*/*Blue Norther* with a picture sleeve (London REU 10171).

Doug Sahm was born on 6 November 1941 in San Antonio, Texas. After some solo recordings in his youth, he formed The Sir Douglas Quintet in 1964 when he met producer Huey P. Meaux. Their first 45, *Sugar Bee*, flopped but the follow-up, *She's About A Mover*, which was an attempt to imitate the British beat groups of the era and featured an insistent organ riff from Doug Meyer, reached No. 13 in the U.S. Charts in the Summer of 1965. It later peaked at No. 15 in the UK. It remained their most successful song and had a raw harshness that was typically Texan. You'll also find *She's About A Mover* on the *Wild Thing* and *21 KILT Goldens, Vol. 2* compilations.

The Rains Came gave the band a minor U.S. hit in the Spring of 1966 but the novelty of the band soon wore off and their debut album, *The Best Of The Sir Douglas Quintet* (which was not in fact a 'best of') attracted little interest when it was released. By 1966 Sahm had gotten' into the drug scene and after getting busted in Texas he broke up the band (line-up 'A') and moved to San Francisco. The *Honky Blues* album was recorded by line-up B with the help of session musicians as *The Sir Douglas Quintet + 2*, although the following year he reformed the original Quintet with a modified line-up (C) and got the band a new recording deal with Mercury's Smash label. In the Spring of 1969 they enjoyed a Top 30 hit with *Mendocino* and an album of the same name was issued too. (Mendocino is a picturesque Northern California coastal town). Raw and unsophisticated it included some strong songs in addition to the title track, most notably *At The Crossroads*, which was later covered by Mott The Hoople. The album helped establish the band as an important part of the San Francisco Sound and they also had a good reputation as a 'live' band. *Dynamite Woman*, which peaked at No. 82 in the Autumn of 1969, was their final U.S. hit and, with their fourth and fifth albums largely unnoticed Sahm broke up the band in late 1972. By then he'd formed his own band which included several **Sir Douglas Quintet** personnel. **The Sir Douglas Quintet** also played and recorded without Sahm using the name El Quintet between January 1971 and August 1972. They recorded two albums for United Artists (*Future Tense* and *El Ouintet 2*), although the second was never formally released.

Among the members of the **Quintet**, Augie Meyers created the Texas Re-cord label for his own solo records during the seventies, Jim Stallings was also known as J.J. Light and Wayne Talbert was also recording under his name. Harvey Kagan joined Dewey Martin's Medecine Ball.

In 1970, Doug Sahm produced the album of Louie and The Lovers. It's also worth mentioning that, during the

seventies, Doug Sahm tried constantly to help Roky Erickson, by producing his demos, recording his songs (*You're Gonna Miss Me* is on *Border Wave* and playing live with him (some taped surfaced on *The Reunion Of The Cosmic Brothers* with Freddie Fender (Crazy Cajun, CC-LP-1013) 1980.

At the start of the 1980s Sahm reformed the **Sir Douglas Quintet** with John Perez and Augie Meyer from the original line-up and two newcomers Alvin Crow and Speedy Sparks (line-up D). They released an album called *Border Wave* on Tacoma in 1981 and at least five other albums of **Sir Douglas Quintet** material were released on Tacoma during the 1980s.

Doug Sahm died of a heart attack in Austin in November 1999.

(Vernon Joynson/Stephane Rebeschini)



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Silver Apples *to* Sir Lord Baltimore

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Sir Lord Baltimore
- Sir Michael and The Sounds
- Sir Raleigh and The Coupons
- Sir Winston and The Commons
- The Sires
- The Sirs
- Six Feet Under
- Six Pence
- The Six Pents
- Thee Sixpence
- The Sixpence
- The Sixpentz
- S.J. and The Crossroads

Sir Lord Baltimore

TOP

Personnel:

- LOUIS DAMBRA gtr A
- JOHN GARNER vcls, drms A
- GARY JUSTIN bs A
- JOEY DAMBRA B

ALBUMS:

1. (A) KINGDOM COME (Mercury SR 61328) 1970
2. (B) SIR LORD BALTIMORE (Mercury SRMI 613) 1971

An archetypal heavy metal group, who recorded in New York and New Jersey. Their album's are laced with guitar work but are rather monotonous.

One member had earlier played in Koala.

(Vernon Joynson / Steve B.)

Sir Michael and The Sounds

45:

1. Can You/Love Your Fellow Man (Dig 333) May 1967

An obscure Clearwater, Florida outfit whose *Can You* can also be heard on *Teenage Shutdown Vol. 9, Chosen Few, Vol. 2* and the corresponding CD. According to the CD's liner notes, Dig records was run by Allen Diggs.

(Max Waller / Mike Markesitch)

Sir Raleigh and The Coupons

Personnel:

??? HARRIS		A
"SNEAKY" PETE KLEINOW	gtr	A
JOHNNY MEEKS	bs, gtr	A
WALTER DWAYNE MIDKIFF (aka SIR WALTER RALEIGH & DEWEY MARTIN)	ld vcls	A B
NORMAN RALEIGH	(?)	A
STEVE GREEN	ld gtr	B
J.C. RIECK	keyb'ds	B
LYALL SMITH	drms	B
???	bs	B

NB: Line-up 'A' 1964-65, Line-up 'B' 1966.

45s:

1(A)	White Cliffs Of Dover/Somethin' Or Other	(A&M 757)	1965
2(A)	Tomorrow's Gonna Be Another Day/Whitcomb Street	(Jerden 760)	1965
3(A)	While I Wait/Somethin' Or Other	(A&M 764)	1965
4(A)	Tell Her Tonight/lf You Need Me	(Tower 156)	1965
5(A)	I Don't Want Her To Cry/Always	(Tower 220)	1966

From Seattle, Washington, **Sir Raleigh** was also known as Sir Walter Raleigh and Dewey Martin, but his real monicker was Walter Dwayne Midkiff, and he later became the drummer for Buffalo Springfield. Together with line-up 'A' of the Coupons he recorded a string of singles and his finest moment is usually considered to be his version of the Steve Venet/Tommy Boyce composition *Tomorrow's Gonna Be Another Day*. This sort of-grungy pre-punk typified the Northwest in this era and this particular recording predated The Monkees' version by over a year. You'll also find it on *Highs In The Mid-Sixties, Vol. 14*. The flip *Whitcomb Street* was an instrumental - perhaps it was a tribute to influential Northwest pop/rock figure lan Whitcomb.

Sir Raleigh sacked his original backing band, after the recording of their final 45, but prior to it's release. "Sneaky" Pete Kleinow went on to the Flying Burrito Bros. and Lyall Smith had previous been in The Stingrays (from Olympia, Washington).

White Cliffs Of Dover can also be found on *History Of Northwest Rock Vol. 1*.

(Darryl F. Riffero/Max Waller)

Sir Winston and The Commons



Personnel:

DON BASORE	A
HERBIE CRAWFORD	A
RONNIE MATELIC	A
JOHNNY MEDVESCEK	A
JOE STOUT	A

EP:

1	SIR WINSTON AND THE COMMONS (PS)	(Sundazed SEP 144)	1999

45s:

1	Come Back Again/We're Gonna Love	(Soma 1454)	1965
2	Not The Spirit Of India/One Last Chance	(Nauseating Butterfly 2207)	1966

This Indianapolis band developed a large local following - indeed they once opened for The Byrds at the Indianapolis Coliseum in July 1966. Their stage shows were wild! *We're Gonna Love* a real grungy garage number with lots of fuzz. *One Last Chance* is a slow melodic folk-rock ballad, whilst *Not The Spirit Of India*, is an Eastern-style piece of psychedelia.

The band had evolved out of an outfit called The Pickups back in 1963 and Ron Matelic and John Medvescek later went on to Anonymous.

Compilation coverage has included: *We're Gonna Love* on *Back From The Grave, Vol. 3*; *One Last Chance* on *Hoosier Hotshots*; *Not The Spirit Of India* on *Sixties Rebellion Vol. 15* (CD); *We're Gonna Love* on *The Soma Records Story Vol. 1*; and *Come Back Again* on *The Soma Records Story Vol. 2*. The Sundazed EP couples their two 45s with notes from Jud Cost and quotes from Ron Matelic.

(Max Waller / Vernon Joynson)

The Sires



45:

1. Come To Me Baby/Don't Look Now (Graves 1094) 1966

A teenage band from Eugene, Oregon. Their sole "lo-fi" 45 was recorded at Alan Graves' house and issued on his label. You can check out the 'A' side on *Highs In The Mid-Sixties, Vol. 7*.

(George Gell / Max Waller)

The Sirs

Personnel:

- MIKE MEYERS bs A
- ARTHUR SALAZAR gtr A B C
- EVERETT SIMILA gtr A B C
- DICK YANDELL drms A B C
- RANDY CULCANGO vcls B C
- ROY IHADA keyb'ds B C
- ROGER STUART bs B C
- PEGGY ADAMS keyb'ds C

45s:

1. Off In A Daydream/Help Me (Amreco M 103) 1965
2. I'm In Love/Drop Me A Line (Amreco M 106) 1966

Formed in 1965 in Roosevelt High School, Portland, Oregon. They got a contract with Amreco Records as a prize for coming second in a Portland teenfair. Dan Gordon, who owned the company became their manager. *Off In A Daydream* got a lot of local airplay in Portland but the follow-up was less successful. Then, at the suggestion of Bobby Holden (Don and The Goodtimes), they changed their name to Atlantis, recording one 45 under this name before they dissolved in 1970/71. Most members still live today in the Portland area.

Six Feet Under



Personnel:

- JERRY DOBB keyb'ds, vcls A B C
- SCOTT JULIAN gtr A B C
- DUANE ULGERAIT bs A B C
- RICHIE drms A
- HECTOR "TICO" TORRES drms B
- JAY CRYSTAL drms C
- NANETTE DeLAUNE - vcls C

CD:

1. IN RETROSPECT 1969-70 (Arf! Arf! AA-074) 1998

45s:

1. Inspiration In My Head/In Retrospect (Scepter 12289) 1970
2. Fields/Freedom (Scepter 12324) 1971

Jerry Dobb and Scott Julian formed the Marc 5 in 1966 in Colonia, New Jersey. Later known as the Sonix, they decided to change musical direction in 1968 and new personnel were secured to form **Six Feet Under**. The first drummer didn't last long, his seat being taken by Hector Torres. By 1970, seeking a recording contract, another shake-up resulted in the exit of Torres and the acquisition of a young female vocalist to strengthen that department.

The CD retrospective comprises nineteen tracks - eight studio, five home recordings plus live and radio spots. It showcases the width of the bands hippie-acid-psych repertoire, sounding like Ill Wind one minute and Iron Butterfly the next. An excellent and welcome release with a fascinating history and track-by-track breakdown from Jerry Dobbs. And as Jerry points out, ironically it was only ousted drummer Torres who found real success and fame. After returning home to Sayerville, he'd bounce back after teaming up with a promising youngster called Jon Bon Jovi...

Six Feet Under Theme, an unreleased '68 effort, resurfaced on *30 Seconds Before The Calico Wall* (CD) and their unreleased cover of Iron Butterfly's *In-A-Gadda-Da-Vida* on *Beyond The Calico Wall* CD. Their first 45 occupies similar territory - heavy acid-rock with hippie undertones.

(Max Waller)

Six Pence

TOP

Based in Louisville, Kentucky this bands *Got A Girl* has resurfaced on *Oil Stains, Vol. 2* . The track had originally appeared on a rare 1965 various-artist LP *The Louisville Scene* (Rod'N Custom LLP 3001).

(Max Waller)

The Six Pents

TOP

Personnel:

RICHARD BAIN	vcls	A
JOHN T. BONNO	bs	A B C
MIKE CEMO	drms	A B
D.J. GREER	piano, gtr, vcls	A B C
PAUL GUILLET	ld gtr	A B C
ROCK ROMANO	gtr, vcls	A B C
SAM IRWIN	vcls, tamb	B C
CARSON GRAHAM	drms	C

45s:

1	I'll Be Good/I Didn't Start Living	(Geer 5267)	Jul. 1965

2	Good To You/Your Girl Too	(Matrix 9 5268)	Oct. 1965
3	Summer Girl/She Lied	(Kidd 1335)	1966

NB: (1) some copies came with *I'll Be Good* crossed out and replaced with *Good To You* - the same track as on (2).

Also known as the Six Pents, the nucleus of this Texas group: Rock Romano, Mike Cemo, Paul Guillet and John Bonno had previously played together in a high school R'n'R band. Most of their 45s were recorded at Andrus studios in Houston and in particular, *She Lied*, has some fine vocals, and a Beatles/Invasion influence.

The band later signed a contract Bobby Shad of Mainstream Records, and became The Sixpentz. When they then discovered the similarly named Sixpence they opted for the more distinctive The Fun And Games Commission.

Compilation appearances have inclued: *She Lied* on *Flashback, Vol. 2, The Houston Nowsounds Groove-In* and *Acid Visions: The Complete Collection Vol. 1* (3-CD).

Sam Irwin later formed Phoenix and now plays in Duck Soup out of Austin Texas. Rock Romano went on to form Doctor Rockit and the Sisters of Mercy. He and the Sisters split and he continued to front Doctor Rockit. He also played guitar and bass with The Sheetrockers and even played bass with Duck Soup for a while. He now has a recording studio in Houston. Carson Graham played drums for several other groups and Paul Guillet retired from the professional music scene.

(Vernon Joynson/Max Waller)

Thee Sixpence



TOP

Personnel:

LEE FREEMAN	vcls, hrmnca, gtr	A B C D
GENE GUNNELS	drms	A B D
ED KING	gtr	A B C D
GARY LOVETRO	bs	A B C D
MIKE LUCIANO tamborine,vcls	tamb, vcls	A B
STEVE RABE	lead gtr	A
MARK WEITZ	vcls, keyb'ds	B C D
RANDY SEOL	drms	C D
GREG MUNFORD	vcls	D

ALBUM:

1(-)	STEP BY STEP	(Akarma AK 034)	1998

45s:

1(A)	In The Building/Hay Joe	(All-American 333)	Apr. 1966
2(A)	Long Days Care/Can't Explain	(All-American 303)	Jul. 1966
3(A)	Fortune Teller / My Flash On You	(All-American 313)	Oct. 1966

4(A)	Fortune Teller / My Flash On You	(Dot 16959)	Oct. 1966
5(B/A)	Heart Full Of Rain/(Gotta Get The) First Plane Home	(All-American 353)	Jan. 1967
6(B)	Heart Full Of Rain/Fortune Teller	(All-American 353)	Jan. 1967
7(D/C)	Incense And Pepermints/The Birdman Of Alkatrash	(All-American 373-AA/373-A)	1967

NB: (1) as by The Sixpence, 'B' side title is a mis-spelling of HEY Joe. (6) is a second press of (5) with *Fortune Teller* replacing *(Gotta Get The) First Plane Home*. (7)'A' side of 7 also has a 'p' missing from 'Peppermints'.

From Glendale, California this band is best known for being the early incarnation of the Strawberry Alarm Clock, arguably one of the most famous, colourful, and doubtless the most commercially successful U.S. flower-power psychedelic-pop band.

Some band members were earlier in a sixties surf outfit called the Irridescents who released a 45 back in 1963. The adaptable and durable Ed King would find success again in the '70s with Lynyrd Skynyrd. *Incense...* vocalist Gary Munford was a member of label-mates Indescribably Delicious, leading to speculations ever since as to their identity, which have finally been clarified with another Akarma reissue - see the Indescribably Delicious entry.

Thee Sixpence's line-up was pretty fluid - Ed King joined after the first 45. Following *Heart Full Of Rain* the group recorded *Incense And Peppermints*, but before it was released, their name was changed by management to the Strawberry Alarm Clock. The group played Santa Barbara quite a bit, leading to speculation that they were based their, but all but Lee Freeman came from Glendale.

Step By Step gathers together all their All-American 45s above and adds one bonus track, *The World's On Fire*, an awesome rambling garage-psych workout from Strawberry Alarm Clock's debut album. Indeed this album is essential listening for garage, psych and Strawberry Alarm Clock fans and is unreservedly recommended. It bristles with raw fuzzy garage and psych gems which, with the obvious exception of *Incense And Peppermints*, barely hint at the subsequent transformation into Strawberry Alarm Clock and their wider-appealing kaftan-and-beads psychedelic pop. Covers include faithfully raucous versions of Love's *Can't Explain* and *My Flash On You* and the oft-visited *Hey Joe* and *Fortune Teller*. *Heart Full Of Rain* was later covered by label-mates Big Brother.

Many of their tracks had previously been compiled: - *In The Building*, with its hypnotic drum fill, on *Psychedelic Disaster Whirl* and *Filling The Gap*; *Heart Full Of Rain* also on *Filling The Gap*; *My Flash On You* on *Sixties Rebellion Vol.8* (CD), *Psychedelic Unknowns Vol. 1*, *Boulders Punk EP Vol.2* and *I Was A Teenage Caveman*; *Fortune Teller* on *Psychedelic Unknowns Vol. 4*; *Long Days Care* on *Diggin' For Gold Vol.7*; Finally *Fortune Teller* can also be found on *Psychedelic Unknowns, Vol. 4*.

(Max Waller / Vernon Joynson / Mike Markesich)

The Sixpence

45:

1. You're The Love/What To Do (Impact 1025) 1967

An obscure Detroit combo whose *You're The Love* is a frantic hand-clappin' frat-party-style rocker, backed by a harmonious mellow popper. Both sides are featured on *The Impact Records Story* CD.

(Max Waller)

The Sixpentz

Personnel:

JOHN T. BONNO	bs	A
CARSON GRAHAM	drms	A
D.J. GREER	piano, gtr, vcls	A
PAUL GUILLET	ld gtr	A
SAM IRWIN	vcls, tamb	A
ROCK ROMANO	gtr, vcls	A

45s:

1	Please Come Home/Imitation Situation	(Brent 7062)	1967
2	Twinkle Talk/Don't Say You're Sorry	(Brent 7064)	1967

A later version of Houston outfit The Six Pents, renamed after they they signed a deal with Bobby Shad of Mainstream. When they discovered the similarly named Sixpence they opted for the more distinctive monicker The Fun And Games Comission.

Imitation Situation was written by local scenemakers Scott and Vivian Holtzmann with Rob Landes of Fever Tree. Fever Tree put out their own version on their 1968 debut LP but you can can also hear **The Sixpentz**' version on *Mindrocker, Vol. 13*. The 2nd 45 is pretty sugary pop.

(Vernon Joynson/Max Waller)

S.J. and The Crossroads

Personnel:

- MIKE DALEO gtr A B C
- PHILIP BATTAGLIA bs A B C D
- JOHN SERIO ld gtr A B C D
- SAM MESSINA vcls A B
- SAM GIGLIO organ,piano B C D
- S.J. SERIO drms A B C D
- GARY MOUTON vcls C D
- W.C. LANGTON drms D

45s:

1. Breakdown/The Darkest Hour(Pt. 2) (Deuce 101/2) 1966

2. The Darkest Hour(Part 1)/(Part 2) (Salmar 100) 1966
3. Ooh-Poo-Pah-Doo/This Love Of Mine (Salmar 101) 1966
4. Breakdown/The Cryin'Man (Salmar 102) 1966
5. Night Time/The Darkest Hour(Part 2) (Salmar 103) 1967
6. Get Out Of My Life Woman/Play Your Game (Salmar 105) 1968

Led by S.J. Serio, who had earlier recorded two songs *Funny Woman/London Girl*, which remained unreleased until their inclusion on *Texas Punk, 1966: Vol. 10*, they formed in early 1966 in Beaumont. All of the band were students at Kelley High School. Only Sam Giglio, who joined a little later in June 1966, had a musical training. Late in the Summer of 1966 the band entered the studio to record *The Darkest Hour-Part 1* and *Night Time* (later to be released as the group's fifth single). *The Darkest Hour-Part 2* was an instrumental version recorded at the same time to fill up some remaining tape and studio time. *The Darkest Hour (Part 1)I/(Part2)* was released and made the local Beaumont chans in September 1966. The band also played live at many school and civic dances, their material was largely British. Most of their gigs were confined to Southeast Texas and centred on Port Arthur and Orange as well as Beaumont. An instrumental DJ Al Caldwell, who worked for KAYC, a local top 40 radio station in Beaumont, helped arrange their second 45. It climbed to No. 4 in the local charts. Their next effort, a frantic raver, *Breakdown/The Cryin' Man* did not meet with the same success and a little later their competent version of *Night Time*, recorded in their first studio session, was issued backed by *The Darkest Hour (Part 2)*. In late 1967 Messina left the band to be replaced by Gary Mouton and early in 1968 when Mike Daieo quit W.C. Langton, a second drummer, joined. They disintegrated after one final competent upbeat 45.

All five 45 tracks, with the exception of *The Cryin' Man* are featured on *Texas Punk, 1966: Vol. 10*. In addition *Ooh-Poo-Pah-Doo* and *Get Out Of My Life Woman* can be heard in *Flashback, Vol's 6* and *2* respectively. *Highs In The Mid-Sixties, Vol. 17: Texas, Part Four* features *Ooh-Poo-Pah-Doo* and *The Darkest Hour*.

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The Skeptics *to* The Sloths

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Skeptics
- Skip and The Creations
- Skunks
- Sleepless Knights
- Sleepy Hollow
- P.F. Sloan
- Sloths

The Skeptics

TOP

Personnel incl:

- JERRY WAUGH vcls

45s:

1. For My Own/I Told Her Goodbye (Thrush 1002) 1965
2. Apple Candy/Ride Child (PS) (Kampus 814) 1966
3. Stripes/Certain Kind Of Love (PS) (Kampus 815) 196?
4. She's A Gas/Turn It On (Sho-Boat 106) 196?
5. Bit O'Honey/East Side Tenement House (PS) (Scratch 7823) 1967

NB: (1) as by Jerry Waugh and The Skeptics.

Bartlesville, in Northeast Oklahoma, was home to this band who played a raw guitar-driven pop/punk hybrid with considerable commercial potential. Primarily based around a group of brothers named Shevill (?) they were signed to Kampus by Rodney Lay, the leader and founder of Rodney and The Blazers.

Fortunately some of their finer moments have been captured on posthumous compilations:- *Apple Candy* on *Monsters Of The Midwest, Vol. 2*; *Ride Child* on *Psychedellc Unknowns, Vol. 4*; *Turn It On* on *Highs In The Mid-Sixties, Vol. 8: The South*; *Bit O'Honey* on *Monsters Of The Midwest, Vol. 4.*

Another, presumably different, **Skeptics** have a track called *Wondering* on *Yeah Yeah Yeah*.

(Vernon Joynson / Max Waller / Rodney Lay, Jr.)

Skip and The Creations



TOP

ALBUM:

1	MOBAM	(Justice 152)	1966

NB: (1) reissued on CD by Collectables (COL-CD-0602) 1995.

From Colonial Heights, just outside of Richmond, Virginia. This bands album is a rare and sought-after collectable. The album is garagey frat-rock of the soulful sort - covers include *Harlem Shuffle*, *99.5*, *Double Shot*, *Turn On Your Lovelight*, *Respectable*, *Gimme Some Lovin'* and *I'm So Lonesome I Could Cry* - you get the picture? *I'm Calling You Baby* is the most uptempo offering here - a jerky and infectious ditty but overall not recommended for garage fans. *I'm Calling You Baby* was also included on the *Good Roots* aka *All Cops In Delerium*.

(Vernon Joynson / Max Waller)

Skunks

TOP

Personnel:

RICK ALLEN		A
TONY KLOP		A
DUANE LUND		A
LARRY LYNNE (real name OSTRICKI)	gtr	A

ALBUM:

1(A)	GETTIN' STARTED	(Teen Town TTLP 101)	1968

45s:

1	Ring Rang Roo/There's A Little Bit Of Heaven	(Era 3155)	1965
2	Elvira / The Journey	(USA 865)	Dec 1966
3	Don't Ask Why / Do The Duck	(Quill 120)	1967
4	It's Only Love / Little Angel	(Quill 121)	1967
5	I Recommend Her / I Need No One	(Teen Town 103)	1968
6	I Recommend Her / I Need No One	(World Pacific 77889)	1968
7	Small Town Girl / You Better Hold On To Me	(Teen Town 106)	1968
8	Listen To The News Today / Doing Nothing	(Teen Town 110)	1969
9	Doing Nothing / Listen To The News	(White Whale 322 and 325)	1969
10	Heart Teaser / You, Me And Happiness	(Sheri 100)	1970

NB: (1) as by the Unbelievables.

Originally a Milwaukee rock'n'roll combo called The Bonnevilles, they got the British Invasion bug and adopted the name, and hairstyle of, **Skunks**. Their debut 45 was recorded during a brief period in California but was released as by the Unbelievables, possibly because they caught the whiff of other Skunks around at the same time (one such had a 45 in 1965 - *Youthquake* / *A Girl Like You*, on Mercury).

The album is a patchwork of disparate styles - from pop covers and crooners to folk-rockers (the Byrds-like I Need No One). They do venture into garage and psych territory so the highlights, from our viewpoint, are a cover of Jefferson Airplane's *Somebody To Love* (with psychedelic guitar work), *When I Need Her* (good punk-psych) and *The Journey* (chiming folk-rock tinged with psychedelia which appears on *Echoes In Time Vol. 1*).

Other tracks have been compiled - *Listen To The News Today* can be heard on *Boulders Vol. 9*; *Don't Ask Why* is on

The Quill Records Story CD and *Acid Dreams Vol. 3*; *Small Town Girl* appeared on a 1968 compilation EP *W-RIT* (W-Rit Radio 1340) alongside fellow Wisconsin acts Tony's Tygers and The Robbs.

Larry Ostricki went on to form the Larry Lynne Band.

(Max Waller/Vernon Joynson)

Sleepless Knights

TOP

45:

1. You're Driving Me Crazy/Don't Hide Your Love From Me (Jerroc JR 1000) c1967

A sadly obscure 45 from a Philadelphia, Pa. band. *You're Driving Me Crazy* has strong vocals and a really commercial backing. It could easily have been a pop-punk hit instead it sank without trace only to resurface on *The Garage Zone, Vol. 2*.

(Vernon Joynson / Max Waller)

Sleepy Hollow

TOP

Personnel:

RICHARD BILLAY	vcls, gtr, piano	A
RICHIE BREMEN	bs	A
ESSRA MOHAWK	vcls	A
JOE ZUCCA	drms	A

ALBUM:

1(A)	SLEEPY HOLLOW	(Family Productions FPS 2708)	1972

45:

1	Hades/Sincerely Yours	(Family Productions 0916)	1972

This outfit sound uncannily like The Beatles. The album must be one of the most blatant (and best) Beatle imitations around from the *Let It Be* period. It's full of variety and every track's a fine example of their versatility. It was recorded at Sigma Sound Studios in Philadelphia, Pennsylvania, although the label seems to have been based in Los Angeles. Richard Billay wrote all the songs and they are well worth hearing. The 45 tracks are from the LP.

The album was produced by John Madara and Tom Sellers.

(Vernon Joynson/Stephane Rebeschini)

P.F. Sloan

TOP

ALBUMS:

1	SONGS OF OUR TIME	(Dunhill 50004)	1965
2	12 MORE TIMES	(Dunhill 50007)	1966
3	MEASURE OF PLEASURE	(Atco 33268)	1968
4	P.F. SLOAN	(Prophesy)	1971
5	RAISED ON RECORDS	(Epic 3120)	1972

NB. (4) does exist - can anyone confirm details? There's also a couple of compilations: *Precious Time*, ot his best and some previously unreleased material on Rhino and an 18 track CD compilation on One Way, entitled *Anthology* (22097).

45s:

1	AlI I Want Is Loving/Little Girl In The Cabin	(Aladdin 3461)	1959
2	If You Believe In Me/She's My Girl	(Mart 802)	1960
3	Sins Of A Family/This Mornin'	(Dunhill 4007)	1966 87
4	Halloween Mary/I'd Have To Be Out Of My Mind	(Dunhill 4016)	1966 -
5	From A Distance/Patterns	(Dunhill 4024)	1966 109
6	City Women/Top Of A Fence	(Dunhill 4037)	1966 -
7	A Melody For You/I Found A Girl	(Dunhill 4054)	1966
8	Sunflower Sunflower/The Man Behind The Red Balloon	(Dunhill 4064)	1967
9	Karma (A Study Of Divinations)/I Can't Help But Wonder, Elizabeth	(Dunhill 4106)	1968

NB: (1) as Flip Sloan. (2) as Phil Sloan. (9) as Philip Sloan. There are also three French EPs with PS: *Sins Of A Family/This Mornin'/I Get Out Of Breath/Take Me For What I'm Worth* (RCA 86901); *The Man Behind The Red Balloon/From A Distance/Halloween Mary/Let Me Be* (RCA 86903); and *City Women/Here's Where You Belong/Patterns seg 4/This Precious Time* (RCA 86908).

Originally from Los Angeles but based in New York initially, **Sloan** was undoubtedly a talented songwriter. He was just 15 when he recorded his first 45 as Flip Sloan. The following year he issued another as Phil Sloan and he also belonged to an outfit called The Storytellers whose 45 *When Two People* for Ramark was later picked up by Dimension.

In 1963 he moved to LA, teamed up with Steve Barri (real name Steve Lipkin) and began a successful songwriting partnership. The first group they wrote for was Round Robin and their second effort *Kick That Little Foot Sally Ann* made No. 61 in the U.S. Charts. Among the better known people they wrote for were Jan and Dean, Bruce (Johnston) and Terry (Melcher) and **Sloan** later wrote the classic protest song *Eve Of Destruction* for Barry McGuire. They also released their own recordings under pseudonyms like Philip and Steven, The Trash Cleaners, Willie and The Wheels and The Imaginations. Then, when Lou Adler formed Dunhill Records in 1965, they wrote much of the early folk rock material for the label. Sloan also embarked on a solo career which was less successful in commercial terms than one might have expected. Only *Sins Of A Family* sold well climbing to No. 87 in the U.S. and No. 37 in UK, but his first two solo albums, which were full of protest songs with commercial hook lines and simple acoustic backing, were well received. He also sang lead vocals on the first three Grassroots' singles which he wrote with Steve Barri. His final 45 in 1968 was full of echoes and sitars - rather interesting but after this he returned to New York. He was never as influential thereafter and his later albums were disappointing but he was a very significant member of the sixties folk-rock boom both as a performer and songwriter. His finest moment commercially *Sins Of A Family* is captured on *Nuggets, Vol. 10*.

For more information, check **P.F. Sloan**'s website: http://ww2.gol.com/users/davidr/sloan/index.html

(Vernon Joynson/Stephane Rebeschini)

Sloths

45:

1. Makin' Love/? (Impression 004) 196?

A mid-sixties punk combo from Los Angeles. *Makin' Love* can also be heard on *Back From The Grave, Vol. 4*. It's a really raunchy and primitive recording which sounds rather similar to *I Want Candy*.



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Sly and The Family Stone *to* Smithsonian Institute

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Sly And The Family Stone
- The Smack
- Small Society
- Smith
- Bob Smith
- Kathy Smith
- Smithsonian Institute

Sly And The Family Stone

Personnel:

GREG ERRICO	drms	A
LARRY GRAHAM	bs	A
JERRY MARTINI	sax	A B
CYNTHIA ROBINSON	trumpet	A B
FREDDIE STONE	gtr, vcls	A B
ROSIE STONE	keyb'ds	A B
SLY STONE	vcls, keyb'ds, gtr	A B
RUSTY ALLEN	bs	B
ANDY NEWMARK	drms	B

ALBUM:

1(A)	WHOLE NEW THING	(Epic BN 26324)	1967
2(A)	DANCE TO THE MUSIC	(Epic BN 26371)	1968 142
3(A)	LIFE	(Epic BN 26397)	1968 195
4(A)	STAND	(Epic BN 26456)	1969 13
5(A)	GREATEST HITS	(Epic KE 30325)	1970 2
6(A)	THERE'S A RIOT GOING ON	(Epic KE 30986)	1971 1
7(B)	FRESH	(Epic KE 32134)	1973 7
8(B)	SMALL TALK	(Epic KE 32930)	1974

45s:

1	Buttermilk/Buttermilk, pt 2	(Autumn 14)	1964
2	I Ain't Got Nobody/I Can't Turn You Loose	(Loadstone 3951)	1967
3	Dance To The Music/Let Me Hear It From You	(Epic 5-10256)	1967 8
4	Life/ M'Lady	(Epic 5-10353)	1968 93
5	Everyday People/Sing A Simple Song	(Epic 5-10407)	1969 1
6	Stand/I Want To Take You Higher	(Epic 5-10450)	1969 22 & 60
7	Hot Fun In The Summertime/Fun	(Epic 5-10497)	1969 2
8	Thank You/Everybody Is A Star	(Epic 5-10555)	1970 1
9	Family Affair/Luv n'haight	(Epic 5-10805)	1971 1
10	Runnin' Away/?	(Epic)	1972 23
11	If You Want Me To Stay/Thankful 'n' Thoughtful	(Epic)	1973 12

NB: (1) as Sly.

Born in Dallas in 1944, Sylvester "Sly" Stewart began singing gospel in his local church. In the '50s, the Stewart family moved to San Francisco and Sylvester and his younger brother Fred learned solfege and trumpet in a local college. They formed their first groups and Sly was also a DJ. Another DJ, Tom Donahue recruited him to work for his new label and he soon became an engineer and producer for Autumn, working with the Mojo Men, Bobby Freeman, the Beau Brummels and the Great Society.

In 1966 Stewart changed his name to Sly Stone and formed the Stoners with his brother and a trumpetist, Cynthia Robinson. The Stoners soon became **Sly And The Family Stone**, with the adjunction of Greg Errico on drums, Jerry Martini on sax, Larry Graham, another expatriated Texan on bass and finally Rosemary "Rosie" Stewart, his young sister on keyboards.

Sly and The Family Stone started gigging around San Francisco and their mix of soul and psychedelic rock immediately won them a local following. After a debut 45 for a local label, they signed to Epic and their first album was released in October 1967. Its sales were not very high but *Dance To The Music* was issued as a single and soon charted. After this first commercial success, the Family Stone kept on recording well-received albums, still mixing dancing rock and soul tracks with psychedelic sounds (especially on the guitars and distorted keyboards) and intelligent lyrics. Sly wrote about civil rights, groupies, counter-culture movements and the riots, always with punch and good humor. His unusual band (a sexually and racially integrated group of multi instrumentalists) provided perfect backing with inventive rhythms.

Sly And The Family Stone appeared at Woodstock (*Dance To The Music* and *I Want To Take You Higher* were included on the records and movie) and were an important part of the San Francisco Sound, often playing live and one of the very few groups to attract black fans. Most of the other record labels tried to launch their own psych soul groups (ABC had Bagatelle, United Artists - War and Kent - Pacific Gas and Electric for instance) but few were able to reach the commercial and artistic success of the Family Stone.

In 1970, Rose Stone recorded a good 45 on Atlantic as Little Sister, *You're the One, pt 1/2* 1971, which was

produced by Sly Stone. Unfortunately, drug problems hit the group in 1971 and Sly began cancelling shows, sometimes at the very last minute, or even forgetting to be on stage. Greg Errico and Larry Graham left in 1972, to be replaced by Andy Newmark and Rusty Allen and their subsequent records are not as good.

In 1974, Sly Stone went bankrupt and began doing sessions to get some money (he can be found on records by Elvin Bishop, New Riders Of The Purple Sage and even REO Speedwagon). He also tried unsucessfully to get rid of his drug addiction. He tried to make a comeback in 1979 with *Back On The Right Track* (Warner) and in 1984 came *Clean*. After the Family Stone, Larry Graham went solo and formed Larry Graham Central Station with Freddie Stone. He tried to carry on in the same direction but his records are not as inventive and dropped most of the psychedelic aspects.

Greg Errico joined Santana in 1971, did sessions and worked with Bill Kreutzmann and Mickey Hart from the Grateful Dead on several of their drum recordings. Jerry Martini and Andy Newmark both became session men.

(Stephane Rebeschini)

The Smack



TOP

ALBUM:

1. (-) THE SMACK (Audio House no #) 1968

NB: (1) had a limited reissue of 300 in 1994 (TE 91004). Also reissued on CD.

It seems the four-piece (whose identity still remains anonymous) was born at the yearly six-week "Midwestern Band and Art" camp in Lawrence, Kansas. In July 1967, hundreds of teenagers attended this event. Many of them were into folk-rock as well as classical music. In July 1968, many of the same teenagers who'd attended the 1967 camp attended the 1968 camp too. **Smack** was formed at the 1968 camp and since there was only less than five of the six weeks to go after their formation they practised cover versions, mostly of Cream and Jimi Hendrix songs. They played dances and gigs at the camp and their fellow students got together a sign-up list for those who wanted a **Smack** album for posterity. So a few days after the camp they went into a local studio and recorded nine cuts - four Hendrix covers: *Purple Haze, Fire, Manic Depression* and *Foxey Lady* (their spelling!); three Cream covers: *Sunshine Of Your Love, I'm So Glad* and *Swalbr*; a re-hash of The Kinks' *Set Me Free* and Buffalo Springfield's *For What It's Worth*. The vocals (which sound flat) were then dubbed over the music. The studio struck a deal with RCA to have 100-150 albums pressed. They were sent to the students who signed the purchase sheet - hence the rarity.. Worth a spin? Definitely, a few wrong notes were hit, the vocals are flat in places and some of the songs a bit slow, but some of the Hendrix covers, particularly the finale (and their tour de force) *Foxey Lady*, are great. Given the rarity of the original releases, the 1994 limited reissue is particularly welcome and will have taken copies into a few more homes.

Small Society

TOP

45:

1. Live For A Real Good Sound/Somebody Help Me (Westchester 277) 1968

Real good late sixties garage from Virginia, Minnesota, especially the fuzzy throbbing cover of the Spencer Davis

Group classic *Somebody Help Me*. As yet uncompiled since many compilers deliberately steer clear of cover versions - this is a case for an exception.

(Max Waller)

Smith

Personnel:

- JERRY CARTER bs A
- JAMES RICHARD CLIBURN gtr A
- BOB EVANS drms, perc A B
- GAYLE McCORMICK vcls A B
- LARRY MOSS keyb'ds A B
- JUDD HUSS bs B
- ALAN PARKER gtr, vcls B

ALBUMS:

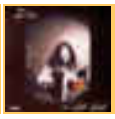
1. (A) A GROUP CALLED SMITH (Dunhill DS 50056) 1969 17
2. (B) MINUS - PLUS (Dunhill DS 50081) 1970 74

45s:

1. Baby It's You/I Don't Believe It (Dunhill 4206) 1969 5
2. Take A Look Around/Majalesky Ridge (Dunhill 4228) 1969 43
3. What Am I Gonna Do/Born In Boston (Dunhill 4238) 1970 73
4. Coming Back To Me/Minus-Plus (Dunhill 4246) 1970 101

A West Coast band from Los Angeles whose sound was characterised by Gayle McCormick's great voice. She was from St. Louis originally. Both their albums were produced by Steve Barri. Most of the songs on their first album were cover versions and they are also well remembered for their version of *The Weight* in the Soundtrack to *Easy Rider*. Almost all of the material on *Minus - Plus* was written by well known sessionman Alan Parker and their keyboardist Larry Moss. *Baby It's You* got to No 5 in the U.S. Charts and *Take A Look Around* and *What Am I Gonna Do* were both minor hits peaking at No's 43 and 73 respectively. Gayle McCormick later went solo. Alan Parker, who'd previously been in Summerhill, later fronted his own band.

Bob Smith



Personnel:

- LARRY CHAPMAN violin
- JAMES CURTIS hand drm
- MIKE DEGREVE rhthm gtr

- STAN KEISER flute
- CAPTAIN KEYBOARD (DARRELL DRAGON) keyb'ds, vibes
- JOHN LATINI bs
- DON PRESTON moog, mellotron
- SKIP SCHNEIDER drms
- BOB SMITH gtr, vcl

ALBUM:

1. THE VISIT (dbl) (Kent KST-551) Sept. 1970

NB: (1) "reissued" on CD (Virgo CD1518) 1996. Also legitimately reissued on RD Records, digitially remastered from the original 1/2" tapes, as a triple vinyl LP set *Stop For A Visit Down Electric Avenue*. The Box Set also contins selections from his *Stop* (1971) and *Electric Avenue* (1972) albums. Along with the three LP's, the box set includes a re-issue of "The Visit" poster, a band history along with several private personal photos. Gear Fab will also be releasing the *Visit* album on CD, officially, with bonus material later in 1999.

Another minor collectable recorded in California, that may interest readers. It's not really a solo album at all. **Smith** is backed by eight other musicians. Much of the music is instrumental, achieving a mystical and 'psychedelic' atmosphere, although there are a few more mainstream tracks and some nice bluesy guitar work in places. Interesting and a must for fans of psychedelia.

In addition to the recent official Box set, **Smith** has finished a new album, *The Visit, Destiny 2000, From Bob Smith* which was due to be released on his own Southern Rose label.

RD records are also promising to release Bob's 1968 album, *The Lid*.

Don Preston was a member of Frank Zappa's Mothers Of Invention and Darrell Dragon later had a novelty hit with, of all things, Captain and Teneal!! **Bob Smith** continues performing on the club circuit, and is due to start recording *The Visit, Destny 2000* in the nex month, Bob: "It will celebrate the 30th anniversery of *The Visit* release with sixty minutes of new songs to issue in the Millenium".

Bob would also appreciate it if the Virgo chaps could contact him about royalties....

For more information, check the **Bob Smith** website: http://sites.netscape.net/thevisitbobsmith/homepage

Kathy Smith

TOP

ALBUM:

1	KATHY SMITH	(Stormy Forest)	1972

On Richie Havens' label, a good female psyche folk-rock with a very rich and varied backing instrumentation, including guitar, violin, flute, sitar and tabla.

(Stephane Rebeschini)

Smithsonian Institute

45s:

1	Lively Played The Combo / Oh, It's Gonna Rain	(Tamborine 45-4)	1968
2	Dream For Tomorrow / Boston Bay	(Tamborine 45-5)	c1968
3	Where Will You Be When The World Changes / Sunshine, Mustard Seed & Rainbows	(Happy Tiger 533)	1970
4	Why Have You Been Gone So Long / Let Me Stay A While	(Happy Tiger 554)	1970

Shiny happy folkie-pop people from Hendersonville, Tennessee. *Lively Played The Combo* is funny (ha ha) upbeat pop with smatterings of sitar-like effects but in no way psych. *Boston Bay* is a pleasantly hippy ditty and can be found on the aptly titled *Every Groovy Day*. *Dream For Tomorrow* is quite Association-like and *Sunshine, Mustard Seed And Rainbows* (written by Wayne Proctor of We The People) is overtly so - think *Birthday*-LP period flower-pop.

(Max Waller/Mike Markesich)

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The Smoke *to* Smokin' Willie

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Smoke
- The Smoke
- Smoke
- The Smoke Ring
- Smoke Rings
- Smoke Rise
- Smokestack Banana
- Smokestack Lightning
- Smokey and His Sister
- Smokin' Willie

The Smoke



Personnel:

- JOHNNY ORVIS vcls, gtr, banjo A
- EDDIE BEYER keyb'ds A
- RICHARD FLOYD bs, gtr, vcls A
- PHIL PARKER drms A
- EARL FINN bs, keyb'ds, gtr A

ALBUMS:

1. (A) CARRY ON YOUR IDEA (UNI 73052) 1969
2. (A) AT GEORGE'S COFFEE SHOP (UNI 73065) 1969

45s:

1. Mainstream/Church House Blues (Orbit 1126) 1969
2. Choose It (Part 1)/Choose It (Part 2) (UNI 55154) 1969

Originally known as The Nomads and based in Houston, Texas, this band issued two 45s under that name. They became known as **Smoke** at the end of 1968. They later moved on to San Francisco where they gigged mainly at biker venues.

Lead by John Orvis, who composed all their material, their music can best be described as "psychedelic boogie", with the nineteen minute *M.C. Boogie* on the first album and nine minute *Greased Lightnin* on the second. Loads of energy, jiving vocals, good guitar solos and powerful organ parts. The second album was produced by Jimmie Haskell, one of the best producers/arrangers operating in the Californian studios in the '60s. Beyer remained in

California to play for Smith and Canned Heat and then in fellow Texan Gary Myrick's band. Phil Parker went on to play with the bluesman Shakey Jake Harris

Compilation coverage has so far included: *Choose It (Part 1)* on *Sound Of The Sixties: SFO Part 1*; *Mainstream* and *Church House Blues* are on *Three O'Clock Merrian Webster Time*, which also contains their recordings as The Nomads; *Mainstream* on *Acid Visions - The Complete Collection Vol. 3* CD and *The History Of Texas Garage Bands In The '60s Vol. 2* CD.

(Max Waller/Stephane Rebeschini)

The Smoke



Personnel:

STAN AYEROFF	gtr	A
STEVE BAIM	drms, perc	A
MICHAEL LLOYD	bs, keyb'ds	A

ALBUM:

1(A)	THE SMOKE	(Sidewalk 5912)	1968

NB: (1) also released as Tower ST-5912.

This West Coast band's excellent *Sidewalk* album was co-produced by Michael Lloyd, who wrote most of the songs, and Kim Fowley. An album of mild psychedelia it contains a fair degree of orchestration and was probably influenced by The Beatles' *Sergeant Pepper* LP, released the previous Summer. Some tracks, like *Fogbound* and *Umbrella*, had considerable commercial potential, others, like *Song Thru' Perception* are notable for their crispy, clear vocals and *October Country* for some beautiful string arrangements.

The Smoke formed when Michael Lloyd met Steve and Stan through some mutual friends. They played with a few other guys as The Laughing Wind, Max Frost and The Troopers, and worked together on Michael's project as Rubber Band. Michael Lloyd had previously been working - scoring some motion pictures and producing records - with a young business executive named Mike Curb. They had met four years previously when Michael was looking for some songs for a group he was recording. Michael started to work for Mike's company (Sidewalk Productions) about 1967. Mike liked the concept and songs for **The Smoke** album and agreed to sign the group and release the album on his Sidewalk label.

Towards the end of the project, Michael Lloyd's old friend Jimmy Greenspoon became interested in joining the band. They had been playing together for many years in outfits such as The New Dimensions. Jimmy didn't participate in the recording, but he did appear in the pictures and album cover art! While waiting for **The Smoke** to be released, Jimmy had and took a wonderful opportunity to become a founding member of Three Dog Night.

After recording **The Smoke** album (and briefly travelling on the road with The West Coast Pop Art Experimental Band), Stan studied composition at the California Institute of the Arts and classical guitar at California State University Northridge. He played with Delbert and Glen (legendary R&B pioneer Delbert McClinton, who taught John Lennon how to play harmonica). In 1971, he was a founding member of Oingo Boingo, at the time, a surrealistic musical theatre group. He's gone on to write books on pioneer guitarists Django Reinhardt and Charlie Christian as well as clarinetist Benny Goodman for the *Jazz Master* series. He's also written six solo guitar books for Warner Brothers Publications. In the late seventies he toured with Vicki Carr and Dory Previn as guitarist and arranger. Recently, he was orchestral supervisor for Rod Stewart's 1993-94 World Tour and the Page/Plant

1994-95 World Tour. In 1966 he was musical supervisor and conductor for Heart's concert video "The Road Home".

Drummer Steve Braim continued to write music and poetry, and was a performance artist in 1970-71 at Fresno State College. He's currently an upscale architect and builder in Los Angeles and plays accordion and writes poetry.

In the fall of 1969 Mike Curb became President of MGM Records and Michael Lloyd (then 20 years old) Vice-President of A&R. Over the years he produced records and wrote for many television shows and motion pictures. His credits include Lou Rawls, The Osmonds, The Burrito Brothers, Shaun Cassidy, Belinda Carlisle, The New Seekers, Eric Carmen, Stryper, kids songs on TV and video, the music from "Dirty Dancing", The Bellamy Brothers, Debby Boone, the late George Burns, Barry Manilow etc. and he became one of the most successful American record producers. His recordings have earnt over 100 gold abd platinum awards, several Grammys, Academy Awards, Dove Awards, Golden Globes and American Music Awards.

(Vernon Joynson/Jan Lester Martin)

Smoke

TOP

Personnel incl:

- MARK SHELDON

45:

1. Half Past The End / My Mama (Smoke 1316) 1968

Mark Sheldon of Michigan's The Mussies recorded this 45 as by **Smoke**. You can also find *Half Past The End* on *Sixties Archives Vol. 6* CD.

(Max Waller)

The Smoke Ring

TOP

Personnel:

JERRY BENJAMIN	drms, gtr	A
TOM BENJAMIN	drms	A
JIM CASEY	sax, gtr	A B C
DAVE DOHREN	Trumpet	A B C
BOB HUPP	lead gtr	A B C
LITTLE JOE HUPP	organ	A B
NICK HUPP	bs	A B C
JOHN SCHRAD	tenor sax	A B
CHUCK ASMUS	drms	B
ROGER VOLK	drms	B C
GREG GOODMAN		C
RON McCLURE	trumpet	C

MIKE SEMRAD	trumpet, gtr	C

45s:

1	Yogi Twist/B.B. Limbo	(Soma 1403)	1962	(-)
2	Hurtin' Inside/Somebody Touched Me	(Studio City 1014)	1963	(-)
3	Ooh Poo Pah Doo/We Belong Together	(Studio City 1019)	1964	(-)
4	That Girl Was My Girl One Time/Her Love's A Lie	(Mala 568)	1967	(-)
5	No Not Much/When Marty Throws A Party	(Gold Dust 317)	1968	(-)
6	No Not Much/How'd You Get To Be So Wonderful?	(Buddah 77)	1969	(-)
7	Portrait Of My Love/Waiting For Love To Come My Way	(Buddah 112)	1969	(-)
8	High On A Rainbow/First Reaction	(Certron 10008)	1969	(-)
9	Heavy Metal Whale/Triangle	(Shue 1988)	1972	(-)

NB: (1), (2), (3) as **Little Joe and The Ramrods**.

Two Norfolk, Nebraska bands, **Little Joe and The Ramrods** and **The Strollers** (no recordings), combined forces in 1965 to form the group that would eventually become known as **The Smoke Ring**. Originally retaining the **Little Joe and The Ramrods** moniker, line-up 'A' would move from the traditional "guitar-organ-bass-drum" garage band format to a larger horn-oriented band in 1967, then adopted the **Smoke Ring** name in 1968. It was also in 1968 that McClure and Semrad - formerly of the University Of Nebraska band J. Harrison and The Bumbles (Fremont, Nebraska's first rock band) - replaced Asmus and Schrad. Though not part of the line-up ('B') that recorded the first Buddah single, McClure and Semrad joined in time for the band to release the second Buddah single and make an appearance on "American Bandstand". Besides "Bandstand", where the group performed *No Not Much*, a cover of a Four Lad's tune that sold over 800,000 records for **The Smoke Ring**, the band also made television appearances on George Klein's local Memphis WHBQ-TV show, as well as appearances on regional rock shows in Cleveland, Boston and Los Angeles. In 1969, the band trekked to Sam Phillips' Sun Recording Studio in Memphis to record an album whose masters, according to Mike Semrad, "have never been found" (third generation copies, however, are still in the band's possession).

Appearing Tonite! - The Smoke Ring is a cassette only release featuring both released and unreleased material. It was released in 1995 by Ace Brothers Records and limited to 1000 copies.

No Not Much was also released as part of Buddah's *Dial-A-Hit* compilation (Buddah 5039) 1969. More recently, the track has also appeared on the *Complete Buddah Chart Singles, Volume II* CD (Buddah 75517-49517-2, 1996).

Check out the Nebraska Rock and Roll Hall Of Fame's website, operated by Mike Semrad, at http://www.nebrocks.org.

(Mike Dugo, with very special thanks to Mike "Pinky" Semrad)

Smoke Rings

Personnel incl:

- MAX UBALLEZ

- ROBERT UBALLEZ

45s:

1. Love's The Thing/She Gives Me Love (Prospect 101) 1966
2. Love's The Thing/She Gives Me Love (Dot 16975) 1966

Love's The Thing, also on *Boulders Vol. 1*, is a superb rockin' punker with strong raucous vocals and clangorous guitars, that builds to a rave-up climax and a final breath-taking vocal 'whoop'. A true classic - play at full volume - it's guaranteed to cure head colds! The flip is a melodic pop ballad.

The band is actually East L.A.'s Romancers and these re-release 45s, under a new name, resulted from a deal between the band's producer Eddie Davis and Count Five's Irwin Zucker, who thought *Love's The Thing* ought to be a hit. And so it shoulda been.

(Max Waller)

Smoke Rise

TOP

Personnel:

- RANDY BUGG bs A
- GARY RUFFIN gtr A
- HANK RUFFIN keyb'ds A
- STAN RUFFIN drms A

ALBUM:

1. (A) THE SURVIVAL OF ST. JOAN - A ROCK OPERA (dbl) (Paramount PAS 9000) 1971

NB: There was a also a promotional box set of four 45s (Paramount DJ 5/6/7/8), with material from (1).

45s:

1. I Need A Woman/Late Last Friday Night (Atco 6851) 1972
2. I Need A Woman (Mono/Stereo) (Promo) (Atco 6851) 1972

This is a double concept album which is musically in a progressive rock style. All the lyrics are written by James Lineberger. "Despite the well documented story of Joan of Arc, legends persist that the Bishop of Beauvais offered Joan the opportunity to be spared her life by the simple method of substituting another girl, similar in size and appearance to her". For the whole story you must read the booklet that follows the record.

Smokestack Banana

TOP

45:

1. F. Me/Get Out Of My Life Woman/The Pusher (PS) (Sizzletone ENP 082) 1993

Sizzling heavy garage-psych recorded live at the Silverbell Club, Pontiac, Minnesota in January 1968. Their rework of *Fever* entitled *F. Me*, kicks off in expletive mood and is followed by savage workouts of two evergreens. A numbered limited edition of 500. If you see one, grab it. (Max Waller)

Smokestack Lightning



Personnel:

RONNIE DARLING	vcls, perc	A
RIC EISERLING	ld gtr	A
KELLY GREEN	bs	A
ART GUY	drms	A
(WARREN "SANDY" ZEVON	piano, gtr	A)
(MIKE DEASY	gtr, fine wines	A)
(LARRY KNECHTEL	organ, piano	A)
(HAL BLAINE	perc	A)
(THE BLOSSOMS	backing vcls	A)
(WILD BILL HOLMAN	horns	A)

ALBUM:

1(A)	OFF THE WALL	(Bell 6026)	1969 200

NB: (1) also released in England (Bell SBLL 116) and in France (with a totally different sleeve).

45s:

1	Nadine/Crossroads Blues	(White Whale 243)	1967
1	Look What You've Done/Got A Good Love	(White Whale 256)	1967
2	Light In My Window/Long Stemmed Eyes	(Bell 755)	1968
3	Something's Got A Hold On Me/I Idolize You	(Bell 777)	1969
4	Baby Don't Get Crazy/The Blue Albino Shuer le	(Bell 836)	1969
5	Hello L.A., Bye Bye Birmingham/Well Tuesday	(Bell 861)	1970

NB: (1), (2), (5) and (6) are non LP tracks. (5) was also released in France with a picture sleeve (Bell 2C 00690797).

A minor San Francisco outfit whose bluesy-rock may be of interest here but who don't really fall into the psychedelic or garage genres despite the inclusion of *Look What You've Done* on *Psychedelic Unknowns, Vol. 7*, which is a powerful garagey ballad with a short but searing guitar solo.

All their records were produced by Bones Howe and four of their six singles are not on their only album, which was recorded with the help of other Californian musicians, including Warren Zevon and Mike Deasy. Their song *Well Tuesday* was used in the motion picture 'Dreams Of Glass'.

You can also find *Light In My Window* on *Songs Of Faith And Inspiration* (CDR).

(Max Waller/Stephane Rebeschini)

Smokey and His Sister

ALBUM:

1	SMOKEY AND HIS SISTER	(Warner WB 17??)	1968

A Greenwich Village folk duo. One of the rarest Warner releases, it hasn't attracted the attention of collectors yet.

(Stephane Rebeschini)

Smokin' Willie

ALBUM:

1. SMOKIN' WILLIE (private pressing) 1970 R4

NB: Limited reissue of 375 on OR (006) 1994.

Smokin' Willie provided the tuneage for many southern Indiana high school sock hops and biker gatherings in the late 1960s. Their only album was privately pressed and sank without a trace. 1,000 copies were pressed. Their fiery basement-thud approach to the hits of the day is well documented on the record, which features versions of *Get Ready, A White Shade Of Pale, House Of The Rising Sun* and others like you've never heard them before, plus a sizzling original *Hot Blooded Mama*.

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The Smubbs *to* Songs For The Masses

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Smubbs
- Snails
- The Snaps
- Sneakers
- The Sneakers
- The Sneekers
- Alva Snelling
- Snow
- Marj Snyder
- The Society
- Society's Children
- Society's Children
- So It Goes
- The Sole Survivors
- Solenoid
- Solid Ground
- The Solitary Confinement
- Some Other Animal
- Some Beautiful Day
- Somebody's Chyldren
- Something Else
- Something Wild
- Song
- Songs For The Masses

S m u b b s

TOP

Personnel incl:

J. BRAUNREUTHER	A
JERRY DAVIS	A
RICHARD SEGALL	A
GEORGE UTTER	A
?	A

ALBUM:

1(A)	THIS IS THE END OF THE NIGHT	(Monument SLP 18112)	1969

45s:

1	Down On The Corner / Don't Come Close	(ABC Paramount 10797)	1966
2	It Can't Be Too Late / Her Love	(Spring SK 703 SS)	Apr 1968
3	Rosary Anne / Mr. Open Minded	(Monument MN 45-1110)	1968
4	Wait Another Heartache / White Paper Sail	(Monument MN 45-1141)	1969
5	Un-Pollution (Complete) / Un-Pollution (Short)	(Monument MN 45-1191)	Feb. 1970

A quintet from Lake Ronconkoma, Long Island, NY. Their album, recorded at Syncron Sound Studios in Wollingford, Ct., is mainly in a poppy soft-rock vein, although they delve into R&B on *Momma's Blues*. The highlight is undoubtedly the haunting *White Paper Sail* but it's a patchy and disappointing album overall.

(Vernon Joynson / Max Waller)

Snails

TOP

45s:

1	Snail's Love Theme / When I Met You	(Perfection #360)	1966

From Smyrna/Marietta in Georgia this mob were just 11 -13 year olds when they started playing in 1964. They recorded their sole vinyl offering in 1966, inviting some of the neighbourhood teens into the studios and tempting them with free food. The result was far from a love theme more a horrible noise - one of the worst records I've ever heard. Should you want to you'll also find it on *Back From The Grave, Vol. 7*, whilst *When I Met You* is on *It's A Hard Life*.

The Snaps

TOP

45s:

1. You Don't Want Me/You're All Mine (Cuppy C 103) 196?
2. Polka Dotted Eyes/The Voice (East Coast C- 1022/3) 196?

From the Folcroft/Collingdale area of Pennsylvania, their first 45 features a superb slice of Bo-Diddley via the Rolling Stones fuzz-garage ala *Not Fade Away*. The flip is also a catchy garage-beat with a cool break. The 'A' side of their second 45 *Polka Dotted Eyes*, is a mid-slow punker with Animals/Them influences and can also be found on *Psychedelic Unknowns, Vol. 6* and *Crude Pa.*

The band were later known as Underground Balloon Corps and then The Balloon Corps.

(Max Waller)

Sneakers

45s:

1. Mary Lou/You Belong To Me (Delta 1868) 1966
2. It's Just Not Funny Anymore/I'm Nothing As Of This (Delta 2141) 1966

The label suggests this was a New Mexican outfit - anyone out there able to supply more info?

The Sneakers

45:

1. Whatcha Gonna Do/I'm Goin' Back (Hot Line 119) 1964/5

This band hailed from New Orleans. Both tracks on their sole 45 are heavily influenced by early Merseybeat sounds and, with a wonderfully sparse production, ooze with period charm. Not strictly garage but a good example of the U.S. response to 'the invasion' before the advent of the fuzz-pedal. (Max Waller)

The Sneekers

45:

1. Soul Sneeker/Sneeker Talk (Columbia 4 43438) 1965

Lively rockin' frat-dance beat 45. Both sides written by J. Savage and T. Heck. No idea as to their origins, though Mike Kuzmin's excellent Pennsylvania discography 'Sounds From The Woods' wonders whether they might be a Philadelphia outfit. (Max Waller)

Alva Snelling

45:

1. Clock On The Wall/? (Golden-Records 102) 1967

From Baton Rouge, Louisiana, this artists *Clock On The Wall* shouldn't be confused with the E-Types or Sounds Like Us songs.

The lyrics to *Clock On The Wall* foretell the threat of a nuclear holocaust. A metronomic garage-punker, it's an interesting song which can now be heard on *Beyond The Calico Wall*. According to the compilation's sleevenotes **Snelling**, who works as a clinical social worker, is still active in the Louisiana music scene as a member of The Frenge. His previous combo (The Luv - Rackers) recorded a new version of *Clock On The Wall* on a 1986 45 and in

1967 he had another 45, a cover of Arthur Alexander's *Anna* under the Alva Starr monicker. (Max Waller)

Snow

Personnel incl:

- WILL RYAN

ALBUM:

1. () SNOW (Epic BN 26435) 1968

45:

1. Where Has My Old Friend Billy Jones Gone/Caterpillar (Epic 5 10425) 1968

From Cleveland, Ohio, this band were originally known as the Muther's Oats. The awful folk-ballad 'A' side can be ignored here. The flip however is an incredibly strange slab of psych-pop which is somewhere between The Beatles' *I Am The Walrus* and Sweetwater's *My Crystal Spider*. Truely a relic of the era. Both 45 cuts also appear on their eponymous album, of which *Catapillar* and *Song Of The Sirens* are the standout tracks. The band's female singer was recruited by the record producers to change their sound.

Will Ryan later recorded as Willio And Phillio in the '70s and '80s. *Song Of The Sirens* has recently resurfaced on *Psychosis From The Thirteenth Dimension* CDR.

(Max Waller / Joseph Rein / George Gell)

Marj Snyder

ALBUM:

1	MY LIFETIME NOW	(Discovery)	1972

A rock singer with Christian lyrics.

(Stephane Rebeschini)

The Society

Personnel incl:

- SAMMY PIAZZA

45s:

1. High And Mighty/Summet Sunset (Mark VII D-1 005) 1966

2. Together/Love And Laughter DEMO (Signet no #) 1971

A Texan group from Waco who produced one acid-inspired 45, the 2nd being a demo by a much later incarnation. The 'A' side of the first sounds like a cross between The 13th Floor Elevators and The Seeds. The flip is a weird instrumental. Both sides can be heard on Eva's *Texas Punk Groups From The Sixties* compilation and the 'A' side can also be found on both *The Garage Zone, Vol. 2* and *Fuzz, Flaykes And Shakes Vol. 1*. Sammy Piazza also played with The Chessmen and was later with Hot Tuna.

Society's Children

45s:

1	Mr. Genie Man/Slippin'Away	(Cha Cha 775)	1968
2	White Christmas / I'll Let You Know	(Atco 6538)	1967
3	Count The Ways/Golden Child	(Atco 6553)	1968

An all girl garage band from Chicago. You can check out *Mr. Genie Man* on *Off The Wall, Vol. 1* or *Girls In The Garage, Vol. 4*.

Society's Children

45:

1	I'll Find A Way / You Baby	(Empire No #)	1968

Reported as hailing from either NY or Cresson, Pa.?? *I'll Find A Way* found its way onto *Oil Stains Vol. 2*.

So It Goes

ALBUM:

1	SO IT GOES	(Private Pressing)	1973 R1

From Texas, a mix of acid folk and hard rock with ripping guitars.

(Stephane Rebeschini)

The Sole Survivors

Personnel:

DENNIS CORMIER	ld vcls, gtr	A
RICHARD CORMIER	bs	A
BRUCE McDONALD	ld gtr	A

RALPH PIERONI	elec. piano, organ	A
ROCKY STONE	drms	A

45:

1(A) Love Her So/There Were Times (Cori CR 31008) 1966

Formed in high school in 1965 this Massachusetts band, from Fitchburg and Leominster, released just one 45 in 1966. They survived into the mid-80s, performing in the central New England area. Reunited for the Dance Under The Stars benefit for the American Cancer Society in 1996, they continue to gather for an annual bash.

Love Her So is a moody garage-ballad that reaches a dramatic conclusion punctuated by some growling guitar chords. The vocals are too 'clean' and somewhat at odds with the music - they sound more like an accomplished vocal group. Still this is a 45 whose particular charm grows after several spins.

Love Her So can also be found on Psychedelic Crown Jewels Vol. 3.

(Max Waller)

Solenoid

TOP

Personnel:

- JEFF BRODNICK sax, flute A
- CHAS CARLSON synth A
- ROGER DUMAS synth A
- ALAN DWORSKY organ, clarinet A
- DOUG EBERT electric gtr A
- WEST FOSTER bs, gtr A
- TOM GARVIN vcls A
- STEVE HILT drms A
- LONNIE KNIGHT gtrs A
- BRUCE MORGAN gtr A
- BOB RIVKIN perc A
- MICHAEL MIDDLEMARK dulcimer A
- BRUCE McCABE piano A
- DICK ROBY bs, vcls A
- SCOTT SANSBY drms A

ALBUM:

1. (A) ALMOST TENDER (Rupert Records RR 1016) 1977

A loose-knit group from the Minneapolis / St. Paul's area whose personnel included former members of The Castaways and Cain. The album was produced by Jeff Roberts and is strictly speaking outside the timespan of this

book. Some collectors rate this - it didn't do a lot for me!

Solid Ground

45:

1. Sad Now/She Played With Love (Apro 1) 1966

From Arizona, a superb folk-rock garage-psych outing by an otherwise unknown outfit. *Sad Now* is a melodic garage folk-rock ballad with yearning vocals that suddenly erupts with a wonderful burst of warped off-the-wall guitar that returns to leave one stunned at the end. *She Played With Love* is cool Byrds garage jangle.

You can also find *Sad Now* on *High All The Time Vol. 2* (Max Waller)

The Solitary Confinement

45:

1	A Winner Never Quits / You Send Me	(Sound Impression 6803/4)	1968

From the Detroit suburbs, their sole and rare 45 appeared on a subsidiary of the Wheel's 4 label. *A Winner Never Quits* has appeared subsequently on *The Cicadelic Sixties Vol. 3*, itself repackaged and expanded to the 3-CD *History Of Michigan Garage Bands In The '60s Volume 1 : The Wheels 4 Label Story*.

(Vernon Joynson / Max Waller)

Some Other Animal

45:

1. Alone On the Highway / I Don't Need Anybody (Cypher 103) 196?

Although the location of this band is unknown, they are thought to have come from New York or Massachusetts. The 45 was produced by Don Oriolo, and both sideswere written by M.Papa (with D. Mullins for the 'A' side). The flip is a bluesy ballad, whilst the 'A' side is similar to Steppenwolf with a heavy sound and good vocals.

(Stephane Rebeschini / Max Waller)

Some Beautiful Day

ALBUM:

1	A ROCK CELEBRATION OF A DREAMER NAMED JESUS CHRIST	(Avant Garde)	c1970

As you may have guessed, this album is a Christian folk rock effort. Best avoided.

(Stephane Rebeschini)

Somebody's Chyldren

45:

1. Shadows/I'm Going Back To New York City (Uptown 727) 1966

This was probably a Mike Curb studio group, although it might have been a backing band because both lan Whitcomb and Mae West used them in this capacity in 1966. A little later that year they put out their sole platter - a powerful and rather folk-flavoured punk disc which had quite a lot of commercial potential. You can hear *I'm Going Back To New York City* on *Highs In The Mid-Sixties, Vol. 3*.

Something Else

45:

1 Let Me Say Now Love / I Can't Believe (Gama 45-707) c1967

An unknown band from the Washington, DC area. *Let Me Say Love* is included on the *No No No* CD, and the punchy pop-punker *I Can't Believe* is on *Garage Punk Unknowns Vol. 8*.

(Max Waller)

Something Wild

Personnel:

- KAL BLUE vcls A
- BILL EVANS ld gtr A
- JOE GEPPI bs A
- BILL PAYNE keyb'ds A
- RED LIBBEN drms A

45:

1. Trippin' Out/She's Kinda Weird (Psychedelic 1691) 1967

NB: (1) reisued in green wax / PS by Sundazed (S 136) 1998.

The 'A' side of this outfit's 45, which relates to the influx of hallucinogenics onto the high school campuses of America and some of their virtues and perils, has resurfaced on *Pebbles, Vol. 7*. It's quite a compulsive number with an effective harmonica intro and good fuzz guitar which culminates into a psychedelic haze. The flip can be heard

on *Boulders, Vol. 2*.

Originally known as The Hustlers, **Something Wild** came from Santa Maria, California and played between 1965 and early 1967. They also recorded an earlier acetate *Hole In My Soul*/*The Blues*, which was recorded at Stars International Studios in Hollywood early in 1966. *Hole In Her Soul* has subsequently resurfaced, along with *Trippin' Out* and *She's Kinda Weird* on *Thirteen O'Clock Flight To Psychedelphia* (CD).

Bill Evans is still active on the local music scene, penning Rickenbacker 12-string electric material with Byrdsy licks and simple arrangements with local musicians.

Karl Gebhardt (Kal-X-Blue) had previously been in a The Gremlins. Billy Payne went on to play with Little Feat.

For more information on **Something Wild**, check their own website: http://www.evans-family.com/bills.htm

(Max Waller with thanks to Bill Evans.)

Song

Personnel:

- CLARK GARMAN ld gtr A
- ROB LEWINE bs A
- MICKEY ROONEY Jr gtr A
- TEDDY ROONEY gtr, vcls A
- SHELLY SILVERMAN drms A

ALBUM:

1. (A) THE SONG ALBUM (MGM SE 4714) 1971

This Los Angeles band evolved out of a San Francisco group called Tsong. Rob Lewine had previously been with Illinois Speed Press. Their album was produced by Curt Boettcher. It's a simple rock offering with some pop influences, vocal harmonies and lots of guitar passages, though not outstanding ones. The better tracks include *Medecine Man*, a jazz-inspired song marred by a long drum solo, the psychedelically - tinged *I'm Not Home* and *Banana High Neon*. Mickey Rooney Jr. later went solo and Shelly Silverman went on to session work.

Songs For The Masses

ALBUM:

1	SONGS FOR THE MASSES	(Private pressing)	1971

A Christian six piece group, which may please readers who're interested by The Holy Ghost Reception Committee .

(Stephane Rebeschini)



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The Sonics *to* The Sons of Barbee Doll

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Sonics
- The Sonics
- Sonics Inc.
- The Sons of Adam
- The Sons of Barbee Doll

The Sonics






TOP

Personnel:

- ANDY PARYPA bs, gtr A
- GERRY ROSLIE organ, piano, ld vcls A
- ROB LIND sax, vcls, hrmnca A
- LARRY PARYPA ld gtr, vcls A
- BOB BENNETT drms A
- JIM BRADY ld vcls
- RANDY HAITT keyb'ds, vcls
- STEVE MOSIER drms
- DANNY HOEFFER ld gtr
- DOUG HEATH gtr
- RON FOOS bs

NB. line-up 'A', 1964-67.

ALBUMS:

1. (A) HERE ARE THE SONICS (Etiquette 024) 1966
2. (A) THE SONICS BOOM (Etiquette 027) 1966
3. (A) INTRODUCING THE SONICS (Jerden 7007) 1967
4. (-) EXPLOSIVES (Buckshot 001) 1973
5. (-) THE SONICS (First 7719) 1978
6. (-) SINDERELLA (Bomp 4011) 1979
7. (-) UNRELEASED (First American FA-7719) 198?
8. (-) FIRE AND ICE (First American 7779) 1983
9. (-) FULL FORCE (Etiquette 11 84) 1985
10. (-) LIVE FANZ ONLY (Etiquette 198?

11. (-) MAINTAINING MY COOL (Jerden JRCD 7001) 199?
12. (-) FIRE AND ICE: THE LOST TAPES, VOL. 1 (Jerden JRCD ????) 1996
13. (-) FIRE AND ICE: THE LOST TAPES, VOL. 2 (Jerden JRCD ????) 1996

NB. (3) reissued on First American Records (First 7715) in 1977. (2) reissued on Fan Club (FC 020) 1987. (6) issued in Europe on Line (LILP 4.00249) in 1980 on white vinyl. (1) and (2) are now available on one CD, as well as being issued on CD as *Psycho Sonics*, together with some rarities. (9) is also now available on CD. (12) is a CD compilation. (13) and (14) contain their final recordings from 1966-1968. Also of interest to readers may be a tribute album, *Here Ain't The Sonics*, featuring cuts by Nomads, Cynics, Marshmallow Overcoat and Mojo Nixon among others. This is also available in CD format.

45s:

1. Keep A Knockin'/The Witch (Etiquette 11) 1964
2. Boss Hoss/The Hustler (Etiquette 16) 1965
3. Shot Down/Don't Be Afraid Of The Dark (Etiquette 18) 1965
4. Love Lights/Like No Other Man (Jerden 809) 1966
5. Love Lights/You Got Your Head On Backwards (Jerden 809) 1966
6. The Witch/Like No Other Man (Jerden 810) 1966
7. Don't Believe In Christmas/(B side by The Wailers) (Etiquette 22) 1966
8. Psycho/Maintaining My Cool (Jerden 811) 1966
9. Louie Louie/Cinderella (Etiquette 23) 1966
10. Love-itis/You're In Love (Jerden 909) 1967
11. Lost Love/Any Way The Wind Blows (Piccadilly 244) 1967
12. Any Way The Wind Blows/Lost Love (UNI 55039) 1967
13. Dirty Old Man/Bama Lama Bama Loo (Burdette 106) 1975
14. The Witch/Bama Lama Bama Loo (Great Northwest 702) 1979

NB: (4) and (10) unreleased.

Tacoma, Washington was their home town and they were one of the finest punk bands to come from the Northwest in this era. *The Witch* was an enormous hit in the Pacific Northwest, indeed **The Sonics** were immensely popular there. Their follow-up *Psycho* was also a local hit. Most of their material was original and written by Gerry Roslie, although they also did cover versions of tracks like *I'm A Man*. Arguably they were left behind in the San Francisco-based rock renaissance of 1967.

Their third album, which was produced by Jerry Dennon, was called *Introducing* because it was their first on a major label. This album was later re-released in the late seventies under the title *The Sonics' Original Northwest Punk*. The last 45 recorded by the original line-up was *Any Way The Wind Blows*. After this members departed to go to college or join other bands - with Rob Lind being the last original to leave in 1968.

Jim Brady came in on lead vocals in 1967, from The Mercy Boys and by 1968 was leading the band. From *Love-itis* onwards they perfected a new sound adding strings and horns but it didn't go down with their fans and they slowly faded out of the limelight.

Jerry Roslie, reformed the band in 1979 with a new line-up to record (6) for Bomp.

Doug Heath and Ron Foos formed The City Zu and Danny Hoeerer went on to play for Tower Of Power. Rob Lind now lives in LA where he is involved in the film industry. Gerry Roslie still records and writes songs today.

As one would expect the band are featured on a number of compilations, including:- *The Witch* and *Psycho* on

The History Of Northwest Rock, Vol. 1; *Any Way The Wind Blows* and *You've Got Your Head On Backwards* on *Vol. 2* of the same series; *High Time* on *Vol. 3* and *Like No Other Man* on *Vol. 4*; *Santa Claus* on *Back From The Grave, Vol. 4*; *Any Way The Wind Blows* on *Baubles, Vol. 1*; *Cinderella* on *A Journey To Tyme, Vol. 3*; *Boss Hoss* and *He's Waitin'* on *Nuggets, Vol. 8*; *Like No Other Man* on *Battle Of The Bands, Vol. 1*; *High Time* on *Vol. 2* of the same series; *The Witch, Shot Down* and *The Hustler* on *Northwest Collection, Vol. 1*; *Strychnine* on *Born Bad (Songs The Cramps Taught Us), Nuggets, Vol. 2* and *Songs We Taught The Cramps*; *Louie Louie* on *The Best Of Louie Louie*; *The Witch* and *Psycho* on the *Nuggets* 4-CD box set; and finally the instrumaental rarity *Goodhard Rock* appears on *Turds On A Bum Ride Vol. 6* (CD). The compilers of the last compilation sumise that this track is "probably" an outtake from material recorded for their third album.

They also contributed four tracks alongside The Wailers and The Galaxies to an early compilation *Merry Christmas* (Etiquette ETALB 025) 1965. The four tracks were:- *Santa Claus, Don't Believe In Christmas, The Village Idiot* and *Its Christmas*.

For more information check the following website: http://surf.to/sonics

(Vernon Joynson / Max Waller)

The Sonics

45s:

1. You Make Me Feel So Good/Introduction To The Sonics (Cha Cha ?) 1965
2. Sherry/She Can't See Me (Courtin' 5013) 196?

This mob issued the first 45 for members of their fan club and the flip recently re-emerged on the *Ho-Dad Hootenanny* compilation. They were unconnected to the Pacific Northwest combo.

Sonics Inc.

45:

1. Diddy Wah Diddy/Nobody To Love (no label SP 0003) Jun. 1966

This band might have come from Ohio 'cause the label design strongly resembles the Ironbeat label out of that state. The 'A' side (which is not the Bo Diddley tune) has resurfaced on *Back From The Grave, Vol. 8*.

The Sons of Adam



Personnel:

MARCUS DAVID		
RANDY HOLDEN	gtr	A
JOE KOOKEN		A B
MIKE PORT	bs	A

MICHAEL STUART	drms	A B
CRAIG TARWATER	gtr	B

CD:

1	RANDY HOLDEN - EARLY WORKS '64-'66	(Captain Trip CTCD-056)	1997

NB: (1) features Holden's period with The Fender IV and **Sons Of Adam**.

EP:

1	SONS OF ADAM	(Moxie 1032)	1980

NB: (1) contains all three of their 45s.

45s:

1	Take My Hand/Tomorrow's Gonna Be Another Day	(Decca 31887)	1966
2	You're A Better Man Than I/Saturday's Son	(Decca 31995)	1966
3	Feathered Fish/Baby Show The World	(Alamo 5473)	1966

One of the best of the LA garage bands. All three of their 45s can be heard on the Moxie *Sons Of Adam* retrospective, whilst Captain Trip's *Early Works '64 - '66* CD includes both Decca 45s and three previously unreleased cuts, *Without Love, I Told You Once Before* and a cover of the Zombies' *You Make Me Feel Good*. Their 45s were produced by Gary Usher.

Sometime in 1966, Randy Holden quit, and was replaced by Craig Tarwater who Joe Kooken and Michael Stuart spotted backing Jackie Deshannon at a club in San Jose, California.

Towards the end of 1967 they evolved into New Wing releasing two 45s for Pentacle. Stuart and Holden later played for The Other Half, Michael Stuart was in Love and Tarwater later played with the The Other Half, Daily Flash, Frank Zappa, Buddy Miles and Love's Arthur Lee.

Joe Kooken later changed his name to Jack Ttanna and went into a restaurant venture with Lee Michaels in Marina Del Ray, California. Craig Tarwater now lives in Walla Walla, Washington and operates a mail order business called Video School of Guitar as well as his local music store, Blue Mt. Music Inc. For more information on the Video School of Guitar check his website: http://www.videoguitar.com.

Sons of Adam also played a song in the Sidney Poitier/ Anne Bancroft movie 'The Slender Thread' in the scene where Anne Bancroft goes to a gogo club with her husband. **The Sons of Adam** are identified in the film credits but the name of the track is not known.

Compilation coverage to date has included: *Feathered Fish* on *Sixties Rebellion Vol. 8* (CD) and *Pebbles, Vol. 2*; *Baby Show The World* on *Turds On A Bum Ride, Vol. 1*; *Better Man Than I* on *Turds On A Bum Ride, Vol. 4* (CD) and both *Take My Hand* and *Tomorrow's Gonna Be Another Day* on *Turds On A Bum Ride, Vol. 5* (CD).

(Vernon Joynson / Craig Tarwater / Richard Rochford / John Raso/Max Waller)

The Sons of Barbee Doll

TOP

45:

1. Psychedelic Seat/Lie To Them (Code 1) 1967

Wacky psychedelia from Port Arthur in Texas. It certainly sounds like it's recorded in someone's garage. The 'A' side can also be found on *Flashbacks, Vol. 6* and on *Texas Psychedelia From The Sixties*. Worth checking out if you're into light-hearted psychedelia.



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The Sons Of Champlin *to* The Soul Generation

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Sons of Champlin
- Sons of Joseph
- Sons Of Keystone Cops
- Sons Of May
- Sons of Thunder
- The Soothsayers
- The Sopwith Camel
- The Roy Sorensen Group
- Sot Weed Factor
- The Soul
- Soulbenders
- Soules of The Slain
- The Soul Generation

The Sons of Champlin



TOP

Personnel:

BILL BOWEN	drms	A B C
TIM CAINE	sax	A B
BILL CHAMPLIN	vcls	A B C D
TERRY HAGGERTY	gtr	A B C D
JIM MYERS	drms	A
GEOFF PALMER	keyb'ds, horns, vcls	A B C D
AL STRONG	bs	A B C
DAVE SCHALLOCK	bs	C D
BILL VITT	drms	C
MIKE ANDREAS	hrns	D
MARKUS HAM	hrns	D
JIM PRESTON	drms	D
PHIL WOODS	hrns	D

ALBUMS:
(up to 1973)

1(B)	LOOSEN UP - NATURALLY (dbl)	(Capitol SWBB 200)	1969 137

2(B)	THE SONS	(Capitol SKAO 322)	1969 171
3(C)	FOLLOW YOUR HEART	(Capitol 675)	1971
4(-)	MINUS STEMS AND SEEDS	(Private Pressing)	1971 -
5(D)	WELCOME TO THE DANCE	(Columbia/CBS 32341)	1973 186
6()	THE SONS OF CHAMPLIN	(Ariola America ST-50002)	1975

NB. There are also a couple of recommended compilations.*Marin County Sunshine* (Decal LIK 21) 1988, contains material from their first three albums, whilst *Fat City* is a good early CD comp (Big Beat CDWIKD 188) 1999. (1) has been reissued on CD (See For Miles SEECD 441) in the U.K. and One Way (18463) in the USA.

EP:

1()	JESUS IS COMING	(Capitol 4667)	1969

45s:

1	Sing Me A Rainbow/Fat City	(Verve 10500)	1967 124
2	1982-A/Black And Blue Rainbow	(Capitol 2437)	1969
3	Freedom/Hello Sunlight	(Capitol 2534)	1969 -
4	It's Time/Why Do People Run From The Rain	(Capitol 2663)	1969
5	Terry's Tune/You Can Fly	(Capitol 2786)	1970
6	Welcome To The Dance/Swim	(Columbia 45872)	1973

NB: (5) as by The Sons.

One of San Francisco's most durable 'second division' bands **The Sons Of Champlin** were clearly a product of the city's drug culture. They formed in the Autumn of 1965 out of the ashes of The Masterbeats (who had included Champlin, Haggerty and Caine) / Opposite Six with Bill Bowen from Electric Train. After a debut gig at Marin College they soon built up a strong 'live' reputation. They recorded a number of tracks for Verve but only one 45 was ever released and after a brief spell with Mercury they signed to Capitol in 1969.

Their debut double LP *Loosen Up - Naturally* successfully captures their live sound. By this time Myers had left the band to join the army. Essentially a loose jazz and drug influenced band, commercial success eluded them because they showed little interest in producing tight structured songs. For example, one whole side of their debut album consisted of one fourteen minute jam entitled *Freedom*. Later in '69 they changed their name to The Sons and included trumpets on their second LP. Like so many Bay area bands they split up in 1970, only to reform before the year was through, minus Caine. This format issued their third LP which is worth a listen. However, further splits began to emerge and since their album sold badly Capitol dropped the band. After issuing *Minus Stems* and *Seeds* on their own label they changed name to Yogi Phlegm for a while but entered a dormant spell on the recording front. They did, however, appear on the penultimate night of the closure of The Fillmore West on 3rd July 1971. They re-emerged with an album on Columbia in 1973 and thereafter playing a sort of funky style soul recorded albums on their own World and Goldmine labels. Some of the Goldmine ones were picked up by Ariola for World-wide release.

Bill Champlin went on to record solo albums in 1978 and 1982, before joining Chicago later that year. In 2000 he sang on *Who Said* a track on Los Angeles based guitarist Marino's album. Tim Caine played with Good Dog Banned after he left **The Sons Of Champlin**.

The Big Beat CD, part of Alec Palao's 'Nuggets From The Golden State' series, collects twenty tracks from their 1966 Trident recordings - only the debut 45 was released at the time. This pre-Capitol period displays their initial

pop influences - smooth harmony-pop, folk-rock, R&B and soul are prevalent but there's some good punky fuzz-pop too. The collection highlights their attention to, and competence in, harmonies and background vocal arrangements. The songs are nearly all originals. Just three covers appear apart from *Sing Me A Rainbow* - The Beau Brummels' *Don't Talk To Strangers*, Mann/Weils' *Shades Of Grey* and Paul Simon's *I Wish You Could Be Here*, later covered by the Cyrkle.

For more information check the following website: http://www.sonsofchamplin.com/

(Vernon Joynson / Max Waller / Alec Palao)

Sons of Joseph

TOP

Personnel incl:
RITCHARD POTOCZEK A
45s:
1 It Won't Rain On Me / ? (Richard Joseph) Apr 1968

A crudely recorded and insistent keyboard-dominated ditty. It makes up for its lack of polish with a naive charm that belies its release date. Featured on *Psychedelic Crown Jewels Vol. 2* who've tracked the band down to Wyandotte, Michigan.

(Max Waller / Roger Maglio)

Sons Of Keystone Cops

TOP

45:

1. Chain Gang Man/I Laughed You Cried (Public! 1003) 1969

From the Los Angeles label that also features Hunger, a fuzzy blues rock number backed by catchy late sixties pop-rock. (Max Waller)

Sons Of May

TOP

45:

1. Morning Dew (And The Light Turned Red)/Tossin' And Turnin' (Sonic 826A 2746) 1968

A fragmented fuzz-psych rework of Tim Rose's *Morning Dew* from this Rhinelander, Wisconsin outfit. The flip sounds like a much earlier effort - an almost frat-style *Tossin' And Turnin'*. (Max Waller)

Sons of Thunder

TOP

ALBUM:

1	TILL THE WHOLE WORLD KNOWS	(Zondervan)	1968
2	LIVE AT VIRGINIA BEACH	(Private Pressing)	1973 R2

The first album is housed in a nice sleeve and is by an obscure Christian folk rock group comprising three girls and two men, with guitar and organ. Presumably the second is by the same Christian bunch.

(Stephane Rebeschini)

The Soothsayers



45s:

1. I Don't Know/Please, Don't Be Mad (PS) (Acropolis 6601) 1966
2. Black Nor Blue/Do You Need Me? (PS) (Acropolis 6612) 1966

Previously known as The Statesmen, this five piece hailed from Greeley near Denver in Colorado. They recorded for the obscure Acropolis label, which only had three releases and was owned by a Kansas Universe student who it was later discovered was an older brother of one of the band. Both their 45s came in picture sleeves. The first one *I Don't Know*, released in early 1966, made quite an impression locally and resulted in them getting quite a lot of touring engagements around the Midwest. Essentially it was in the folk-rock mould, whilst the second has a more 'garage' edge.

One of the former members is now dead and another became a jazz musician.

Compilation coverage has so far included: *I Don't Know* on *Highs In The Mid-Sixties, Vol. 18: Colorado*; *Please, Don't Be Mad* on *Monsters Of The Midwest, Vol. 2*; *Do You Need Me?* on *Monsters Of The Midwest, Vol. 3*; *Please Don't Be Mad* on *Tymes Gone By*; and *Black Nor Blue* on both *Teenage Shutdown Vol. 8* and *Psychedelic Unknowns Vol. 9*.

The Sopwith Camel



Personnel:

ROD ALBIN	bs	A
FRITZ KASTEN	drms	A
PETER KRAEMER	vcls, sax, synthophone, flte	A B C
TERRY MacNELL	piano, gtr	A B C
MARTIN BEARD	bs	B C
NORMAN MAYELL	hrmnca, drms, perc, sitar	B C
WILLIAM SIEVERS	gtr	B

ALBUMS:

1(B)	SOPWITH CAMEL	(Kama Sutra KLPS 8060)	1967 191

2(B)	HELLO HELLO	(Kama Sutra KSBS 2063)	1973
3(C)	THE MIRACULOUS HUMP RETURNS FROM THE MOON	(Reprise MS 2108)	1973

NB: (1) has been reissued on CD by One Way (29311). (3) reissued on Edsel (XED 205) 1986. There's also a compilation *Frantic Desolation* (Edsel ED 185) 1986.

45s:

1	Hello Hello/Treadin'	(Kama Sutra 217)	1966 26
2	Postcard From Jamaica/Little Orphan Annie (PS)	(Kama Sutra 224)	1967 88
3	Saga Of The Low Down Let Me Down/Great Morpheum	(Kama Sutra 236)	1967

NB: There's one rare French EP with PS: *Hello Hello/Treadin'/Postcard From Jamaica/Little Orphan Annie* (Kama Sutra 617 109).

Formed in San Francisco in 1965. Although Kama Sutra tried to portray them as a 'good time' band they also gained the reputation as a good live act which placed emphasis on guitar work. However, the good time image was epitomised by tracks like *Hello, Hello* (a hit for them), *Cellophane Woman* and *Walk In The Park* on their first LP. This album was later reissued in 1973 as *Hello Hello*.

Their final album was a vast improvement on their earlier work. Many of the tracks, notably *Sleazy Street* and *Coke, Suede and Waterbeds* had a distinctly jazzy influence, whilst *Orange Peel* had some stand-out flute playing and *Dancin' Wizard* was a slower, Eastern-influenced number. The strongest track, however, was probably *Fazon*- the opening cut - which typified the soothing, laid back sound which **The Sopwith Camel** had performed prior to their demise.

Rod Albin, who had been in their pre-album line-up had earlier played for Liberty Hill Aristocrats. He left before the album to join Roadhog and Kasten also departed to Joy Of Cooking. Norman Mayell went on to play for Norman Greenbaum and Blue Cheer. William Sievers later recorded as William Truckaway.

Hello Hello is included on *Incense And Oldies* a budget sixties pop compilation which is nowhere near as good as the title suggests.

(Vernon Joynson/Stephane Rebeschini)

The Roy Sorensen Group

TOP

Personnel incl:

- ROY SORENSEN

45:

1. If You Could Read Me/Life's Short Span (Part II) (Cold Wart 78) 196?

From Grand Rapids, Michigan, *If You Could Read Me* has resurfaced on *Glimpses, Vol. 1*.

Sot Weed Factor

Personnel incl:

JEFF ADDISON	ld gtr	A
GEORGE ARNTZ	gtr	A
MIKE MONTEIL	drms	A
CURL SLARSON	hrmnca	A
JIM WALTERS	vcls	A
BILL WHEATON	bs	A
FITO DE LA BARREDA	drms	

45:

1	Bald Headed Woman/Say It Isn't So	(Original Sound 76)	1967

After forming in Tuscon in 1966 they moved to LA to record the above 45 before returning to Tuscon in 1968 where they disintegrated. You'll find *Say It Isn't So* on *Psychedelic Unknowns, Vol. 4*, whilst both sides feature on *Think Of The Good Times: The Tucson Sound 1960-1968*.

In the eighties the Marshmallow Overcoat payed homage to the band with a cover of *Say It Isn't So* on their *Try On* LP.

Mexican drummer, Fito De La Barreda went on to play with Bluesberry Jam (pre Pacific Gas and Electric) before joining Canned Heat in 1967.

(Vernon Joynson/Stephane Rebeschini)

The Soul

Out of Colorado Springs in Colorado, this outfit had a good local live reputation but never made it on to vinyl at the time. *Highs In The Mid-Sixties, Vol. 18:- Colorado* includes a previously unreleased acetate by the band *Have It All Your Way*, which is competent but nothing special.

Soulbenders

Personnel:

JEFF BOUGHNER	gtr	A
ARIS HAMPERS	ld vcls	A
STEVE JOHNSON	drms	A
PETE SMITH	bs	A
DICK STEIMLE	gtr	A

45s:

1	Hey Joe/I Can't Believe In Love (PS)	(Phantasm 2530)	Oct 1967
2	Seven And Seven Is/Petals (PS)	(Phantasm 2568)	1968
3	Seven And Seven Is/Petals	(Mala 596)	1968

In 1967 **The Soulbenders** made it to the grand final of a nationwide battle of the bands competition held in Braintree, Mass. which was recorded for posterity on *Battle Of The Bands - Ridge Arena*, issued as both a 2-LP and 3-LP set on the Normandy label. Bands who placed outside the top three only got one track a-piece preserved on vinyl but **The Soulbenders**' rendition of *House Of The Rising Sun* is one of the highlights, from our biased viewpoint. The Gents from Utah won top honours and have six tracks preserved, second and third (Action Brass and Tony's Tygers) have two tracks apiece.

Members would go on to form Phlegethon, who released two 45s on the Pre-Heat label. A third world loan is required to obtain any of their original vinyl! Luckily Aris is planning on releasing a CD of material sometime later in 2000, featuring both bands. For more information and some cool band pictures go to: http://www.arisdisc.com/SoulB.htm

Compilation coverage has so far included: *Hey Joe* on *Echoes In Time, Vol. 2*; *Seven And Seven Is* on *Sixties Rebellion Vol. 8* (CD), *Relics*, *Sixties Archives Vol. 7* (CD) and *Songs We Tauht The Fuzztones*; and *House Of The Rising Sun* on *Michigan Mixture, Vol. 2*. *Hey Joe* also turned up on a '60s radio station EP, *WLAV Memory Pack Vol. 1*.

(Vernon Joynson / Max Waller / Aris Hampers)

Soules of The Slain

Personnel:

- DANIELSON
- HUTCHINSON
- KLAUSE

45:

1. Seven And Seven Is/Can't Go On (Rickshaw 101) 196?

This Louisiana outfit were clearly fans of Arthur Lee's Love. Their version of *Seven And Seven Is* is certainly different from Love's, much more aggressive and punkish. The flip side is Lee's *Signed D. C.*, which the band have put to different lyrics and claimed the credit for. Actually it's pretty stunning stuff, very laid back and trippy with some lovely flute. Both sides of this 45 can also be heard on *Sixties Rebellion Vol. 8* (CD) and *Louisiana Punk Groups From The Sixties, Vol. 1*.

The Soul Generation

45:

1. I Can't See You/Big Boss Man (Dater DT-1301) 1966

From Reading, Pennsylvania, this band were originally known as The Starlites with two 45s on Barclay. At the suggestion of their producer they changed name to **The Soul Generation** for their 3rd 45 and recorded a different version of *I Can't See You* (which has been The Starlites' 2nd 45 and a local hit). This later version, notable for its piercing organ 'wall of sound', can also be heard on the *Crude PA* compilation. After this they changed name again to Beatin' Path recording the classic *Original Nothing People* 45.



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Soul Inc. *to* The Soul Twisters

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Soul Inc.
- The Soul Seekers
- Soul Society
- The Soul Survivors
- The Soul Survivors
- The Soul Trippers
- The Soul Twisters

Soul Inc.



TOP

Personnel:

EDDY HUMPHRIES	sax	A
TOM JOLLY	trumpet	A
MARVIN MAXWELL	drms	A B
JIMMY ORTON	bs, vcls	A
WAYNE YOUNG	gtr	A B
FRANK BUGBEE	gtr	B
WAYNE McDONALD	vcls	B
JIM SETTLE	bs	B

CD:

1(A/B)	SOUL, INC. VOL. 1	(Gear Fab GF-134)	1999
2()	SOUL, INC. VOL. 2	(Gear Fab GF-138)	1999

45s:

1	Don't You Go/The Alligator	(Fraternity 962)	1966
2	Who Do You Love/727	(Boss 9917)	1966
3	Midnight Hour/The Leaves Of Grass	(Boss 9918)	Dec. 1966
4	Poppin Good Part 1 / Poppin Good Part 2	(Star #981)	1967
5	Stronger Than Dirt/60 Miles High	(Boss 9920)	Jul. 1967
6	I Belong To Nobody/Love Me When I'm Down	(Counterpart)	1968
7	I Belong To Nobody/Love Me When I'm Down	(Laurie 3430)	Jan. 1968
8	Been Down So Long/Get Right With Your Man	(Rondo no #)	Jan. 1969
9	Satisfied/Ready, Willing And Able	(Rondo 106)	1969

NB: (4) was put out by the Southern Star Meat Co. and the 45 was redeemable via coupons in packets of their Southern Star Weiners.

Probably because of their monicker, this excellent Louisville, Kentucky outfit has been criminally overlooked - we'll try to set the record straight. Although the first 45 features the depressing brassy ballad *Don't You Go*, flip it over for a wild'n'raucous frat dance number with strangely distorted vocals, scorching guitar and a drum solo, later covered by Us Four and The Dawnbreakers. Changes were in the wind and the second line-up came to force in 1966. Despite the tendency for vocals with a soulful tinge they would produce some sounds worthy of your attention. *Stronger Than Dirt* is a moody punk version with fuzz and backward guitar effects, whilst the flip *60 Miles High* is a midtempo folk-punker with a laid-back but rough-edged feel. *Love Me When I'm Down* is a tough belter with commercial potential but still it retains garagey sensibilities with raw guitar interludes. Frank Bugbee's *I Belong To Nobody* is a softer melodic pop ballad which signalled the end of their peak (so far as this book is concerned), although it was a regional hit that year, and led to them touring with the "Dick Clark Caravan of Stars". Bugbee would later depart with Maxwell and Settle to form the Elysian Field and he was subsequently in a studio outfit Friendly Room.

Although **Soul Inc.** had temporarily petered out by the end of the decade, some members are still going strong performing and recording to this day as the **Shufflin' Grandads**! For more information, including info on their *Southern Fried* CD, check their website: http://www.shufflingranddads.com.

For more information on **Soul Inc.**, check their website: http://www.Soul~Inc.Com.

Compilation appearances have so far included: *The Leaves Of Grass* on *Destination Frantic!* CD; *60 Miles High* on *Mindblowing Encounters Of The Purple Kind* and *Fuzz, Flaykes And Shakes Vol. 1*; *Stronger Than Dirt* on *Fuzz, Flaykes And Shakes, Vol. 2*; *Love Me When I'm Down* on *The Bad Vibrations*; *I Belong To Nobody* on *Acid Dreams Epitaph* CD and *The Complete Acid Dreams* 3-LP set.

(Max Waller)

The Soul Seekers

TOP

45:

1. Good Revelations/Tears (Revelation 1001) 1966

Hailing from Corpus Christi in Texas. *Good Revelations* mixes snotty punk with harmony pop. You can find it on *High In The Mid-Sixties, Vol. 12:- Texas, Part Two*.

Soul Society

TOP

45s:

1. What Cha Gonna Do/I've Been Dreaming (Showco no #) 1967
2. Get Out Of My Life Woman/Knock On Wood (Showco 001) 1967

These two 45s are the work of a Dallas garage band. *Brainshadows Vol. 2* (CD) and *Sixties Rebellion Vol. 11* (CD) both include *Psychedelic Cycle* by a band of the same name, which was originally released as *Psychedelic Cycle / Leave Them Alone* Universal (2019/20) - does anyone know if they are the same mob?

The Soul Survivors

Personnel:

JOEY FORGIONE	drms	A B
RICHARD INGUI	vcls	A B
CHARLES INGUI	vcls	A B
KENNY JEREMIAH	vcls	A B
CHUCK TROIS	gtr	A
PAUL VENTURINI	keyb'ds	A B
EDDIE LEONETTI	gtr	B

ALBUMS:

1(A)	WHEN THE WHISTLE BLOWS ANYTHING GOES WITH THE SOUL SURVIVORS	(Crimson LP-502)	1967 123
2(A)	TAKE ANOTHER LOOK	(Atco SD 33-277)	1969 -
3(B)	THE SOUL SURVIVORS	(T.S.O.P. K2 33186)	1974

NB: (1) reissued on CD by Collectables (COL-CD-0502).

45s:

1	Expressway To Your Heart/Hey Gyp	(Crimson 1010)	1967
2	Explosion To Your Soul/Dathon's Theme	(Crimson 101 2)	1967
3	Impossible Mission/Poor Man's Dream	(Crimson 101 6)	1967
4	Turn Out The Fire/Go Out Walking	(Atco 45-6627)	1968
5	Mama Soul/Tell Daddy	(Atco 45-6650)	1969 115
6	To Get Me/?	(Atco 45-6735)	1970
7	City Of Brotherly Love/?	(TSPO ZS8-4756)	1974
8	What It Takes/?	(TSPO ZS8-4760)	1975
9	Lover To Me/?	(TSPO ZS8-4768)	1975

NB : (1) Also released in France with a PS (Stateside 519) and in England (Stateside SS 2057). (2) and (4) issued in England (Stateside SS 2094 and Atlantic 584275).

From Philadelphia, this outfit took its inspiration from white soul. Chuck Trois formed his own group and went on to play for Amazing Maze, Great Train Robbery and 1910 Fruitgum Co.

Their second album was recorded partly in Alabama in the Fame Studios and coproduced by Rick Hall. There have been rumours that Duane Allman played on it but Rick Hall denied them. The other tracks were produced by the Philly Soul specialists Gamble and Huff. Housed in a nice cover, it's quite patchy and the horn arrangements defintely belong to soul music. Their third album was totally soul oriented.

Venturini and Leonetti went on to form Privilege in 1973. Charles Ingui is still touring and recording.

(Vernon Joynson/Scott Blackerby/Stephane Rebeschini)

The Soul Survivors

45:

1	Devil With A Blue Dress On/Shakin' With Linda	(Decca 32080)	Dec 1966

From Pittsburgh, Pennsylvania, their *Shakin' With Linda* was a fine dance number and was also reputedly a 'cold turkey' report.

Shakin' With Linda can also be found on *Pebbles Vol. 7* and *The Essential Pebbles Collection Vol.2* 2-CD.

(Vernon Joynson/Mike Markesich)

The Soul Survivors

Personnel:

- GENE CHALK
- PAT SHANAHAN
- ALLEN KEMP
- BOB WEBBER

45s:

1. Look At Me/Can't Stand To Be In Love With You (Dot 16793) 1965
2. Hung Up On Losing/Snow Man (Dot 16830) 1966

These 45s were the work of a different outfit from Denver. Bob Webber went on to join The Moonrakers, Kemp and Shanahan headed for LA in 1966 where together with Randy Meisner and Randy Naylor they became The Poor releasing at least two 45s on York Records. Naylor later got into country and western and Meisner joined The Eagles. Kemp and Shanahan went on to become part of Rick Nelson's Stone Canyon Band.

The Soul Trippers

45:

1. King Bee/Girl Of Mine (Providence 415) 1965

From Tampa, Florida, **The Soul Trippers** were previously known as The Outsiders, but when they changed labels to Laurie subsiduary Providence, they were persuaded to change names in order to avoid confusion with the better known Outsiders from Ohio .

King Bee got a further airing on *Mindrocker, Vol. 5*.

(George Gell / Max Waller)

The Soul Twisters

45:

1. Swinging On A Grapevine/? (Romat 1002) 1967

A black act from Greenville in North Carolina whose sole vinyl adventure seems to have been this 45. You can also hear *Swinging On A Grapevine* on the *Tobacco-A-Go Go* compilation.

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The Souls Of Britton *to* Soundpeace

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Souls Of Britton
- Souls Of The Slain
- The Souncations
- The Sound Barrier
- Sound Extraction
- The Sound Investment
- Sound Machine
- Sound Of Fury
- The Sound Offs
- The Sound Sandwich
- Sound System
- The Sound Vendor
- Soundpeace

The Souls Of Britton

45:

1. I'll Be On My Way/Make A New Light (CEI 129) 196?
2. J.J. Come Back To Me/? (Ken-Del) 196?

A little known band from Delaware whose *J.J. (Come Back To Me)* was included on *Garage Punk Unknowns, Vol. 8.* The first-listed 45 aboveis by the same act, and was issued on an Ohio label.

(Max Waller / George Gell)

Souls Of The Slain

Personnel:

DANIELSON	A
HUTCHISON	A
KLAUSE	A

45s:

1	7 And 7 Is / Can't Go On	(Rickshaw 101)	1967

Thought to be from New Orleans, this group were definitely Love acolytes. A pretty good version of *7 And 7* Is is backed by a rework of *Signed D.C.*, cheekily credited to themselves. Check out both sides on *Louisiana Punk Groups From The Sixties Vol. 1*, *Sixties Archives Vol. 3* CD or Sixties Rebellion Vol.8, of which the latter is devoted to Love covers.

(Max Waller/Andrew Brown)

The Souncations

45:

1. Respect/Exit (Head 1001) 196?

The flip to this, a pretty impressive punk ballad, can also be found on *Highs In The Mid-Slxties, Vol. 17:- Texas, Part Four*. The band came from Dallas in Texas.

The Sound Barrier

Personnel incl:

- PAUL HESS ld gtr, vcls

45s:

1. (My) Baby's Gone/Hey Hey (Zounds 1004) July 1967
2. I Can't Explain/Greasy Heart (PS) (United Audio 904111) April 1969

From Salem, Ohio. *(My) Baby's Gone* has an unusual fuzztone intro but then degenerates into a routine, if rather meaty, punker. Check it out on *Garage Monsters*, *Pebbles, Vol. 8* or *Vol. 5* of the corresponding CD series. The flip is on *Off The Wall, Vol. 2*, *Teenage Shutdown Vol. 10* and *Highs In The Mid-Sixties, Vol. 9*. It's a pounding frat rocker with a continuous Strangeloves' style beat throughout. The best thing about this quintet's second effort was the picture sleeve it came in picturing the band in paisley-style mod outfits. The vinyl consisted of disappointing covers of The Who's *I Can't Explain* and Jefferson Airplane's *Greasy Heart*.

(Max Waller / George Gell)

Sound Extraction

Ear-Piercing Punk, *Ear-Piercing Punk* (CD) and *Teenage Shutdown Vol. 2* all include *I Feel Like Crying* by this band about which nothing is known, except that the 45 was issued on J-Three (509).

The Sound Investment

Personnel incl:

- NEAL FORD vcls

45s:

1. Don't Stop The Carnival/Like My Girl (Laurie 3398) 1967
2. Come Back Baby/The Beat (Laurie 3442) 1968

One of Ford's many Houston-based sixties bands which succeeded the Neal Ford Factory. After these two 45s Neal Ford teamed up with Rick Mensik.

Sound Machine



Personnel incl:

- ED CASSIDY drms
- CLEM FLOYD
- GRANT JOHNSON piano
- JACK LAKE drms
- GARY MARKER bs
- BILL WOLFF gtr

45:

1. Gotta Ease My Mind/Spanish Flash (Canterbury C 511) 1967

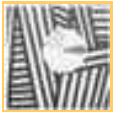
A Los Angeles combo who included ex-Rising Sons member Gary Marker. Their sole 45 has a cool jazzy vibe that permeates throughout, making them sound not too dissimilar to Ed Cassidy's Spirit in their more laid-back jazzy moments. Neither garage nor psych, just a cool West Coast breeze.

Gary Marker recalls working with **Sound Machine** on and off for about a year, but was surprised to learn that anything had been released... Gary Marker has also confirmed that Ed Cassidy (also with the Rising Sons) was a member of this band at one point. Bill Wolff later joined the Peanut Butter Conspiracy for their second LP, *The Great Conspiracy*.

Both Bill Wolff and Gary Marker also played in Fusion.

(Max Waller/Stephane Rebeschini)

Sound Of Fury



Personnel:

JERRY KASZYNSKI	gtr	A
JACK SADOWSKI	organ	A
BILL WANGLER	bs	A
MARK WANGLER	ld vcls	A
JOE ZEMAN	ld gtr	A
JOHN ZODKAL	drms	A

From the LaSalle/Peru area of Illinois, a band whose sound doesn't live up to their name. They don't appear to have released any 45s but contributed two cuts to the 1968 Illinios sampler *A Psychedelic Six-Pack Of Sound*. *I Don't Need You* and *I Can't See You* are fragile folk-rockers which look back to the 1965 sound of the Searchers and Beau Brummels. Charming perhaps, furious? -no way!

I Don't Need You has also since appeared on *Project Blue Vol. 3*.

(Max Waller)

The Sound Offs

TOP

45:

1. The Angry Desert/Working Up A Steam (Era 3100) 1963

This seems to have been their sole vinyl adventure and it certainly predated the psychedelic era although *The Angry Desert* can be heard on *Psychedelic Unknowns, Vol. 8*.

The Sound Sandwich

TOP

45s:

1. Apothecary Dream/Zig Zag News (Viva 615) Jun. 1967
2. Mister Sunshine Man/Tow Away (Viva 625) Jan. 1968

A psychedelic outfit out of Los Angeles. The 'A' side later resurfaced on *Psychedelic Unknowns, Vol. 1* and *30 Seconds Before The Calico Wall* (CD). It's a well-produced slice of psychedelia with some fine fuzztone guitar, a hypnotic two note organ sound and crystal clear vocals which implore the audience to 'escape into a dream...'

Sound System

TOP

45:

1. Take A Look At Yourself/? (Romat 1001) 1967

An obscure combo recorded this 45 in Greenville, North Carolina. *Take A Look At Yourself* is typical garage

psychedelia with lots of fuzz and organ. It's subsequently resurfaced on *Tobacco-A-Go-Go, Vol. 1* and *A Lethal Dose Of Hard Psych.*

(Max Waller)

The Sound Track

45:

1	I See The Light / ?	(Trail TSRC-1706)	Dec 1967

NB: There may be another 45: *Face The New Day* / *People Say* (Action 101) 196?

An unknown Tennessee outfit. Their cover of *I See The Light* can be heard again on Sick And Tired. This isn't the Five Americans' hit but a slick punky popper (didn't the Music Explosion cover this too?) written by E. Chiprut, who hit paydirt with the bubblegum smash *Simon Says*.

(Max Waller)

The Sound Vendor

Personnel:

JIM DUNLAP	vcls	A
JIM GRAZIANO	drms	A
ALLEN GUNTER	gtr	A
DAVE MAITLAND	gtr	A
GREG PERRY	keyb'ds	A

45s:

1	Mister Sun/In Paradise	(Liquid Stereo LS-25)	c1967
2	It's Snowing / She Knows	(Ridon 857)	1968

Portland, Oregon's **Sound Vendor** was formed in 1967 when Mr.Lucky and The Gamblers fragmented - all five had been in that outfit. Maitland and Gunter had orignally been in the Stingrays, the Rogues with Graziano before merging with the Gamblers. Jim Dunlap was previously with Gentleman Jim and The Horsemen.

Mister Sun is a wonderfully weird and brash anglophile psychedelic ditty. Imagine a cross between psych-era Who and The Move and stick a minute of glorious effects on the end - modern psych-popsters Kula Shaker ought to have had a crack at this.

The flip is laid-back and a square affair by comparison.

(Max Waller)

45:

1. Strawberry Pie Lounge/Leaves Of Nellen Niaviv (Taurus T-381) c 1968

A faceless New York outfit who produced a nitty bit of pop-psych punctuated by warped fuzz-guitar on *Strawberry Pie Lounge*. (MW).

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Sounds Like Us *to* The Soup Greens

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Sounds Like Us
- Sounds Ltd
- The Sounds Of Dawn
- Sounds Of Modification
- Sounds Of Randall
- The Sounds of Tyme
- Sounds Of Us
- Sounds Unlimited
- Sounds Unlimited
- Sounds Unlimited
- Soundz
- Soup
- The Soup Greens

Sounds Like Us

TOP

45s:

1. Clock On The Wall/Outside Chance (Jill-Ann 101) 1966
2. Clock On The Wall/Outside Chance (Fontana 1570) 1967
3. It Was A Very Good Year/The Other Side Of The Record (Soma 8108) 1967

This outfit from Duluth, on the banks of Lake Superior in Minnesota, is best known for *Clock On The Wall* which was picked up by Fontana for nationwide release. You can find both sides of their first 45 on *Boulders, Vol. 3*; *Outside Chance* on *Teenage Shutdown Vol. 5*; and *The Other Side Of The Record* on both *Everything You Always Wanted To Know....* CD and *The Soma Records Story Vol. 3*.

Sounds Ltd.

TOP

Personnel incl:

- PHILIP JACKSON

45:

1. Slimy Sue/? (Peak 108) 196?

Fronted by Philip Jackson (formerly Little Phil of The Nightshadows) this teen band were based in St. Joseph, Missouri. Jackson wrote Slimy Sue, a crudely recorded teen ditty, which can be heard on *Monsters Of The Midwest, Vol. 4*. However, arguably he went on to better things as a member of the Jefferson Airplane-influenced White Eyes and the country-rockers White Rock Prairie Band. He also performed a duo with his wife and as a solo folky.

The Sounds Of Dawn

TOP

45s:

1. Walkin' Out On You/Stephanie Says (Dot 17025) 1967
2. How Many Times/If I Had My Way (Twin Stacks 125) 1967
3. She Said You Said/It Takes... (Twin Stacks 128) 1968

The first 45 is pleasant LA harmony pop - the later ones go into a soulful ballad direction. *Walkin' Out On You* was written by Joey Stec, who'd team up with Curt Boettcher and ex-Music Machine members in super harmony pop-psych outfit Millennium. (Max Waller)

Sounds Of Modification

TOP

Personnel:

JOE CAVALEA	vcls, trombone, trumpet	A
MIKE CAVOUTO	drms	A
BOB DORSA	bs, vcls	A
PETE MALETTA	keyb'ds	A
FRANK PORCELLI	lead gtr, vcls	A

ALBUM:

1(A)	SOUNDS OF MODIFICATION	(Jubilee JGS 8013)	1967

From New York, an Italian-American pop rock album produced and arranged by Bob Gallo, who previously created The "You-Know-Who" Group. The album is overproduced, uniformally weak and best avoided! Gallo would later produce Aesop's Fable and Sum Pear.

(Stephane Rebeschini)

Sounds Of Randall

TOP

Personnel incl:

JAY RANDALL	A

45:

1	Wasting My Time / Wasting My Time	(Carl C-101)	Apr 1966

Jay Randall was big in Church Point, Louisiana. He released several 45s under his own name and with the bands he fronted - Jay and The Driving Wheels, The Jay Randall Group and Jay Randall and The Epics. Mainly soulful beat or ballads, some described as "Gulf sound", he occasionally he poked his head into garage territory....

Wasting My Time is sultry beat with strong impassioned vocals and can be heard on Leaving It All Behind.

(Max Waller)

The Sounds of Tyme

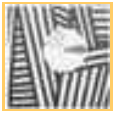
TOP

45:

1. To Understand Mankind/Sold-Out Show (Bow Mar 1001) 1968

Psychedelic Unknowns, Vol. 7 includes *To Understand Mankind* by this combo from North Carolina.

Sounds Of Us



TOP

Personnel:

BRIAN GUNDERSON	gtr, vcls	A
JOE HALTERMAN	drms, vcls	A
GREG LOWERY	bs, trumpet, sax, vcls	A
JIM TRAVIS	bs, vcls	A

A clubby band from the Ottawa/Marseilles area of Illinois. All they left behind are two cuts on the 1968 Illinois sampler *A Psychedelic Six-Pack of Sound*, which features five other local outfits doing two tracks each - Coming Generation, Eighth Day, Mavricks, Rising Tides and Sound Of Fury.

Despite the title, most of the material featured is in no way psychedelic or even garagey - this bunch's *True* is a very pedestrian sax-led lounge instrumental, whilst *What Would You Say* is tame beat-pop.

(Max Waller)

Sounds Unlimited

TOP

45:

1. Keep Your Hands Off Of It/About You (Solar 101) 196?

A Dallas punk outfit. Both sides of the 45 were included on *Texas Punk, 1966:- Vol. 1* but neither are worth further investigation.

Sounds Unlimited

Personnel:

- PHIL BRANDT ld gtr A
- STEVE FOSTER gtr A B
- KEN MAHLKE bs A
- WAYNE WILSON drms A B
- JOHN TALBOT gtr, vcls B
- TERRY TALBOT ld gtr, vcls B

EP:

1. SOUNDS '66 (Sundazed SEP 104) 1992

NB: (1) contains *She, You Did It Before, Gotta Get Away* and *Our Love Is Gone*, which were recorded in 1966 before they signed with Dunwich.

45:

1. Little Brother/A Girl As Sweet As You (Dunwich 157) 1967

A different outfit which formed in Indiana in 1966 but relocated up to Chicago the same year. Their music and stage act were strongly Anglophile - they regularly smashed their instruments! However, the flip to their Dunwich 45 was in the Harpers Bizarre style, and this can be heard on *Mindrocker, Vol. 2*. An excellent unreleased version of Blues Magoos' *Gotta Get Away* has lately appeared on the CD compilation *Oh Yeah! The Best Of Dunwich Records*, as well as *A Girl As Sweet As You*. *Gotta Get Away* was part of a session arranged at Philadelphia's Cameo-Parkway Studios by Columbia-Screen Gems intended as a audition for 'The Monkees', by line-up 'A'. Several months laterTerry Talbot replaced Brandt when he was injured in a motorcycle accident and John Talbot came in for Mahlke who quit for college. Steve Foster switched to bass in this line-up (B), which recorded the Dunwich 45. They evolved into Mason Proffit in 1969 and proceeded to release half a dozen albums and a similar number of 45s in the 1970s.

The Sundazed retrospective EP contains material they recorded prior to signing to Dunwich, of which only *She* was previously released. Another unreleased cut *You're Gonna Lose That Girl* has also resurfaced on *If You're Ready! The Best Of Dunwich Records, Vol. 2*.

Sounds Unlimited

Personnel:

GEORGE BENNETT	bs	A
RICHARD BORKIN	keyb'ds	A
RICHARD DOW	gtr	A
RANDY RHODES	drms	A
PAUL ROSE	ld gtr	A

45s:

1	Nobody But You / Why Doesn't She Believe Me	(ABC Paramount 10803)	Apr 1966
2	A Love That's Real / Take A Bus	(Columbia 4-45029)	Nov 1969

NB: (2) as **Stix & Stonz**.

From Miami, Florida. Rose and Rhodes later adopted the monicker of another Miami outfit after they disbanded, the Stix & Stonz. Another **Sounds Unlimited** or is it this outfit, reportedly from the 'South East' put out a 45 on the SWAL label, featuring *Cool One*, compiled on *Tougher Than Stains*.

(Max Waller / Roger Maglio)

Soundz

45:

1	Freak Out Part 1/Freak Out Part 2	(Crown Psychedel*Lite No #)	1967

Sounding more like The Ventures' *Super Psychedelics*, this exploito-psych 45 is pleasantly trippy with lots of echo, reverb and effects to tickle one's grey matter. Sponsored and released by the Crown Lamp Co. out of Greensburg, Pennsylvania, I guess this was one mind excursion that they recommended you experience with all the lights ON! Or did Crown make those essentially hip lava lamps, I wonder?

You can also find *Freak Out Part 2* on *Buzz Buzz Buzzzzzz Vol. 1* (CD).

(Max Waller)

Soup



Personnel:

DAVE FAAS	vcls, bs	A B
ROB GRIFFITH	vcls, drms, hrmnca	A B
DOUG YANKUS	vcls, gtr	A B
JIM PETERMAN	piano	B

ALBUMS:

1(A)	SOUP	(Arf Arm Artists 1)	1970 R2
2(B)	THE ALBUM SOUP	(Big Tree 2007)	1971

NB: (1) reissued officially on CD, together with bonus tracks (the 45, plus all the previous 45s as Private Property Of Digil, (Gear Fab GF-144) 2000. Also counterfeited on vinyl.

45:

1	Big Boss Man/Veronica	(Target T 1005)	1969

A local Appleton, Wisconsin band, formed after the demise of the Private Property Of Digil in 1968. Notable for including Jim Peterman (ex-Steve Miller Band). Their first album was a privately pressed affair issued in a plain cover with a yellow insert sheet, which was, in some cases, glued to the front cover. One side has five studio tracks, the other a long live jam.

Their later album entitled *The Album Soup* was Recorded at Brunswick Recording Studio and engineered by Bruce Swedien. All the tracks were composed by Doug Yankus and the album is an excellent mix of psyche, blues and hard-rock, with some jazz and country rock influences. The best tracks are *Dance Magic Woman, Black Cadillac* and *Many Dancers Dance Inside Your Head*. Three of the ten tracks are over six minutes, leaving plenty of time for Doug Yankus to show off his guitar skills.

The 45 includes a rockin' late sixties version of *Big Boss Man* with some nimble guitar licks, while the flip is a yearning romantic paean.

Contrary to some collectors beliefs, Doug Yankus did not later play in the Nashville-based band White Duck, whose line-up included songwriter John Hiatt, but he did played on Hiatt's first solo album, *Hangin' Around The Observatory* (1974), and later on *Slug Line* (1979). After **Soup** split Doug went on to form Soft Touch and the Doug Yankus Band. He also appeared on recordings by Ry Cooder, Roseanne Cash, Tracy Nelson, and Mother Earth amongst others. He passed away in 1982 due to complications arising from diabetes. The Gear Fab CD is dedicated to his memory with proceeds going to the Diabetic Foundation.

Beware of a recent counterfeit version of *The Soup Album*, and go for the legit Gear Fab CD version instead, which includes a number of pre-**Soup** tracks by Private Property Of Digil and comes with detailed liner notes.

(Clark Faville / Max Waller / Stephane Rebeschini / Craig Dees/Roger Maglio/Scott Yankus)

The Soup Greens

TOP

45:

1. Like A Rolling Stone/That's Too Bad (Golden Rule 5000) 1965

An obscure sixties punk band from Rochester New York. Their cover of Dylan's classic number *Like A Rolling Stone* attracted some attention when it was included on *Pebbles, Vol. 1* and it resurfaced again later on the *Pebbles Box* set. The flip is also available on *Psychotic Reactions*, but is nothing special.



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South 40 *to* The Spades

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- South 40
- Southbound Freeway
- Southern Comfort
- Southern Comfort
- Southern Steel
- Southwest F.O.B.
- Southwind
- Space Ark
- Space Cadets
- Space Opera
- The Spacemen
- The Spades

South 40

Personnel:

HARRY NEHLS	drms	A
DAVE "KINK" MIDDLEMIST	keyb'ds	A
DAVE WAGGNER	vcls	A
DICK WIEGAND	ld gtr	A
LARRY WIEGAND	bs	A

ALBUM:

1	LIVE AT SOMEPLACE ELSE!	(Metrobeat MBS 1000)	1968

Recorded live at the Someplace Else Club from Minneapolis, this competent psych garage group played cover versions of Hendrix (*Fire*) plus various R&B numbers (*Ride Your Pony*, *Show Me*, *99 And A 1/2* etc.) and their own compositions (*I Want Sunshine*, *What's Happening*). Pleasant but nothing essential.

Harry Nehls was later replaced by Denny Casswell and **South 40** became Crow. Dave Waggoner had earlier been in The Aardvarks and Larry Wiegand The Rave-Ons.

(Stephane Rebeschini)

Southbound Freeway

Personnel incl:

MARC CHOVER	ld gtr, vcls	A B C
JIM MOHLER	drms	A
LARRY MILLER		B
JOHN MORIER		A
LENNY SOMBERG	bs, vcls	A B C
JIM WIEJECHA	drms	B C
MARTY SOMBERG	ld vcls, gtr	C

45s:

1	Crazy Shadows/Revelations	(Swan 4272)	1967
2	Psychedelic Used Car Lot Blues/Southbound Freeway	(Terashirma 67001)	1967
3	Psychedelic Used Car Lot Blues/Southbound Freeway	(Roulette 4739)	1967

A Detroit, Michigan act. Marc Chover recalls: "We were one of the earliest psychedelic bands. However, our producer (Fred "Saxon") wouldn't record our psychedelia because he thought it was on the way out. This was around the time of Jimi Hendrix *Are You Experienced* release in the U.S...".

"For the record we may have appeared on the same bill with The Spikedrivers a couple of times, however, we were all close friends and played many of the same venues. Ted, Sid Brown, and I all taught music at Fava studios."

Psychedelic Used Car Lot Blues has since resurfaced on *Michigan Brand Nuggets*, but it's more novelty than psychedelic! The band later moved to California where they split. Today, Marc Chover is still writing / playing and is an independent manufacturer's sales rep in the Pro Audio business. Lenny Somberg, who formed the band with Marc sadly died in the early '70s, whilst Marty Somberg has a graphics firm in Ann Arbor, Michigan. Jim Wiejecha later changed his surname to Surell and was Paul Anka's staff music copyist for many years - he currently works at Warner Bros. as a copyist.

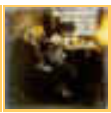
Marc Chover has just released his first solo CD entitled *Geezerphoelia* by his virtual band Sleazy Geezer:- "It includes one tune I wrote with Ted when we were partners in The Horny Toads (never recorded) from 1969 to 1971. Marty Somberg did the graphic design and Jim Surell wrote the horn arrangements. My web site is not up yet and I haven't had time to set up distribution. Will let you know when I do."

It's worth noting that Larry Miller, who was an early member of **Southbound Freeway** was primarily a DJ in Detroit, with WDTM, a Fine Arts/Classical station. His "Promenade" show based on thematic programming of folk, cabaret, spoken word and miscellaneous stuff, is regarded as a precursor of '60s FM format. Miller later created the all night show on KMPX in San Francisco in Feb of 67, as an electrified extension of Promenade.(*)

There was also an unconnected Canadian act by this name who had a two 45s released in the US: *Roll With It/Don't Go Cryin'* (Atco 6690) from 1969.

(Max Waller/Richard Rochford)

(*) If anyone has tapes of these shows, we'd love to hear from you!

Southern Comfort  TOP

Personnel:

- JEROME ARNOLD bs, vcls A
- "BIG" WALTER "SHAKEY" HORTON vcls, hrmnca A
- JESSIE C. LEWIS drms, vcls A
- MARTIN STONE gtr A

ALBUM:

1. (A) SOUTHERN COMFORT (Sire-London SES 97011) 1969 R1

NB: (1) also issued in the U.K. (London SHK 8405) 1969 R2

A U.K.-produced one-off album by three well-known black blues musicians from the U.S.A., plus ex-Savoy Brown Blues Band / pre-Mighty Baby guitarist Martin Stone. While the album is mostly short, unrehearsed blues songs, it closes with an amazing twelve-minute Eastern-fuzz-raga track that will appeal to browsers of this archive. (Clark Faville)

Southern Comfort

TOP

Personnel:

STEVE FUNK	organ, piano	A
(BOB HUBERMAN	bs	A)
BON JONES	drms	A
(JOHN KAHN	piano	A)
FRED OLSON	gtr	A
(GERALD OSHITA	flute, sax	A)
(CHARLEY SCHONING)	piano	A)
RON STALLINGS	sax, vcls	A
ART STAVRO	bs	A
JOHN WILMETH	trumpet	A

ALBUM:

1(A)	SOUTHERN COMFORT	(CBS CS1011)	1970

NB: (1) also released in Holland (CBS S64125) 1970.

Not to be confused with the British Ian Matthews's Southern Comfort, nor Martin Stone's Southern Comfort, this group was created by San Francisco musicians working with Mike Bloomfield and Nick Gravenites (who produced their only album). Musically, it tries to explore the ways opened by The Electric Flag: a combination of soul, blues and Bay Area sound, with a brass section and some good guitar parts. All the songs are original except for a cover of the Beatles' *Get Back* and Arthur Conley's *Love Got Me*.

Bob Jones was previously in We Five, John Wilmeth played bass with The Fourth Way, Steve Funk was in Wayne Nitro and the Whispering Shadows and also with the Debonairs. Ron Stallings was in Mother Earth and with The Mystic Knights Of The Sea.

(Stephane Rebeschini)

Southern Steel

Personnel:

JIM GOODMAN	A
ED OLSZEWSKI	A
GREG ORSINI	A
SPIKE WARNER	A

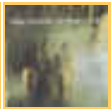
ALBUM:

1(A) GET ON THROUGH (Earth E-00003/4) c1968/69

Although little is known about this group, it is similar in style to The Byrds circa *Notorious Byrd Brothers* / *Dr. Byrd And Mr. Hyde*. Issued on a North Miami, Florida label, both the cover and label are printed in black and white and have a very "home-made" feel.

(Dmitry Shumakov)

Southwest F.O.B.



Personnel incl:

- JOHN "LASSIE" COLEY keyb'ds, vcls A B C
- TONY "ZEKE" DURRELL drms A B C D
- (ENGLAND) DAN SEALS ld vcls, sax A B C
- LARRY "OVID" STEVENS gtr, vcls A B C D
- MIKE "DOC" WOOLBRIGHT bs, vcls A B
- RANDY BATES trumpet B
- SHANE KEISTER keyb'ds C D
- BOYD WILLIAMS bs, vcls C D

ALBUM:

1. (A) THE SMELL OF INCENSE (Hip HLS 7001) Dec. 1968

NB: (1) has been "reissued" on vinyl (Big Beat WIK 81) and CD (Sundazed SC 11060). The original Hip LP contains just eight tracks, the Big Beat version thirteen (including a medley of two from the Hip LP *Baytown* / *And Another Thing*), and Sundazed twenty, including two versions of *And Another Thing*.

45s:

1. The Smell Of Incense/'Green Skies (GPC 1945) July 1968 -
2. The Smell Of Incense/'Green Skies (Hip 8002) 1968 56
3. Nadine/All One Big Game (Hip 8009) 1968/9 -
4. As I Look At You/Independent Me (Hip 8015) 1969 -
5. Feelin' Groovy/*Beggar Man (Hip 8022) 1969 115

NB: (4) and (5) are non-LP.

This Dallas outfit was originally called Theze Few and included England Dan and John Ford Coley, who went on to achieve considerable success as a duo. In 1967 they played a gig in Dallas with visiting L.A outfit, the West Coast Pop Art Experimental Band. Impressed by the latter's tune, *Smell Of Incense*, they decided to record it, shortening it for AM radio consumption and adding superbly-executed five-part harmonies. The result was a hit single which reached No. 56 in the Billboard chart.

Their pleasant soft rock album was recorded at Robin Hood Brians studios in Tyler, Texas on October 25/27th, 1968, and has some psychedelic influences as well as a risque (for 1968) cover shot of four naked women enclosed in a plexiglass box (calling Dr. Freud!).

And Another Thing is an interesting extended track, much in the *In-A-Gadda-Da-Vida* mould, with echoing drums rolling back and forth across the stereo mix over a bass ostinato. There are also good versions of Buffalo Springfield's *Rock 'N' Roll Woman* and Chuck Berry's *Nadine* as well as a few harbingers of England Dan and John Ford Coley's somewhat bland future sound.

Southwest F.O.B were apparently a killer live act to the extent that they reportedly blew Led Zeppelin off stage in August, 1969 (a gig which culminated in Zeke setting his cymbals on fire and throwing his drumkit all over the stage). They generally opened with a set of soul covers then, after a costume change, did a set of Cream-like hard rock and finished with a set of original material. They were also known for their attire (powder blue double-breasted suits with high collars) which were designed by their guitarist, Ovid.

After Woolbridge and Bates left the band, ennui set in and sessions for a proposed second album were aborted (in Coley's words, "Everyone was pretty disorganized; people were drunk and passed out." Soon after, Seals and Coley left and the remaining quartet settled into playing a Southern blues styled music but the group fell apart a year later when Zeke got married and pulled out of a tour.

On the Big Beat release *And Another Thing* was edited down to just over two minutes. This release also substitutes the weaker album cuts with the singles and three otherwise unreleased tracks *You're Looking So Fine*, *Monday's World*, and *I'm Coming*. These seem to date from late in the group's career. Curiously the Sundazed CD omits these three tracks but includes all the rest of their output including *Mercy, Mercy, Mercy* from the Soul Explosion album, and both sides of the Theze Few single.

The Smell Of Incense has also resurfaced on *Psychedelic Microdots Of The Sixties, Vol. 1* (CD). The non-album flip, *Green Skies*, has resurfaced on, Psychedelic Microdots Of The Sixties Vol. 2.

The "F.O.B." apparently stood for "Freight On Board".

(Vernon Joynson / John Melbourne / Lloyd Peasley)

Southwind

TOP

Personnel:

ERIC "DEPUTY" DALTON	drms	A B
PHIL HOPE	organ	A
JOHN "MOON" MARTIN	gtr, vcls	A B
JIM PULTE	bs, vcls	A B
FONTAINE BROWN	organ, piano, gtr, vcls	B

NB: (JESSE ED DAVIS gtr on 3)

ALBUMS:

1(A)	SOUTHWIND	(Venture VTS-4002)	1968
2(B)	READY TO RIDE	(Blue Thumb BTS-8813)	1970
3(B)	WHAT A STRANGE PLACE TO LAND	(Blue Thumb BTS-26)	1971

A Californian group, probably from Los Angeles, although Moon Martin was originally from Texas. Their first album was released on the small Venture label and produced by Dugg Brown. It contains a good mix of Beatles influenced vocals with rock and country material. The second side is the strongest and contains the highlight of the album, Jim Pulte's *New Orleans (Mardi Gras)* with an eerie harpsichord. Three songs were penned by W. Hutchinson, two by L. Ware and V. Basemore and three by Dugg Brown (one being cowritten by Basemore). There's also one Dylan cover (*You Been On My Mind*) and some original cuts.

The second and third album saw the replacement of the Phil Hope by Fontaine Brown. Their material was now mostly original and more blues, country/rock and rock oriented. Produced by Tommy LiPuma, *Ready To Ride* was partly recorded live at the Fillmore West and its best tracks are probably *Heat Down In The Alley*, with some good guitar parts.

Their final album was produced by Skip Taylor, the producer and manager of Canned Heat. It's probably their blusier effort but their material wasn't strong enough to distinguish them from their competitors.

When the group disbanded, John "Moon" Martin went on to play with Linda Ronstadt and became a renowned singer and songwriter in the late '70s, notably working with Willy DeVille and Robert Palmer. He came back, with a very limited success, in 1996.

Jim Pulte recorded two interesting solo albums in 1972 for United Artists: *Out The Window*, with Jesse Ed Davis, Ben Sidran and Dr. John and *Shimmy She Roll, Shimmy She Shake*, with Jim Pons, Tom Dewey, Bobby Notkoff and David Lindley. He apparently stopped recording after that.

(Stephane Rebeschini)

Space Ark

TOP

Personnel:

- PETER ALANSILL ld gtr A
- REGINALD AUSTIN bs, vcls A
- RUSSEL GREENE keyb'ds A
- RAGLIN vcls A
- BRIAN REED drms A

ALBUM:

1. (A) SPACE ARK (Color World 1001) 1969

A Los Angeles-based project.

Space Cadets

TOP

Personnel:

- BUD BUDDARD
- RUDY HERNANDEZ
- GARRET HILLIARD

This group came from San Antonio in Texas but recorded in Houston in the late sixties. Two previously unissued tracks:- *Nothing'll Stand In My Way* complete with the false start and finished take of the same song, and *Love-itis* have both resurfaced on *Acid Visions, Vol. 2* and *Acid Visions - The Complete Collection, Vol. 1* (3-CD set).

Space Opera

TOP

Personnel:

- DAVID BULLOCK ld gtr,vcls A
- SCOTT FRAZER ld gtr, keyb'ds A
- PHILIP WHITE keyb'ds, bs A
- BRETT WILSON drms A

ALBUM:

1. (A) SPACE OPERA (Epic 32117) 1973

45:

1. Country Max/Prelude No. 4 (Epic 10971) 1973

Although they recorded their album in Toronto, Canada and Hollywood and are frequently quoted as Canadians, **Space Opera** originated from Texas, and relocated in 1971 to Williamsville, New York which remained their home-base. Bullock and Fraser had earlier played with Whistler, Chaucer, Detroit and Greenhill, a well-known sixties Texas outfit. The Country Max 45 is a great drug influenced item and at its best their album featured some superb twin guitar work but sadly it wasn't all of a high standard. All the 45 cuts were from the album.

The Spacemen

TOP

Personnel incl:

JOHN SCHUSTER	bs	A

45s:

1	The Spacewalk/Please Please Me	(Gemini 5-5566)	Jul. 1965
2	Modman/Retro	(Big Sound 303)	Mar. 1966
3	Run For Your Life/Same Old Grind	(Big Sound 309)	Sep. 1966

Based in Wausau/Antigo, Wisconsin, *Same Old Grind* later resurfaced on *Highs In The Mid-Sixties, Vol. 15*.

The Spades

Personnel incl:

- ROKY ERICKSON gtr, vcls
- JOHN VERNEY

45s:

1. I Need A Girl/Do You Want To Dance (Zero 10001) 1965
2. You're Gonna Miss Me/We Sell Soul (Zero 10002) 1965

NB. 2nd 45 reissued in 1975.

Formed in Austin, Texas in 1965. Roky Erickson joined from The Fugitives, a garage band which he played in with George Kinney later of Golden Dawn, after the first 45. He wrote and sang vocals on *You're Gonna Miss Me* and when he went on to the 13th Floor Elevators they re-recorded it and enjoyed a minor U.S. hit. Both sides of the second 45 resurfaced on *Epitaph For A Legend* which was reissued again by Decal in 1989. The 45 itself was earlier reissued in 1975. Additionally, you can locate the 'A' side on *Get Primitive (The Best Of Pebbles), Mayhem And Psychosis, Vol. 2* and the flip on *Acid Dreams Epitaph* CD, *Highs In The Mid-Sixties, Vol. 17*and *The Pebbles Boxset*. The recent *Austin Landing* compilation also includes both sides of their second 45.

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Spanky & Our Gang *to* The Spikedrivers

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Spanky and Our Gang
- The Sparkles
- Sparks of Lite
- The Spartans
- The Spats
- Specktrum
- The Speckulations
- The Specters
- The Spectrum
- Jim Spencer
- Sperm Whale
- Spider and The Mustangs
- The Spiders
- The Spiders
- Spiffys
- The Spikedrivers

Spanky and Our Gang

TOP

Personnel:

ELAINE "SPANKY" McFARLANE	vcls	A B C D E
OZ BACH	bs, vcls	A B
NIGEL PICKERING	gtr, bs, vcls	A B C D E
MALCOLM HALE	gtr, vcls	B C D
JOHN SEITER	drms, vcls	B C D E
GEOFFREY MYERS	bs, vcls	C
KENNY HODGES	bs, gtr, vcls	D E
LEFTY BAKER	gtr, banjo, vcls	D E

ALBUMS:

1(B/C)	SPANKY AND OUR GANG	(Mercury 61124)	Aug. 1967 77
2(D)	LIKE TO GET TO KNOW YOU	(Mercury 61161)	Apr. 1968 56

3(D/E)	ANYTHING YOU CHOOSE/WITHOUT RHYME OR REASON	(Mercury 61183)	Jan. 1969 101
4(-)	SPANKY'S GREATEST HITS	(Mercury 61227)	Sept. 1969 91
5(B)	LIVE	(Mercury 61326)	1970

NB: (4) has been reissued on CD. (5) Although released in 1970, this was recorded much earlier.

45s:

1	And Your Bird Can Sing/Sealed With A Kiss	(Mercury 72598)	Sept. 1966
2	Sunday Will Never Be The Same/Distance	(Mercury 72679)	Mar. 1967 9
3	Making Every Minute Count/If You Could Only Be Me	(Mercury 72714)	July 1967 31
4	Lazy Day/(It Ain't Necessarily) Byrd Avenue	(Mercury 72732)	Sept. 1967 14
5	Sunday Morning/Echoes	(Mercury 72765)	Dec. 1967 30
6	Like To Get To Know You/Three Ways From Tomorrow	(Mercury 72795)	Mar. 1968 17
7	Give A Damn/Swinging Gate	(Mercury 72831)	July 1968 43
8	Yesterday's Rain/Without Rhyme Or Reason	(Mercury 72871)	Nov. 1968 94
9	Anything You Choose/Mecca Flat Blues	(Mercury 72890)	Jan. 1969 86
10	And She's Mine/Leopard Skin Phones	(Mercury 72926)	May 1969 97
11	Everybody's Talking/?	(Mercury 72982)	Oct. 1969

This Chicago vocal-harmony group are often compared to the Mamas and Papas because of musical (both groups had a similar soaring, optimistic folk-pop sound) and physical (Spanky slightly resembled Mama Cass) resemblances. However, the Gang were more middle of the road in sound and more muted in their hippy sensibilities.

The group began playing Chicago's folk clubs in 1966 as a trio of McFarlane, Pickering, and Bach, but shortly after signing to Mecury were joined by Hale and Seiter. After an unsuccesful cover of the Beatles' *And Your Bird Can Sing*, they made the U.S. Top 10 with the lovely *Sunday Will Never Be The Same*. Over the following couple of

years, they were regular visitors to the pop-charts with their brand of lightweight but tuneful pop.

After leaving **Spanky and Our Gang** Oz Bach later formed Wings (with one album on Dunhill), before forming Tarantula. Malcolm Hale died of cirrhosis during the making of their third album and the group's fortunes began to wane about this time. A politically-conscious single, *Give A Damn*, was accorded an airplay ban on a number of stations, their chart-fortunes plummeted, and the band broke up at the end of 1969. Nigel Pickering and Kenny Hodges formed the short lived One Man's Family in late 1969.

In 1971 Lefty Baker died. In 1975, McFarlane and Pickering reformed the group with guest musicians and released the country-styled album *Change* (Epic 33580). After the demise of this chapter of the band in 1980, Spanky appropriately took Mama Cass's place in the reformed Mamas and Papas as 'Mama Spanky''.

Kenny Hodges and Nigel Pickering now both live in Jacksonville and St. Augustine, Florida and Spanky lives in Sacramento. Oz Bach sadly died recently. A reunion concert took place in St. Augustine on March 14, 1999.

(Lloyd Peasley)

The Sparkles

TOP

Personnel:

GUY BALEW	sax	A
JESSE BALEW	sax	A
GARY BLAKEY	drms	A B
BOB DONNELL	bs	A
CARL HUCKABY	gtr	A
STANLEY SMITH	gtr	A B C
JOHNNY WALLER	piano	A
CHARLIE HATCHETT	gtr	B
LUCKY FLOYD	drms	C D E
DONNIE ROBERTS	gtr	C
BOBBY SMITH	bs	C D E
LOUIE HOLT	gtr	D
JIMMY MARRIOT	drms	D E
GARY P. NUNN	gtr	D
STEVE WEISSBERG	ld gtr	E

45s:

1	The U.T./He Can't Love You	(Caron 94)	1962
2	The Hip/Oh Girls, Girls	(Hickory 1364)	1966
3	Something That You Said/Daddy Gonna Put The Hun On You	(Hickory 1390)	1966
4	Jack And The Beanstalk/Oh Girls, Girls	(Hickory 1406)	1966
5	No Friend Ot Mine/First Forget (What Has Made You Blue)	(Hickory 1443)	1967
6	Hipsville 29 B.C./I Want To Be Free	(Hickory 1474)	1967

This was a very popular combo in West Texas between 1957 and 1972. Forming in Levelland in 1957 line-up 'A' did

some recording at Norman Petty's studios in 1958 but nothing made it on to vinyl. They broke up for a while but later reformed with line-up 'B' and an unknown bassist. They underwent several further personnel changes. When Charlie Hatchet relocated to Lubbock to start a new outfit The Raiders he took Gary Blakey with him too and a new line-up (C) resulted. For a while in 1965 (line-up D) they used two drummers, although Lucky Floyd was also used as a vocalist too.

Their first 45 really predates this book. *U.T.* stood for untitled and was recorded in a garage in Clovis, New Mexico. Later in 1962 they signed for Hickory and Larry Parks, a drummer for Roy Orbison became their producer. They enjoyed some success with the resulting singles, particularly *The Hip*.

When Louie Holt and Gary P. Nunn left the band, Bobby Smith and Lucky Floyd headed to California changing the band's name to The Pearly Gate. This was around 1968. In fact they were scheduled to play a benefit for Robert F. Kennedy at the Americana Hotel the night he was shot. The band were involved with Al Perkins at this time and did a TV show called 'Judge For The Defense'. They later returned to Austin reverting back to **The Sparkles** and around 1970/71 Steve Weissberg, who had played lead guitar for John Denver, was in the band.

In 1972 Lucky Floyd was invited back to California to join Red Wilder And Blue. **The Sparkles** disintegrated soon afterwards. An early sixties line-up played some reunion gigs in West Texas early in 1985.

The band frequently crop up on compilations. Check out any of these below:- *The U.T.* on *Highs In The Mid-Sixties, Vol. 17 Texas, Part Four*. *No Friend Of Mine* on *Songs We Taught The Fuzztones*, *Nuggets* (4-CD), *Ear-Piercing Punk, 60's Punk EP, Vol. 1*, *Pebbles, Vol. 1* (CD) and *The Acid Dreams Testament* (CD). *Hipsville 29 B. C.* (*I Need Help*) on *Hipsville 29BC*) and *Mayhem and Psychosis*. *I Want To Be Free* on *Turds On A Bum Ride Vol's 1 & 2* (CD).

Their excellent *No Friend Of Mine* (credited to 'Roy Junior') was covered in 1967 in Pittsburg's legendary Swamp Rats and has been revitalised by The Fuzztones (*Leave Your Mind At Home* LP 1984) and The Cynics (*Blue Train Station* LP, 1988).

Sparks of Life

TOP

45:

1. La Bomba/Stay With Me (Marek 681) 1968

The work of a garage band from Rockford, Illinois, this 45 was on the same local label as the Missing Links.

The Spartans

TOP

Personnel incl:

- GARY CRAIG

45:

1. I Won't Be Taken/Who Told The Lie (Keltone Int'l 1002) 1964

Good Brit-Invasion beat sounds on a Van Nuys, California label from January 1964. Whether this is the same outfit

who put out a 45 on Audio Int'l and another featured on *Bug Out, Vol. 1 - Can You Waddle Pt. 1/2* (Web 1) 1962 - is unconfirmed. (Max Waller)

The Spats



Personnel:

MYRON CAPRINO	ld gtr	A
BOB DENNIS	sax	A
BUD JOHNSON	gtr	A
DICK JOHNSON	vcls	A
RONNIE JOHNSON	bs	A
CHUCK SCOTT	piano	A
MIKE SULSONA	drms	A

ALBUM:

1(A)	COOKING WITH THE SPATS	(ABC Paramount ABCS 502)	1965

45s:

1	Gator Tails And Monkey Ribs/The Roach	(Enith 1268)	1964
2	Gator Tails And Monkey Ribs/The Roach	(ABC 10585)	1964
3	There's A Party In The Pad Down Below/She Kissed Me Last Night	(ABC 10600)	1964
4	Tell Ya All About It Baby/Billy The Blue Grasshopper	(ABC 10640)	1965
5	Go Go Yamalia/Scoobee Doo/She Done Moved	(ABC 10790)	1966
6	Have You Ever Seen Me Crying? / Go Go Yamaha	(ABC-Paramount 10711)	196?

NB: (6) credited to **The Spats featuring Dick Johnson**. It may not have been issued although white label promos exist.

Hailing from Garden Grove, California, this band set out playing R&B in the early sixties but became more punkish with time. Ronnie Johnson was not the same guy as the Ron Johnson from Kaleidoscope.

Compilation coverage has so far included: *Tell Ya All About It Baby* on *Highs In The Mid-Sixties, Vol. 1*; *She Done Moved* on *Boulders, Vol. 3*, *The '60s Choice, Vol. 2* and *Nuggets, Vol. 12*; *Bottom Of It All* on *Sixties Rebellion Vol. 7*; and both *Bottom Of It All* and *The Upsetter* on *Tougher Than Stains*.

(Max Waller/Dylan A Dickson/Stephane Rebeschini)

Specktrum

Personnel incl:

K. JEREMIAH	A
R. MOORE	A
R. SCHMEISSER	A

45:

1	Confetti/I Was A Fool	(Somethin' Groovy SG-500)	Feb 1967

The sole 45 from this Abington, Massachusetts band. *Confetti* is a wistful jangly folk-rocker whilst the flip is a subdued Zombies-style ballad. If you were lucky enough to subscribe to Dave Bass' King's Ransom zine, he uncovered a box of them and they were on offer in issue #1 at $3 a throw. That was in '81 and the 45 is just a shade more expensive now (add a zero!).

Recently *I Was A Fool* has appeared on *Tymes Gone By*, and *Confetti* was thrown onto *Mayhem And Psychosis Vol.2* (CD). In 2000 the compilation Leaving It All Behind featured *Confetti* and reported that the band were really from Cranston, Rhode Island.

(Max Waller/Mike Markesich)

The Speckulations

TOP

Personnel:

FLOYD GREEN	gtr, vcls	A
ROBERT HUBBS	bs, vcls	A
DAVID HUMB	vcls, tamb	A
HAROLD JOHNSON	drms, vcls	A
TONY MEYERS	keyb'ds	A

ALBUM:

1(A)	WALKING THE DOG IN THE MIDNIGHT HOUR	(Justice 132)	1967

NB: (1) reissued on CD (Collectables Col-0621) 1997.

45:

1	Hulu Hoop / ?	(Speck no #)	1966

Another Justice label rarity exhumed for collectors to pick over the bones. You'll either love it or cringe to it. The usual bag of soul, R&B and ballads also covered by several of the other local acts on this North Carolina label, they range from quite good (*House of The Rising Sun*) to downright sloppy and embarrassing (*Try Me*, *Midnight Hour*). The empty gym sound of the recording doesn't help nor some very weak vocals - the band deciding to give everyone bar Tony Myers the chance to perform lead - their inadequacies are evident on the soul numbers and ballads. *Wipe-Out* comes as a welcome relief for that reason and is the most spirited rendition with clean ringing guitar.

The non-LP *Hulu Hoop*, featured on *The Big Itch Vol. 6*, was recorded at Arthur Smith Studios in Charlotte, North Carolina - the same venue used by the Voxmen.

(Max Waller / Mike Dugo)

The Specters

45:

1	Depression / 8 2/3	(Melbourne 3230)	Feb 1966

Doom'n'gloom garage sounds from Worcester, Massachusetts. *Depression* can be experienced on *Teenage Shutdown Vol. 6* and the *No No No* CD compilation. According to the *Teenage Shutdown Vol. 6* liners, it was done tongue-in-cheek as a replacement for a song about the local whorehouse, which had suffered a parental ban.

(Max Waller/Mike Markesich)

The Spectrum

45:

1. Baby Let Me Take You Home/Bald Headed Woman (Udell 61219) 196?

This Houston-based covers band had a good live reputation. The 'A' side was originally by The Animals, the flip by The Who. This 45 has resurfaced on *Highs In The Mid-Sixties, Vol. 17:- Texas, Part Four*.

Jim Spencer

Personnel:

- JIM SPENCER ld vcls, acoustic gtr A B
- JAY BERKENHAGEN gtr, sax, flute B
- KENT CARPENTER gtr B
- ALAN EK hrmnca B
- ROB FIXMER drms B
- GARY KEMP gtr B
- JOHN NEBI gtr B
- MIKE PAGEANT gtr B
- TOM RUPPENTHAL bs B
- SIGMUND SNOPEK keyb'ds, flute, strings, vcls B
- RICHARD THOMAS gtr, vcls B

ALBUMS:

1. (A) LANDSCAPES (Thoth) 1973 R2
2. (B) 2nd LOOK (Akashic AST 1001) 1974 R2

Well respected songwriter / musician / producer / studio owner best known as the man who recorded the Indiana group Anonymous in his Milwaukee, Wisconsin studio in 1976. His own records are also rare, and good in a straight electric / acoustic folk direction. He recorded a third album in 1976 called *Major Arcana*. Sadly, **Spencer** died in the eighties which was a great loss to the local scene. It's obvious by the large number of musicians on his records that he was a magnet for Milwaukee talent. (Clark Faville)

Sperm Whale

TOP

Personnel incl:

BURKE WALLACE	A

Sperm Whale was an early '70s band featuring Burke Wallace from Seattle. Wallace also played with Easy Chair, West Coast Natural Gas and Indian Puddin' and Pipe. Nowadays he performs in L.A. with the Burke Wallace Trio.

(Fred Hammon)

Spider and The Mustangs

TOP

45:

1	So Long Child / You Ask Me Why	(Sands 10662)	1966

A punk outfit from Hemet in California. *So Long Child* resurfaced on *Garage Punk Unknowns, Vol. 7.*

The Spiders

TOP

Personnel:

- GLEN BUXTON ld gtr A B
- DENNIS DUNAWAY bs A B
- VINCENT FURNIER vcls, hrmnca A B
- JOHN SUPER drms A B
- JOHN TATUM rhythm gtr A
- MICHAEL BRUCE rhythm gtr B

EP:

1. SPIDERS (PS) (Sundazed SEP 141) 1998

45s:

1. (A) Why Don't You Love Me / Hitch Hike (Macot 112) 1965
2. (B) Don't Blow Your Mind / No Price Tag (Santa Cruz SCR 003) 1966

From Phoenix, Arizona and originally known as the Earwigs, this band would later become the Nazz before a final name-change and global success as Alice Cooper. Consequently these pre-stardom 45s have become extremely sought-after, and not just by rabid fans of Alice - they're darn good too.

Compilation coverage has included: *Don't Blow Your Mind* on *Garagelands Vol. 1* (LP) and *Garagelands Vol's 1 & 2* (CD); Both *Don't Blow Your Mind* and *No Price Tag* also appear on *Back From The Grave, Vol. 7* (LP) and *Back From The Grave, Vol. 4* (CD). Both sides of the Santa Cruz 45 are also compiled with the Nazz 45 tracks, on an EP put out by Blitz magazine in 1980.

The Sundazed retrospective EP features both sides of the Mascot 45, an unreleased instrumental take of *Why Don't You Love Me* and an unreleased version of *Don't Blow Your Mind*, featuring Michael Bruce previously of the Wildflowers.

Glen Buxton sadly passed away in October 1997.

(Max Waller / Janice Buxton / Dennis Chiesa)

The Spiders

TOP

Personnel:

CHUCK BENNETT?	vcls	A
SHORTY HORTON	bs	A
JOHNNY SNEED	gtr	A
DOUG WRAY	drms	A
LINK WRAY	gtr	A

45s:

1	Baby Doll / Run Boy Run	(Lawn 234)	1964

Yes, this **Spiders** was actually Washington DC's legends Link Wray and The Wraymen putting out a Beatles influenced 45 under a suitable pseudonym. Check out *Baby Doll* on *Everywhere Chainsaw Sound Vol. 1*. Issue 3 of Bob Embrey's fanzine "D.C. Monuments" is devoted to Link Wray, the man who made the world 'Rumble'.

(Max Waller, with thanks to Bob Embrey)

Spiffys

TOP

Personnel:

STEVE FAGAN	vcls, trumpet	A
LARRY O'CONNELL	bs	A
TOM O'CONNER	vcls	A
DICK OTTO	drms	A
MIKE IMESON	bs	A B

MIKE MAY	vcls, organ	A B
JOHN MILNER	vcls, drms	A B
RICH PETRINO	vcls, sax, perc	A B
LARRY PURDY	vcls, gtr	A B

ALBUMS:

1(A)	THE SPIFFYS	(No label # WB 242)	1967 R2
2(B)	68	(No label # R 12597)	1968 R2/3

Two rare garage pop / rock albums made by midshipmen at the U.S. Naval Academy at Annapolis, Maryland. Their first album mostly contains covers (*Gloria*, *Knock on Wood*, *Satisfaction*, *Along Comes Mary*) plus *No Pain*, a good original. One of their tracks *Dreams*, thought to be from the second album, also appears on *Oil Stains Vol. 2*.

(Clark Faville / Max Waller / Stephane Rebeschini)

The Spikedrivers

TOP

Personnel incl:

GREG BROWN	A
MARY CAROL BROWN	A
RICHARD KEELAN	A
TED LUCAS	A
??	A
(JOEL MYERSON)	A

45s:

1	High Time/Often I Wonder	(Om 1000 (1 676))	1966
2	High Time/Baby Won't You Let Me Tell You How I Lost My Mind	(Reprise 0535)	1966
3	Strange Mysterious Sounds/Break Out The Wine	(Reprise 0558)	1967

Four groovy guys and a gal made up this outfit who hailed from Detroit (*), Michigan. Their material is in the soft psychedelic folk-rock mould - very hip, very San Francisco and they were produced by the Koppelman-Rubin team on *Break Out The Wine* and Jerry Ragaway on the other Reprise tracks.

The band were also featured prominently on WDTM-FM's folk/eclectic show, "Promenade", hosted by Larry Miller, who is to be given some credence as one of the founders of '60s FM format (Miller created the San Fracisco KMPX all night show in Feb '67, as an "electrified extension" of thematic "Promenade").

The Spikedrivers were semi-regulars at the Chessmate Coffee House in Detroit, a mostly folk venue that also hosted bands like Southbound Freeway, Siegel-Schwall Blues Band and Blues Magoos).

You'll also find *Baby Won't You Tell Me...* on the *Mindblowers* compilation.

Lucas and Keelan (possibly with some or all of the other members) also recorded at least one 45 as Misty Wizards entitled *It's Love*, which has been compiled on *A Heavy Dose of Lyte Psych* CD. Ted Lucas later made at least one solo album.

(Vernon Joynson/Paul L. Madarasz)

(*) **The Spikedrivers** actually formed in San Francisco around 1964 although all members were Detroiters, except for Keelan who came to Detroit via Miami/Cocoanut Grove Florida. BTW if anyone has tapes of Larry Miller's show, we'd love to hear from you!!



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The Spindle *to* Split Level

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Spindle
- Spindrift
- The Spiral Starecase
- Spires Of Oxford
- Spirit
- Spirit
- Spirit In Flesh
- The Spirits
- Spirits and Worm
- Spirits of Blue Lightning
- Spiritwood
- Split Ends
- Split Level

The Spindle

TOP

45s:
1

45s:

1	Little Lies/Til The End Of Time	(Burdette 4)	1968
2	Little Lies/Til The End Of Time	(Piccadilly 252)	Apr. 1968
3	Because I Love You/That's The Time	(Jerden 911)	Jul. 1969

NB: (1) was not released.

From Bremerton, Washington, this band were basically folk-rockers with some psychedelic pretensions. You can check out *That's The Time* on *The History Of Northwest Rock Vol. 6*, a 1984 cassette-only release. Their finest moment however, was probably *Little Lies*, an uplifting slice of folkie-harmony-pop with a San Francisco hippy vibe. The flip, *Til The End Of Time*, is a chiming melodious ballad with ringing Hispanic guitar runs. This 45 was produced by Gil Bateman.

(Max Waller)

Spindrift

ALBUM:

1. THE PIRATES OF PENZANCE (Steady) 1970

The album is a take-off on the operetta of the same name by Gilbert and Sullivan. This has everything - psychedelic effects, fuzz bass and even harpsichord (hints of The Mandrake Memorial). The cover is a painting using the 'Pirates of Penzance' as a theme.

Could this be the same **Spindrift** who put out a 45 in 1966:- *Time Stands Still For Me* / *Alice In Wonderland* (Scepter 12168) ??? Answers on a £50 note please!

The Spiral Starecase

Personnel:

- HARVEY KAYE organ A
- DICK LOPES sax A
- VINNY PARELLO drms A
- BO BRAYMOND bs A
- PAT UPTON vcls, ld gtr A

ALBUM:

1. (A) MORE TODAY THAN YESTERDAY (Columbia CS 9852) 1969 79

45s:

1. Baby What I Mean/Makin' My Mind Up (Columbia 44442) 1968 111
2. I'll Run/Inside,Outside,UpsideDown (Columbia44566) 1968 -
3. More Today Than Yesterday/Broken Hearted Man (Columbia 44741) 1969 12
4. No One For Me To TurnTo/Sweet Little Thing (Columbia 44924) 1969 52
5. She's Ready/Judas To The Love We Know (Columbia 45048) 1970 72

This outfit originally came together in Sacramento, California in 1964 but later moved to Las Vegas. Their most successful record was clearly *More Today Than Yesterday* but one of their best was *Baby What I Mean* which you can check out on *Nuggets, Vol. 3*. It's a sorta Rascals-influenced soul-pop rendition.

Spires Of Oxford

45:

1	But You're Gone / I Really Do	(MY 2923)	Jul 1967

One of the more sought-after 45s on this Little Rock, Arkansas label. The band is thought to have come from Concord, Arizona but this is unconfirmed. *But You're Gone* is featured on *The Essential Pebbles Collection Vol. 2* CD.

(Max Waller/Mike Markesich)

Spirit

Personnel:

MARK ANDES	bs, vcls	A
ED CASSIDY	drms, perc	A B
RANDY CALIFORNIA	gtr, vcls	A B
JAY FERGUSON	keyb'ds, vcls	A
JOHN LOCKE	keyb'ds	A B
AL STACHELY	bs, vcls	B
CHRISTIAN STACHELY	bs, vcls	B

ALBUMS:
(up to 1973)

1(A)	SPIRIT	(Ode Zl 2 44003/Mono 44004/Stereo)	1968 31
2(A)	THE FAMILY THAT PLAYS TOGETHER	(Ode Zl 2 44014)	1968 22
3(A)	CLEAR SPIRIT	(Ode ZI 2 44016)	1969 55
4(A)	TWELVE DREAMS OF DR SARDONICUS	(Epic 30267)	1970 63
5(B)	FEEDBACK	(Epic KE 31175)	1972 63
6(-)	KAPT. KOPTER AND THE (FABULOUS) TWIRLYBIRDS'	(Epic KE 31755)	1972 -
7(A/B)	THE BEST OF SPIRIT	(Epic KE 32271)	1973 120
8(A)	SPIRIT (dbl)	(Epic KEG 31457)	1973 -

NB: (2) reissued 1972 (Epic KE 31461). (8) is a reissue of (1) and (3). In the U.K. Nos (1)-(3) were issued by CBS. (1) - (4) reissued on CD by Sony in 1996 with bonus tracks. (2) reissued on Edsel (XED 162). (3) also reissued on Edsel (ED 268) 1988. Most of the remaining albums are also now available on CD.

45s:
(up to 1973)

1	Mechanical World/Uncle Jack	(Ode 257-108)	1968 123

2	I Got A Line On You/She Smiled	(Ode 257-115)	1968 25
3	Dark Eyed Woman/New Dope In Town	(Ode 257-122)	1969 118
4	1984/Sweet Stella Baby	(Ode 257-128)	1970 69
5	Animal Zoo/Red Light Roll On	(Epic 5-10648)	1970 97
6	Nature's Way/Mr. Skin	(Epic 5-10701)	1970 111
7	Mr. Skin/Soldier	(Epic 5-10701)	1970 92

Hearing **Spirit**'s records now, it seems surprising that they did not achieve greater success back in the late sixties. Certainly they have stood the test of time well.

Evolving out of an earlier Los Angeles band, The Red Roosters, **Spirit** were formed in 1967. They were one of the first bands to successfully combine rock and jazz, undoubtedly due to the jazz roots of their personnel. Drummer Ed Cassidy had been a modern jazz player in the fifties with the like of Gerry Mulligan, Cannonball Adderley and Theolonious Monk. He married in the late sixties a lady whose son was Randy California. Randy was playing in a high school band, The Red Roosters. Jay Ferguson and Mark Andes also played in this band, Eventually Ed Cassidy joined his stepson and the other ex-Red Roosters, with the addition of jazz-influenced keyboard player, John Locke, to form Spirits Rebellious in early 1967, the name taken from the book of the same name by Kahlih Gibran.

Between the time of The Red Roosters and the formation of **Spirit**, Randy California spent some time in New York, as part of a band called The Blue Flames, whose leader was Jimi Hendrix. Hendrix of course, was to be spotted by ex-Animal Chas Chandler, who bought him to Britain and, as his manager, produced a string of hits. Meanwhile, Mark Andes had been playing in an earlier version of what would later become another fairly successful LA rock/blues group, Canned Heat.

Spirit got a residency at The Ash Grove Club in Los Angeles, where Cassidy had earlier played with The Rising Sons. The same year they recorded a demo tape, comprised of such tunes as *Elijah Rock*, *Hey Joe*, *Darlin'* and others which they sent, without much success, to several record companies.

They were on the point of folding when Lou Adler signed them to his Ode Records label, which had a distribution deal with CBS. Their debut album contained a number of fine tracks which displayed their flair for combining jazz and rock. *Fresh Garbage*, *Elijah* and *Gramophone Man* consisted of vocal numbers sandwiching piano pieces, while their first single, *Mechanical Way* issued in 1968, was particularly interesting, but too uncommercial to become a hit.

Their second LP *The Family That Plays Together* was released in December 1968 and even better than their debut. One track, the more commercial rock number *I Got A Line On You* was issued as a single with *She Smiled* on the flip, and became a smash hit in the States. This marked a surge in their popularity, which progressed with each album they made. The album was also notable for three particularly melodic Jay Ferguson compositions, *Silky Sam*, *The Drunkard* and *Dream Within A Dream*.

Prior to the issue of their third LP *Clear*, they had worked on an abortive movie project with French film producer, Jacques Demy. Although the soundtrack album never materialised two tracks from the film, *Ice* and *Clear* were released on their third LP. A single *Dark Eyed Woman* was released from this album, but did not chart.

A further single *1984* was issued prior to their next album. This initially attracted considerable airplay but, shortly

after its albums release, radio stations were urged not to play it as it was 'too politically orientated'. Consequently, it did not chart and has become one of their most collectable items, although the 'A' side is also featured on their *Greatest Hits* album.

Also around this time there was considerable friction between California and Ferguson about the direction of the band. The former favoured a loose improvisational format; the latter, a more commercial rock approach. Lou Adler also switched the Ode label from Columbia to A&M and, as part of the deal, gave **Spirit** to Epic. Despite all this, their fourth LP, *The Twelve Dreams Of Dr. Sardonicus*, is generally considered their finest work. Far more commercial than their earlier albums, it contains a number of finely-structured rock songs like *Nature's Way*, *Animal Zoo*, *Mr. Skin* and *Morning Will Come*. Side two also contained some less structured but more ambitious numbers, such as *When I Touch You* and *Life Has Just Begun*, together with a jazzy instrumental, *Space Child*. However, the band split after the recording of this album, which was subsequently pieced together by producer David Briggs. The album did not sell at all at first, but gradually became more successful and went gold four years after the band had split. Ironically, had it sold better, the band might have stayed together longer.

A series of singles were issued from the album - *Animal Zoo*, *Nature's Way* and *Mr. Skin* - all flopped. The first of these singles has become extremely collectable, as few were pressed and the flip has never appeared on any of their albums.

Andes and Ferguson went on to form Jo Jo Gunne, while California convalesced after a riding accident. The remaining members, Locke and Cassidy, continued, adding twins Al and Christian Stachely (The Staehely Brothers). The line-up produced the disappointing *Feedback* after which the two original members left. The band was later revived more successfully by Cassidy and California in 1974, and has subsequently produced a string of successful albums, which are less relevant to this book.

Returning to 1972, for a while though - California back in LA, having recovered from his riding accident, formed a new band and released a Hendrix style album called *Kaptain Kopter and the (Fabulous) Twirlybirds*. This group included Larry Knight (bs) and Tim McGovern (drms) when they played live. However, Noel Redding played on the album under the pseudonym Cliff McTorius and Ed Cassidy also played on a couple of cuts. This outfit also recorded an extremely rare non-LP 45, *Walkin' The Dog*/*Live For The Day* (Epic 5-10927), which was only issued as a promo for radio stations. They also recorded the *Potatoland* album, which was not released until 1981 by Rhino (RNSP 303). Epic refused to release it at the time.

Tragically Randy California died on January 2nd 1997 after he and his son were hit by a freak wave in Hawaii and both were sadly drowned.

The Psychedelic Dream compilation features *Topanga Windows* and *Dream Within A Dream*. The band's music has aged well and is well worth listening to.

Spirit

TOP

45:

1. Man Enough For You/No Time To Rhyme (Roulette 4757) 1967

A lesser known Chicago band who recorded this fabulous 45. Legend has it that they gave up their name to the LA band in true sixties spirit!

Both sides are also on the vinyl version of *Pebbles, Vol. 13*, whilst the CD *Pebbles, Vol. 10* includes the 'A' side. The 'B' side is also featured on *Psychedelic Unknowns, Vol. 8* and *The Essential Pebbles Collection Vol. 2* 2-CD.

(Max Waller)

Spirit In Flesh

Personnel:

JOHNNY AMERICA	drms	A
NANCY COLE	vcls	A
KAREN GRANTHAM	vcls	A
MARK HOLLAND	piano	A
TATER HOWES	gtr	A
GLENN HUTCHINSON	organ	A
POD LESLIE	ld gtr	A
MICHAEL METELICA	ld vcls	A
KATHY MURPHY	vcls	A
TOM SNYDER	vibes	A
DANE	vcls	A

ALBUM:

1(A)	SPIRIT IN FLESH	(Metromedia MD 1041)	1971

Very much a hippy outfit, their album was produced by Peter K.Siegel and Susan Leonard and all the selections were written by M. Metelica, T. Howes and A. Hinx.

Their rarely seen album contains some good guitar, organ and bass parts but the vocals (especially the female vocalists) are the weakest aspect. Lyrically there's a christian influence on some tracks: *Blind Leading The Blind* and *The Meek Shall Inherit The Earth*, whilst the sleeve shows what looks like a rural community, all posing in front of a building covered with snow.

(Stephane Rebeschini)

The Spirits

45:

1. Double Shot/Rosalyn (Scene no #) 196?

NB: (1) Flip side by The Undertakers.

A little known band from Hawaii whose *Almost There* was included on *Garage Punk Unknowns, Vol. 8*. This was originally featured on the *Live At The Funny Farm* compilation along with *Double Shot* and *Dancing In The Street*. You can also hear *Double Shot* on *Diana's Rootin' Tootin'...*

Spirits and Worm

Personnel:

- CARLOS HERNANDEZ ld gtr A
- ARTIE HICK jnr. drms A
- ADRIANNE MAURICI vcls A
- TOMMY PARRIS bs, gtr, vcls A
- ALFRED SCOTTI gtr, vcls A

ALBUM:

1. (A) SPIRITS AND WORM (A&M SP 4229) 1969

NB. (1) was also released in the U.K. on Decca, which is now very rare. (1) also reissued on Water Serpent (LIH 3388/9) 1995 in a limited edition of 375.

45:

1. Fanny Firecracker/You And I Together (A&M 1104) 1969

This album is well worth searching out. Sadly it's very rare at present although there has been a recent limited reissue. Adrianne's powerful vocals are certainly an asset and although brass makes an occasional and unwelcome intrusion on the album it contains some fine guitar work, which on the title cut and *Sunny Please Hold Me* becomes quite psychedelic. Other highs include *You And I Together* and the final cut, *She's So Good*. Recommended. Both 45 tracks feature on the album.

Spirits of Blue Lightning

45:

1. Love Muscle/Well Baby (Lavendar 2009) c1968

A five-piece from the Pacific Northwest, probably Oregon. *Love Muscle* appears on *Victims Of Circumstances Vol. 2*.

(Max Waller)

Spiritwood

ALBUM:

1	SPIRITWOOD	(Private Pressing)	c1974 R2

A rare Christian folk album, sought after now.

(Stephane Rebeschini)

Split Ends

Personnel:

DAN ELIASSEN	vcls, bs	A
BRUCE KNOX	gtr, vcls	A
MIKE MYCZ	gtr, vcls	A
JIM O'BROCK	drms, vcls	A

45:

1	Rich With Nothin'/Endless Sea	(CFP 4)	1966

NB: (1) reissued in 1995 by Spindle with picture sleeves on both black (101-7) and coloured (102-7) vinyl.

This band were from Tampa, Florida and their catchy punk single *Rich With Nothin'* is featured on *Acid Dreams Epitaph* CD, *Pebbles, Vol. 1*, *Psychedelic Unknowns Vol. 1*, *I Was A Teenage Caveman*, *Pebbles Box* set and *The Complete Acid Dreams* (3-LP).

Formed by Dan Eliassen and Jim O'Brock in 1962, they were initally known as The Kingsmen. When *Louie Louie* became a hit for the more well known Kingsmen, they changed names to The Allusions, playing high school dances and teen centres. However they did not record.

In 1966 they changed name again to **The Split Ends** to reflect the changing times. Jim: "We started writing more and recorded *Rich With Nothing* and *Endless Sea*. The 45 was a moderate local (Tampa Bay area) success and we began playing larger venues and traveling across Florida. In 1967 we opened for a Dick Clark tour and were picked up to finish the tour: 'Happening '67'. The next year we were invited to Los Angeles to play on Dick Clarks nationwide band contest T.V. show: 'Happening '68'. We lost, but while in L.A. we played a couple of local gigs with Steppenwolf and Iron Butterfly".

"In 1969 we changed name again to B.O.O.T., an acronym for 'Blues Of Our Time', and released two albums in the early seventies".

(Max Waller w/thanks to Jim O'Brock)

Split Level

ALBUM:

1	SPLIT LEVEL	(Dot DLP ?)	1969

A psych pop group with electric sitar, flute, guitar and male/female vocals. Their best tracks are *Looking At The Rose Through World Colored Glasses* and Hangin' Out in *Someone's Else's World*.

(Stephane Rebeschini)



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Mark Spoelstra *to* The Squires

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Mark Spoelstra
- Spoils Of War
- The Spokesmen
- Spontaneous Combustion
- Spontaneous Generation
- Spring Fever
- The Springfield Rifle
- Sproton Layer
- The Sprytes
- Spur
- Square Root of Nine
- Squiremen Four
- The Squires
- The Squires
- The Squires
- The Squires

Mark Spoelstra

TOP

Personnel incl:

MARK SPOELSTRA	vcls, gtr	A B C D E
ROY BLUMENFELD	drms	D
HARVEY BROOKS	bs	D
MIKE DEASY	gtr	D
MITCH GREENHILL	organ, gtr	D
DOUG CLIFFORD	drms	E
STU COOK	gtr, bs	E
DUCK DUNN	bs	E
STEVE MILLER	piano, organ	E
STOVALL SISTERS	vcls	E

ALBUM:

1(A)	SONGS	(Folkways 2449)	1964
2(A)	THE TIMES I'VE HAD	(Verve Folkways FVS-9018)	196?
3(B)	5 AND 20 QUESTIONS	(Elektra EKS-7283)	1965
4(C)	STATE OF MIND	(Elektra EKS-7307)	1966

5(D)	MARK SPOELSTRA	(CBS 9793)	1969
6(E)	THIS HOUSE	(Fantasy 8412)	1971

NB: There are also two tracks, *France Blues* and *She's Gone* on *The Blues Project* (Elektra) 1964 and some on the soundtrack of *Electra Glide In Blue* (CBS) 1970.

45:

1	Walking Around Town/Corinna	(Folkways F45001)	1964

NB: 91) as Two Time Mark.

In the '60s blues/folk movement, **Mark Spoelstra** was known was having done alternative service time as a conscientious objector long before the Vietnam war. A talented white blues/folk singer and 12 string guitar player, he is typical of these folkies who had many skills but somehow failed when the folk became electrified under Dylan's influence. **Spoelstra** moved to New York in the early '60s and began singing in the Greenwich folk scene with Bob Dylan and was finally booked by Gerde's Folk House. He took an active part in the bourgeoning Urban Blues Scene and recorded two tracks on the seminal *Blues Project* album, an Elektra project aiming at presenting these new musicians (others were Geoff Muldaur, Eric Von Schmidt, Danny Kalb, John B.Sebastian and Bob Landy (better known as Dylan!).

Spoelstra then secured a recording deal with Folkways and released two albums of folk/blues, which are too traditional too retain attention. After that, he got signed to Elektra for two records which are supposedly his best work but we have been unable to hear them. **Spoelstra** then moved to California and signed a management contract with Jim Guercio (Buckinghams, Chicago). Produced by Guercio, the 1969 CBS album benefited from the help of Roy Blumenfeld (Blues Project/Seatrain), Harvey Brooks (Electric Flag) and various L.A. sessionmen (Knechtel, Jim Gordon, Mike Deasy, James Burton), but the result is not really convincing. **Spoelstra** also appeared on the soundtrack of another Guercio project, *Electra Glide In Blue*.

In 1971 he got signed to Fantasy and *This House* was produced by Doug Clifford of Creedence, with the help of Steve Miller (Lynn County), Stu Cook and Duck Dunn (Booker T and The MGs). The album offers a pleasant but lightweight choce of original electrified bluesy folk numbers, the best one being *Dirty Movie Show*.

Spoelstra then apparently vanished from the music scene.

(Stephane Rebeschini)

Spoils Of War  TOP

Personnel:

JAMES CUOMO	keyb'ds, sax, recorder, clarinet, dobro	A B C
ROGER "RoFran" FRANCISCO	bs, vcls	A B
FRANK "Big City Frank" GARVEY	perc	A B
AL "Ral-Eardi" IERARDI	gtr, vcls	A B
JAMES STROUD	lights, trombone, FX	A B
ANNE WHITEFISH/WILLIAMS	vcls, gtr, organ	B C
CHARLIE BRAUGHAM	drms	C
PAUL CHOUINARD	viola	C
BOB WITMER	bs	C

ALBUM:

1(A/C)	SPOILS OF WAR	(SHADOKS no #)	1999

NB: (1) Vinyl Ltd edition of 450 copies with free EP (see below). Also issued on CD.

EP:

1(B)	What Happens Now / Now Is Made In America / Henry T. Joseph / Void Of Mystery / The Greyness Moves In Quietly (AS)	(Shadoks no #)	1999

Weird'n'wonderful sounds emanated from Urbana, Illinois in 1968 and 1969 thanks to this previously unheralded assemblage. Whether any made it onto vinyl at the time is still unconfirmed - a likely outlet would have been Roger Francisco's own RoFran label and publishing house which released some 45s, including one by his earlier outfit The Prodigies.

The reissue contains a mixed bag of cerebral sounds - electronic collages interspersed or combined with jazzy vibes, acid rock, and dreamy folk rock. Some highlights:- *Walk In, Walk Out* opens with an electonic barrage before turning to more standard fuzz-pysch with (for a change) good use of brass; the astounding *E-Thing* could be a soundtrack to 'Apocalypse Now' - a backdrop of whining pulsing helicopter-like effects onto which is etched a heavy acid jam; *Rit Yellow Of The Sun* builds to a delicious hispano-flavoured guitar freakout then degenerates into fuzz and electronic mayhem.

This should appeal especially to fans of experimental or electonic psych by the likes of Fifty Foot Hose and the United States Of America.

(Max Waller)

The Spokesmen

TOP

Personnel incl:

VINNIE BELL	gtr	A
RAY GILMORE		A
JOHN MADARA		A
DAVID WHITE		A

ALBUM:

1	THE DAWN OF CORRECTION	(Decca DL-74712)	1965

45s:

1	The Dawn Of Correction/For You Babe	(Decca 31844)	1965
2	Have Courage, Be Careful/It Ain't Fair	(Decca 31874)	1965
3	Better Days Are Yet To Come/Michelle	(Decca 31895)	1966
4	Today's The Day/Enchante	(Decca 31949)	1966
5	I Love How You Love Me/Beautiful Girl	(Decca 32049)	1966
6	Flashback/Mary Jane	(Winchester 1001)	1967

In 1965 people were into happiness and hair, so when Barry McGuire's *Eve Of Destruction* came out, it was regarded as something of a party-pooper and generated a lot of debate over its 'message' and mood. Apart from ensuring that this backlash against the protest folk-rock (sic) scene improved its sales somewhat, other groups responded with reply-songs' piss-takes, etc. The Jayhawkers' *Dawn Of Instruction* could be put into the latter category whilst this outfit's debut *The Dawn Of Correction* is in the former. *Better Days Are Yet To Come* continues this optimistic viewpoint whilst *Have Courage, Be Careful* touches on fighting abroad without either condoning or condemning it. All done in a tame folk-rock-pop mode including the chunky uptempo *Mary Jane* featured on *Everywhere Chainsaw Sound* which, despite the title, has no druggie connotations.

Session guitarist Vinnie Bell was responsible for inventing the electric sitar, on the back of which he released an album.

The band were possibly Philadelphia based, whilst Madara and White went on to produce 45s by the Wreck-A-Mended.

(Max Waller/Edward Tanner)

Spontaneous Combustion

TOP

ALBUM:

1	COME AND STICK YOUR HEAD IN...	(Flying Dutchman FDS-102)	1969

Produced by Jules Chaikin and recorded in Los Angeles, the self-set goal of this album was according to the liner notes, to fuse jazz a la John Coltrane or Eric Dolphy with rock in the style of the Mothers Of Invention. With two drummers, two guitars (including fuzztone on some tracks) and a horn section, it's in fact an average Californian instrumental jazz album with psych touches. Notable for being recorded by familiar studio aces: Mike Deasy (Ceyleyb People, Friar Tuck), John Guerin (Hammer), Jim Gordon, Larry Knechtel, Tom Scott, Mike Melvoin, Jim Horn and Dennis Budimir. Except for a cover of Tim Hardin's *Don't Make Promises*, all the tracks were composed by the percussionist Gary Coleman and Jules Chaikin.

(Stephane Rebeschini)

Spontaneous Generation

TOP

Personnel incl:

- LAWSON
- KINDALL
- WHITTEN

45:

1. Up In My Mind / Pictures Of Lily (Feure # Unkn) 1968

A very obscure combo about whom nothing is known (although Georgia has been mentioned as possibly their base). The 'A' side is pretty good with lots of fuzz and wah wah. You can check it out on *Beyond The Calico Wall* or

Pebbles (CD), Vol. 2. The flip is a cover of The Who's hit given Litter-esque treatment.

Spring Fever

45:

1. Stop!/You Made My Life (Capitol 2337) 1968

A late sixties San Francisco-based outfit. A moniker also used by Tuscon's Grodes.

The Springfield Rifle

Personnel:

- TERRY AFDEM keyb'ds A
- JEFF AFDEM sax A
- JOE CAVENDER drms A
- BOB PERRY bs A
- HARRY WILSON gtr A

ALBUM:

1. (A) THE SPRINGFIELD RIFLE (Burdette 5159) 1968

45s:

1. Stop And Take A Look Around/100 Or Two (Jerden 812) 1966
2. All She Said/It Ain't Happening (Jorden 815) 1966
3. The Bears/There Is Life On Mars (ABC 10878) 1966
4. I Love Her/That's All I Really Need (Tower455)1968
5. What Kind Of Day/Big Fat Mama (Jerden 900) 1968
6. I'll Be Standing There/Will You Love Me Tomorrow (Jerden 901) 1968
7. Left Of Nowhere/I Must Go For A Walk (Jerden 902) 1968
8. That's All I Really Need/I Love Her (Jerden 905) 1968
9. That's All I Really Need/I Love Her (Burdefte 455) 1968
10. He Will Break Your Heart/My Girl (Burdefte 475) 1968
11. Angelene/Start At The Bottom (Burdefte 577) 1969
12. That's The Way It Is/What We Will Be (Jerden 925) 1971
13. Keep On Loading/If You Live (Jerden 926) 1971

Seattle, Washington was their home and they evolved out of The Dynamics (the Afdem brothers and Harry Wilson had all been members). Their most successful 45 was *That's All I Really Need*, a soft rocker. Upon their demise Jeff Afdem formed a jazz group called The Springfield Flute, who recorded an LP for Seattle's First American Records,

but it flopped. You'll also find *That's All I Really Need* on *The History Of Northwest Rock, Vol. 1*, their cover of the old Shirelies' hit *Will You Love Me Tomorrow* on *Vol. 2* of the same series and *100 Or Two* on *Vol. 3* and also on *Battle Of The Bands, Vol. 2*.

Sproton Layer



Personnel:

- HAROLD KIRCHEN trumpet A
- BEN MILLER ld gtr, vcls A
- LARRY MILLER drms A
- ROGER MILLER bs, ld vcls A

ALBUM:

1. (A) WITH MAGNETIC FIELDS DISRUPTED (New Alliance NAR 055) 1991

45:

1. Lost Behind Words/Space Red/Jam From Outer Space (PS) (New Alliance NAR 802) 1991

The above album and clear wax 45 comprise the recordings of an Ann Arbor, Michigan outfit who lasted from 1969 through 1970. There's no mention of any original vinyl released at the time. Musically a mix of free-form, heavy acid-rock and cosmic noise - disturbing but often enthralling, cerebral rather than psychedelic, and a treat for the musically adventurous. (Max Waller)

The Sprytes



45:

1. Please Don't Stop lt/Land Of 1,000 Dances (Mortician 104) 196?

A New Mexico garage band. The flip side later appeared on *Straight From The Garage (EP), Vol. 5*.

Spur



Personnel:

- STAN BRATZKE vcls, gtr A
- JIMMY FEY vcls, ld gtr A
- EDD KALOTEK vcls, keyb'ds A
- STIX MAXWELL drms, perc A
- RICK WILLARD vcls, bs A

ALBUM:

1. (A) SPUR OF THE MOMENT (Cinema CSLP 1500) 19? R1

NB. There was a limited repressing in the mid-eighties.

A quite appalling album which some books and dealers erroneously describe as 'psychedelic'. Beware, it's crap, full of badly redone thirty second rehashes of rock'n'roll classics. Apparently originals change hands for quiet a lot of money. God help the people buying them. Things do improve a little on side 2 which includes three tracks which are half decent:- *Why Girl No 2*, *Mind Odyssey*, and *Modern Error*, but then concludes with a pitiful cover version of *River Deep Mountain High*.

The band came from Missouri and also provided the musical backdrop to a spoken word religious album by Father Pat Berkery.

Square Root of Nine

TOP

ALBUM:

1	SQUARE ROOT OF NINE	(Private Pressing)	1967?

A folk trio (two men, one woman) from Michigan. Their album contains covers of *Early Morning Rain* and *House Of The Rising Sun* and was pressed in very small quantities (maybe 500 copies).

(Stephane Rebeschini)

Squiremen Four

TOP

Personnel:

BENNIE BUCHACHER	drms	A B C
JERRY MOLINA	gtr	A B C
JIM OLIVER	keyb'ds	A B C
DON O'CONNELL	bs	A B C
SANDY TORANO	ld gtr	A
JACK VINO	gtr	C

45s:

1	What's On Your Mind / Bitter End	(Squire 14-15)	Jun 1967
2	Who In The World / Secrets	(Trip 110)	1969

NB: (2) as by The Squiremen.

A Miami quintet who had some local success with their self-released debut. *Bitter End*, a bouncy garage-pop ditty penned by Jim Oliver, can be heard on *Every Groovy Day*. They continued as a foursome after Torano left. In 1969, after releasing a second 45 as **The Squiremen** and restored to five with guitarist Jack Vino, they became The Heroes Of Cranberry Farm and released at least seven 45s over the next two years.

Who In The World is a wonderful piece of piano-led melodrama where soft harmonious verses alternate with hard fuzz work-outs. Be sure to check this out on Psychedelic States: Florida Vol. 1.

(Max Waller/Jeff Lemlich)

The Squires

Personnel:

- MIKE BOUYEA drms, violin, vcls A
- TOM FLANIGAN ld gtr A
- KURT ROBINSON keyb'ds A
- JOHN FOLCIK bs A
- JIM LYNCH gtr A

ALBUM:

1. (A) THE SQUIRES (Crypt 008) 1986

45:

1. Going All The Way/Go Ahead (Atco 6442) 1966

This outfit came from Bristol, Connecticut and were earlier known as The Rogues. Their 45 has become something of a punk classic by virtue of the 'A' side's inclusion on *Pebbles, Vol. 1* (it also appears on *Get Primitive (The Best Of Pebbles)* and *Psychedelic Unknowns, Vol. 2*) and the flip's on *Vol. 2* of the *Pebbles* series. The Crypt LP is a retrospective collection of their material. Both sides of the 45 were recently covered on the Remayns EP (Bam-Caruso 029).

The Squires

Personnel incl:

- JACK EELY gtr, vcls

45:

1. Don't You Just Know It/Big Boy Pete (Northwestern 2506) 196?

From the Pacific Northwest, they were also known as **Jack E. Lee and The Squires** and included Jack Eely who'd earlier led The Courtmen. You can check out the 'A' side, which is a raw early rock version of Huey 'Piano' Smith's song on *Highs In The Mid-Sixties, Vol. 7*. (Max Waller/Darryl F. Riffero)

The Squires

Personnel incl:

- PHIL KEAGGY ld gtr

45:

1. Batmobile/I Don't Care (Penguin IG 1612) c1966

A different outfit from Youngstown, Ohio who were influenced by The Beatles. *Batmobile* is an uncharacteristic spacey instrumental which later resurfaced on *Highs In The Mid-Sixties, Vol. 9*. Phil Keaggy later played in Volume IV, who later became New Hudson Exit, and went on to front Glass Harp before becoming a Christian music star.

The Squires also recorded several acetate recordings that feature Phil Keaggy's early attempts to write Beatles-style garage-pop. (George Gell/Max Waller)

The Squires

An unknown outfit, possibly from the San Francisco Bay Area, whose only legacy is two unreleased tracks recorded in November 1966 - *Anyhow Anwhere* and *It Must Be Love*. They're described as "killer punk" and 'jangly folk-pop" respectively by Alec Palao, who unearthed them on Big Beat's CD compilation *The Scorpio Records Story*.

(Max Waller)

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SRC *to* The Standells

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- SRC
- Stack
- The Staehely Brothers
- The Staffs
- Stained Glass
- Stained Glass Window
- The Stains
- Stalk - Forrest Group
- The Standells

SRC





TOP

Personnel:

- STEVE LYMAN gtr, vcls A B
- SCOTT RICHARDSON vcls A B C
- GLEN QUACKENBUSH organ A B C
- E G CLAWSON drms, vcls B C
- GARY QUACKENBUSH ld gtr A B
- ROBIN DALE bs, vcls A
- AL WILMOT bs, vcls B C
- RAY GOODMAN gtr C

ALBUMS:

1. (A) SRC (Capitol 2991) 1968 147
2. (B) MILESTONES (Capitol 134) 1969 134
3. (C) TRAVELLER'S TALE (Capitol 273) 1970
4. (-) REVENGE OFTHE QUACKENBUSH BROTHERS (Bam-Caruso KIRI 054) 1987
5. (-) LOST MASTERS (One Way 29219) 199?

NB. (1) - (3) have all been reissued on CD by One Way with bonus tracks. (1) & (2) have also been reissued on one CD. (4) compiles material from their three Capitol albums including the classic *Black Sheep*. (5) is a CD compilation which includes 21 tracks from singles and otherwise unreleased stuff.

45s:

1. I'm So Glad/Who Is That Girl (A2 301) 1967

2. Get The Picture/I Need You (A2 402) 1967
3. Black Sheep/Morning Mood (Capitol 2327) 1968
4. Turn Into Love/Up All Night (Capitol 2457) 1969
5. My Fortune's Coming True/Never Before Now (Capitol 2726) 1970
6. Born To Love/Badazz Shuffle (Big Casino 1001) 1971
7. Out In The Night/Gypsy Eyes (Rare Earth 5040) 1972

NB: (2) as Scot Richard Case. (7) as Blue Scepter.

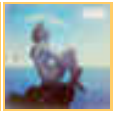
SRC were part of the wave of Detroit-based heavy rock groups which emerged in the late sixties, and included bands like The Amboy Dukes and The MC5.

Originally from Birmingham, they started out as the Tremelos and later The Fugitives and issued four 45s (two on D-Town and two on Westchester) and an LP, *The Fugitives At Dave's Hideout* (Hideout HLP-1001) 1965. Three of their tracks are on the sixties compilation, *Friday At The Cage A Go Go* (Westchester 1005) 1965. *Friday At The Cage A Go Go* has recently been reissued under its alternate title *Long Hot Summer* on Hide The Sausage (HTS-001) 1989. As The Fugitives they have cuts on *Oil Stains* (*Said Goodbye*) and *Glimpses 3* (*On Trial*). The Fugitives tracks on *Mindrocker, Vol. 7* and *Back From The Grave, 3* are by a different band.

SRC's debut album contained one stand-out track, *Black Sheep*, on which Glen Quackenbush's organ playing gave the band a similar sound to The Doors' *Light My Fire*. The track received considerable airplay from John Peel in England. However, the band failed to capture the interest of the American public at large and disbanded after two further good LP's.

As **SRC** they have *Badazz Shuffle* on *Echoes In Time, Vol. 2*, *Get The Picture* on both *Boulders 2* and *Sixties Archive Vol. 7* (CD); *I'm So Glad* on *Turds On A Bum Ride Vol. 4* (CD) and *Michigan Rocks Vol. 1*. *Marionette* from their first LP can also be heard on *Illusions From The Crackling Void*. As **Scot Richard Case** you can find their competent, snarly version of *Get The Picture* on *Michigan Mayhem Vol. 1*.

They also recorded a 45 in 1972 as Blue Scepter (*Out In The Night/Gypsy Eyes*) (Rare Earth 5040) - the 'B' side is on *Echoes In Time, Vol. 1*.

Stack  TOP

Personnel:

- BUDDY CLARK bs A B
- KURT FEIERABEND gtr, vcls A B
- RICK GOULD ld gtr, vcls A B
- BILL SHEPPARD vcls A B
- ROBIN WILLIAMS drms A
- BOB ELLIS drms B

ALBUM:

1. (B) ABOVE ALL (Charisma RS 303) 1969 R6 [More Info]

NB: (1) was counterfeited in Europe circa 1988. More recently there's been a legitimate reissue on Void records and

CD issue on Gear Fab (GF-111) 1998.

A local Californian release and one of the rarest and probably the most significant American private press hard rock album of the era. **Stack** was 'discovered' in the mid-eighties and since then only a half-dozen original copies have ever turned up. *Above All* is a heavy blaster with echoes of U.K. freakbeat / psych creeping around in the shadows - **Stack** had an unusually super-distorted guitar sound, the result of using special custom made amps from a private factory in Los Angeles called Quilter. There's also one cover version - a wild garage R&B of Leiber and Stoller's *Poison Ivy*, and the remaining tracks are sixties style hard rock.

Stack were a figurehead group in a busy hard rock scene exploding out of the Los Angeles area in the late sixties. Formed out a surf act called The Vandells and another local act called Wabash Spencer, they went on to gig with such notables as Buffalo Springfield, Three Dog Night, Iron Butterfly, Illinois Speed Press and Frank Zappa. They were also often supported by Alice Cooper! However, fame and fortune eluded the band, not for lack of talent but because of a 'bum' deal from their record company. Signed for an eight year contract they were subsequently written off as a tax-loss, which left them contractually bound, no money and nowhere to go but obscurity.

Thankfully, the Void and Gear Fab reissues have made the album available to a wider audience for the first time, which should help **Stack** gain the attention they justly deserved. The Gear Fab CD also comes with extensive liner notes. (Clark Faville/Vernon Joynson)

The Staehely Brothers

TOP

Personnel:

KING ERRISON	perc	A
STOOP HAIRY	drms	A
JOHN LOCKE	keyb'ds	A
AL STAEHELY	ld vcls, gtr, bs	A
JOHN CHRISTIAN STAEHELY	gtr, keyb'ds, bs	A

ALBUM:

1(A)	STA.HAY.LEE	(Epic KE 32385)	1973

The **Staehely Brothers** were in Spirit for the *Feedback* album. Afterwards they went solo and recorded this decent hard rock album. John Locke from Spirit also played on it and wrote some songs, and Ed Cassidy also plays, but uncredited (he may be "Stoop Hairy"). An underrated album several tracks deserve to be heard: *Captain Zombie Meet Unfellini*, *Rockin In The Bush*, *Future Shock*... The album was produced by Alex Kazanegras and came housed in a superb sleeve with drawings of skeletons.

In 1982, Al Staehely released a solo album *Stahaley's Comet* (Ranger Records). He also went on to play with John Cipollina and Nick Gravenites in the early '80s under the names Thunder & Lightning and the Gravenites-Cipollina Band. He is now an attorney in Houston, Texas.

(Stephane Rebeschini)

The Staffs

TOP

45:

1. I Just Can't Go To Sleep/Another Love (Pa-Go-Go 118) 1966

A punk outfit from San Antonio in Texas. The flip, a rather off beat punk number can also be heard on *Highs In The Mid-Sixties, Vol. 11: Texas, Part One*. The 'A' side was a Kinks cover version.

Stained Glass



Personnel:

- JIM McPHERSON bs, vcls A B
- BOB ROMINGER gtrs B
- DENNIS CARRASCO drms A B
- TOM BRYANT gtr A

ALBUMS:

1. (B) CRAZY HORSE ROADS (Capitol ST 154) 1969
2. (B) AURORA (Capitol 242) 1969

NB. (1) reissued by Capitol in Greece (1987).

45s:

1. If I Needed Someone/How Do You Expect Me (RCA 47-8889) 1966
2. My Buddy Sin/Vanity Fair (RCA 47-8952) 1966
3. We Got A Long Way To Go/Corduroy Joy (RCA 47-9166) 1967
4. A Scene In Between/Mediocre Me (RCA 47-9354) 1967
5. Lady In Lace/Soap And Turkey (Capitol 2178) 1968
6. Fahrenheit/Twiddle Me Thumb (Capitol 2372) 1969
7. Gettin' On's Gaffing Rough/The Necromancer (Capitol 2521) 1969

More of a folk-rock band that a psychedelic band **Stained Glass** were formed in 1966. With a line-up that included Tom Bryant on guitar, **Stained Glass** started out playing Beatles cover versions in San Jose. Originally recording for RCA they issued a series of singles. The first two, which were a mixture of folk and Merseybeat, met with some local success. The best was *We Got A Long Way To Go*, a driving rock song with immediate appeal, which was a big hit in San Jose during April 1967.

They moved to Capitol in the Spring of 1968 for whom they recorded three singles in addition to the two above-mentioned albums. Both albums were quite highly-rated, but failed to make much impact and the band disbanded in November 1969, although McPherson went on the play with Copperhead.

Some of the RCA singles are featured on *Mindrocker, Vol. 9*. In addition *A Scene In Between* can be found on *Psychedelic Unknowns, Vol. 7* and *Fuzz Flaykes And Shakes, Vol. 1*. Either of their albums are worth a listen if you can acquire them cheaply. The first was reissued by MGM in Greece.

Stained Glass Window

ALBUM:

1	STAINED GLASS WINDOW	(Sycamore)	1975 SC

On a small Chicago private label, an acoustic loner/downer folk singer with unusual pessimistic lyrics.

(Stephane Rebeschini)

The Stains

45:

1. Now And Then/Did You Ever Have To Make Up Your Mind (Lotus 1000) 1967

These **Stains** were Yale University students. You can also find their *Now And Then* on *Open Up Your Door* and *Teenage Shutdown Vol. 3*.

(Max Waller / Mike Markesich)

Stalk - Forrest Group



Personnel:

- ERIC BLOOM vcls A
- ALBERT BOUCHARD drms A
- ALLEN LANIER keyb'ds, gtr A
- DONALD ROESER gtr A
- ANDY WINTERS bs A

ALBUM:

1. () St. CECILIA - THE CALIFORNIA ALBUM (no label no #) 1998

NB: (1) recorded in 1970 but not released until 1998.

45:

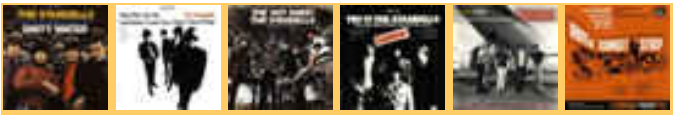
1. What Is Quicksand?/Arthur Comics (Elektra 45693) 1970

NB: (1) promo-only. At least two counterfeit editions of this exist - the original has a shiny black and white label and all printing is clear. One counterfeit has matt labels, the other looks quite convincing but has a bit of "invisible" surface noise.

Stalk-Forrest Group (formerly Soft White Underbelly) recorded an album's worth of original material in early 1970 for Elektra records. It has long been rumoured, and is still possible, that an acetate or test pressing exists of this

30 minute session. None is known in the hands of collectors. This single is the only verified original vinyl release from the recording session. A few months later, Joe Bouchard replaced Andy Winters on bass and the group became Blue Oyster Cult. The group was based in New York. (Clark Faville)

The Standells



TOP

Personnel:

DAVE BURKE	gtr, bs	A B
GARY LANE	bs	A
GARY LEEDS	drms	A
LARRY TAMBLYN	keyb'ds, vcls	A B C
TONY VALENTINO	ld gtr	A B C
DICK DODD	bs, drms	B C
JOHN FLECK	bs	C

ALBUMS:

1(A)	THE STANDELLS IN PERSON AT PJ'S	(Liberty LST 7384)	1964
2(A)	LIVE AND OUT OF SIGHT	(Sunset 5136)	1964
3(B)	DIRTY WATER	(Tower ST 5027)	1966 52
4(B)	WHY PICK ON ME-SOMETIMES GOOD GUYS DON'T WEAR WHITE	(Tower ST 5044)	1966 -
5(B)	THE HOT ONES!	(Tower ST 5049)	1966
6(C)	TRY IT	(Tower ST 5098)	1967

NB. (1) was also released as (2) in abridged form. (3) and (5) are now available on one CD as are (5) and (6) (Big Beat CDWIKD 112) 1993. (3), (4) (5) and (6) also reissued on CD by Sundazed with previously unreleased and bonus tracks (SC 6019/20/21/22 respectively). Big Beat have also released the *Riot On Sunset Strip* soundtrack together with a *Rarities* album on one CD (Big Beat CDWIKD 113) 1993. There also a 19 track CD *Best Of* collection.Rhino, *Rarities* (RNLP 115) (1984) and Avi, *The Standells* (1982) have two further compilations by the band which include some unissued tracks. There's also *The Best Of The Standells* (Rhino RNLP 107) 1983 which Rhino repackaged in 1987, and Eva's reissue of *Riot On Sunset Strip* (Eva 12043) 1984.

EP:

1	POOR BOYS BORN IN A RUBBLE	(Sundazed SEP 108)	1995

NB: (1) Contains *Sometimes Good Guys Don't Wear White* (long version), *Riot On Sunset Strip* (Soundtrack version), *I Hate To Leave You* (previously unreleased) and *Why Pick On Me* (instrumental backing track). All tracks are in mono and the EP was issued on dark red vinyl.

45s:

1	You'll Be Mine Someday/Girl In My Head	(Linda 112)	1964
2	Peppermint Beatles/The Shake	(Liberty 55680)	1964
3	I'll Go Crazy/Help Yourself	(Liberty 55722)	1964
4	So Fine/Linda Lou	(Liberty 55743)	1964
5	Zebra In The Kitchen/Someday You'll Cry	(MGM 13350)	1965 -
6	The Boy Next Door/B.J. Quetzal	(Vee Jay 643)	1965 102
7	Don't Say Goodbye/Big Boss Man	(Vee Jay 679)	1965

8	Dirty Water/Rari	(Tower 185)	1966 11
9	Sometimes Good Guys Don't Wear White/Why Don't You Hurt Me?	(Tower 257)	1966 43
10	Why Pick On Me?/Mr. Nobody	(Tower 282)	1966 54
11	Try It!/Poor Shell Of A Man	(Tower 310)	1967 -
12	Don't Tell Me What To Do/When I Was A Cowboy	(Tower 312)	1967 -
13	Riot On Sunset Strip/Black Hearted Woman	(Tower 314)	1967 133
14	Can't Help But Love You/Ninety-Nine And A Half	(Tower 348)	1967 78
15	Animal Girl/Soul Drippin'	(Tower 398)	1968 -

NB: (1) as by Larry Tamblyn and The Standells, (12) as by Sllednats (Standells spelt backwards). There are two French EPs with picture sleeves: *The Shake/I'll Go Crazy/Help Yourself/Bony Moronie* (Liberty LEP 2211); and *Dirty Water/Rari/Why Don't You Hurt Me?/Little Sally Tease* (Capitol EAP 122009).

Formed in Los Angeles in 1963, **The Standells** were manipulated by ace producer Ed Cobb into an archetypal punk band. He wrote most of their material and ensured that their lyrics articulated the resentments of America's youth against their parents and society. They are perhaps best known for the classic punk rock single *Dirty Water*, their first single for Tower, which Cobb had written about the Charles river in Boston.

Prior to their association with Cobb, the band had recorded a 45 on Linda in 1964 as Larry Tamblyn and The Standells, three singles and an album for Liberty and a 45 for MGM who also included two tracks from their first album on the Soundtrack to *Get Yourself A College Girl* (MGM SE 4273) in 1965. In this period they were a twist type discotheque group.

Later in 1965, they met Cobb when he produced two singles for them *The Boy Next Door* and *Don't Say Goodbye*. Cobb was sufficiently impressed with them to have them signed to Tower and *Dirty Water*, released in November 1965, which apparently the band hated, became a smash hit. The album was also strong, providing another hit single, *Sometimes Good Guys Don't Wear White*, which was issued in June 1966. It was full of other strong tracks like *Medication, There Is A Storm Comin'* and some good covers such as *Hey Joe* and *19th Nervous Breakdown*.

The Standells never equalled this success again. The *Why Pick On Me* album sold quite well and included a track *Have You Ever Spent The Night In Jail?* which was apparently written from Cobb's experience whilst in Texas,

The Hot Ones! is best avoided, consisting as it does of cover versions of other artists' classic hits like *Sunny Aftemoon, Wild Thing* and *Eleanor Rigby*. It flopped badly when it was released in November 1966.

Later, in 1967, they attracted more attention when *Try It* was banned because it was alleged to have disgusting lyrics. This was a real injustice 'cos a cover version of the song by Ohio Express in 1968 wasn't. Yet, despite this, the release of their next single *Don't Tell Me What To Do* with their name spelt backwards as a publicity-seeking gimmick and the inclusion of two tracks, *Riot On Sunset Strip* and *Get Away From Her*, on the soundtrack to *Riot On Sunset Strip*, they never quite achieved their early promise.

In their latter days they co-opted old friend Joey Stec of Millennium, first as a co-writer, later as a full member. The band were keen to write and perform their own material, but their association with Cobb ended in 1968 and they split up later that year.

Prior to replacing Gary 'Walker' Leeds in **The Standells**, Dodd was "resting" from being an original Mouseketeer/Blues Magoo. He later recorded an unsuccessful solo album, *The First Evolution Of Dick Dodd* (Tower ST 5142) in April 1968. Larry Tamblyn, who was the brother of Russ Tamblyn, made three singles for Faro

prior to his association with the band and an instrumental *Summer Clothes Pts 1 & 2* (Sunburst) after its demise in 1968. Gary Leeds left the band prior to the release of the *Dirty Water* album and had a brief spell with The Walker Brothers. Dick Dodd later played for Joshua and Dave Burke joined Indian Puddin' and Pipe. Dewey Martin also substituted for Dick Dodd for four months, whilst Dave Burke was previously bassist with The Tropics, from Tampa. Finally, Lowell George (from The Factory) replaced Larry Tamblyn when he left.

They've understandably figured on several compilations, including:- *Someday You'll Cry* on *Highs In The Mid-Sixties, Vol. 1*; *Big Boss Man* on *Mindrocker, Vol. 5* and there's an unnamed bonus track on *What A Way To Die* which sounds like it dates from very early in their career. Other appearances to date have been:- *Dirty Water* on *The Battle Of The Bands* (CD), the *Golden Archive Series Sampler*, Lenny Kaye's *Nuggets*, the *Nuggets* (CD), Rhino's *Nuggets, Vol. 1, Tough Rock* and *Wild Thing*; *Sometimes Good Guys Don't Wear Whlte* on *Highs Of The Sixties, Nuggets, Vol. 2, More Nuggets, Vol. 2* (CD) and *Nuggets, Vol. 2, Try It!* on *Born Bad, Vol. 4*; *Why Pick On Me?* on *The Golden Archive Series Sampler* and the *Nuggets* (CD); *Someday You'll Cry* on *Pebbles, Vol. 9* (CD); and *Dirty Water, Sometimes Good Guys...* and *Why Pick On Me* on Rhino's *Nuggets* 4-CD box-set.

In November 1999, **The Standells** reformed for a live gig at the 'Cavestomp '99!' festival in New York. Other bands appearing include The Chocolate Watchband and The Monks!!

(Vernon Joynson / Max Waller / Joe Foster / Greg Shaw / Stephane Rebeschini)

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Starbuck and The Rainmakers *to* The Dave Starky Five

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Starbuck and The Rainmakers
- The Starchiefs
- Starfire
- The Starfires
- The Starfires (Steve Ellis and)
- Peter Stark
- Stark Naked
- Stark Naked and The Car Thieves
- The Dave Starky Five

Starbuck and The Rainmakers

TOP

45:

1. I Who Have Nothing/Let Your Hair Hang Long (Valiant V 744) 1966

An anthemic pop melodrama with powerful vocals backed by crashin' fuzz guitar - a strange but appealing hybrid. (Max Waller)

The Starchiefs

TOP

Personnel:

- STEVE (SKELTON) KELLY drms
- WILLIAM "SONNY" LYLE bs
- HUEY P. MEADOWS gtr
- KENNY WAYNE ld vcl, gtr

45:

1. Blast-Off/Your Love's So Hard To Understand (Orbit 2040) 1964

NB: (1) 'B' side as by **Kenneth Hagler and The Starchiefs**.

This was Kenny Wayne's first outing on vinyl. *Blast Off* was an instrumental and the band recorded a further 45, which was eventually released as by The Grapes Of Wrath, following a change of drummer.

Kenny Wayne came from Redwater, Texas and they were based in the Texarkana area. The Orbit label was based in

Dekalb, Texas.

Starfire

ALBUM:

1. STARFIRE (Crimson 4476) 1974 R3

A hard rock/progressive offering by a Californian group. Not very good, but very sought-after. (Clark Faville)

The Starfires

Personnel:

DAVE ANDERSON	ld gtr	A
CHUCK BUTLER	ld vcls, tamb, claves	A
JACK EMERICK	drms	A
FREDDY FIELDS	bs	A
SONNY LATHROP	gtr	A

ALBUM:

1(A)	TEENBEAT A GO GO	(La Brea LS 8018)	1965

45s:

1	Fink/Work Out Fine	(Triumph 61)	1965
2	I Never Loved Her/Linda	(G.I. 4001)	1965
3	No More/Rockin' Dixie (Goin' Down)	(G.I. 4002)	1965/6
4	Cry For Freedom/Won't Die Away	(G.I. 4004)	1966
5	There's Still Time/Unchain My Heart	(Yardbird 4005)	1966
6	Something You've Got/The Hardest Way	(Yardbird 4006)	Jun. 1966

NB: (2) reissued in 1997.

Hailing from the Los Angeles area they started off as an early sixties beat band doing cover versions and their album, a live LP of cover versions (*Around And Around*, *Walkin' The Dog*. *Farmer John*, *Peter Gunn*, *Hold Me*, *Justin*, *Money*, *No Reply*, *Great Balls Of Fire*, *Apache* and *Stand By Me*) was in this mode. Thereafter they became very punkish, performing mainly original compositions written by their bassist Freddy Fields. *I Never Loved Her*, in particular stands out as a classic garage number, with a twist in the tail to its lyrics, and one of the all time great riffs. Other tracks also have merit too, with *Cry For Freedom* being notable as an early Vietnam protest.

Their final 45 features an OK version of the Chris Kenner song but tucked away on the flip is *The Hardest Way*, a stunning low-key moody droning pop-punker from Freddy Fields with dynamic drumming, lashings of choppy guitars and mean fuzz.

Sonny Lathrop, was later rhythm guitarist in a slick club band called Mickey And The Invaders in 1967 and later

went on to form Sweet Marie.

G.I. 4003 is known to exist, but does not contain material by **The Starfires**.

Compilation coverage has included: *I Never Loved Her* on *Pebbles, Vol. 8* (LP & CD) *The Essential Pebbles Collection Vol.1* (2-CD) and *Psychedelic Unknowns, Vol. 2*; *Linda* on *Highs In The Mid-Sixties, Vol. 1*, *Psychedelic Unknowns, Vol. 3* and *Mondo Frat Dance Bash A Go Go*; *There's Still Time* on *Acid And Flowers* and *Basementsville! U.S.A.*; and *Cry For Freedom* on *Pebbles, Vol. 9* (CD).

In the 1980s *I Never Loved Her* was covered by Austria's Vogues on *A Doll Spits Cubes* and The Cynics on *Twelve Flights Up*.

(Max Waller / George Gell)

The Starfires (Steve Ellis and)



TOP

Personnel:

- CLEM 'BUTCH' HATTING drms A B C D
- STEVE ELLIS gtr, vcls A B C D E
- JIM BRANDENBURG gtr A B
- RON BUTLER bs, organ A B C
- BUTCH JERGINS bs B
- BARRY HANSON gtr C D E F
- BILL STORIE bs C D
- DEAN "ZEKE" SENFNER drms E F
- MIKE MULLIGAN bs E F
- JIMMY GROTH ld gtr F

ALBUM:

1. (E) STEVE ELLIS SONGBOOK (IGL 105) 1967

NB: (1) reissued on vinyl as *Songbook*, by by Get Hip (GHAS 5003) 1994

45s:

1. Walking Around/That's How It Feels (Century Records Test Pressing 22355) 1965
2. Walking Around/That's How It Feels (Decima 2001) 1965

Steve Ellis was born in Pipestone, Minnesota on 23rd December 1944. He was a great lover of music, cars and motorbikes. By the age of 12 he'd learnt to play guitar, at 14 he'd joined his first local band The Squires. Later, he briefly played with another local band, The Sabres, before forming **The Starfires** in 1963. They were named after a car and Steve was in every respect the leader of the band, he even did all their bookings. They soon established themselves as a very popular live act in the Midwest. In 1964 Ron Butler switched to organ and Butch Jergins came in on bass. Later Barry Hanson replaced Jim Brandenburg on rhythm guitar and Bill Storie replaced Butch Jergins on bass. By mid-1965 Ron Butler had left the group and the remaining four players went to Sears Recording Studio in Omaha, Nebraska to cut a demo disc using two Steve Ellis original compositions *Walk Around/That's How It*

Feels. The pressing is now rare. The songs weren't punk, but veered towards folk rock. Ellis headed out to California with the demo and tried to attract the attention of a major label, but he returned empty-handed. Despite this setback the band never gave up, they re-recorded the 45 in Dodge City, Kansas and it was issued on the Decima label. This was a far superior version. Butch Hatting left the band soon after the 45 was released and a new line-up (E) was put together. In the Summer of 1967 this line-up travelled to the IGL Recording Studio in Milford, Iowa to begin recording several new Steve Ellis compositions. Five were recorded - *On My Mind, Her Face, Looking Thru Me*, *Pride Of A Man* and *Baby's Gone* - plus *Since I Fell For You*, a cover of a Skyliners' song released in 1963. Then tragedy struck, before the other five songs could be completed, Steve was killed in a freak motorcycle accident on 31 August and 1967, when his rear tyre blew, He was just 22. The *Storybook* album was pieced together after his death. It consisted of the six finished songs cut at IGL Studios, the two songs from the previous 45 and narration from a friend of his Tom Rambler and is now very rare. **The Starfires** soldiered on for a while without Steve before calling it a day. *Pride Of A Man* was also included on the rare *Roof Garden Jamboree* compilation released in 1967 and more recently seven tracks from the IGL sessions have been compiled on *The IGL Rock Story Part Two* (CD).

Peter Stark

TOP

Personnel:

WENDALL BIGELOW	drms	A
HAL DAVIS	gtr	A
DAVE MASON	gtr	A
RICK ED ROB	perc	A
PETER RUTH	hrmnca	A
WILLARD SPENCR	banjo	A
BEN STARK	gtr, vcls	A
PETER STARK	gtr, vcls	A

ALBUM:

1	MUSHROOM COUNTRY	(Montage)	1976

From Ann Arbor, Michigan, this album contains acid folk music, with a cover of Donovan's *Hey Gyp*, some ragas (*Ragas For Bayleaf*) and fluid guitars. Housed in a nice sleeve, the album is now extremely rare and sought after.

(Stephane Rebeschini/Clark Faville)

Stark Naked

TOP

Personnel:

- LYNE BUNN vcls, perc A
- RICHARD BELSKY ld gtrA
- JOHN FRAGOS drms, perc, gong A
- JIM MONAHAN vcls, gtr A

- TOM RUBINO bs A
- PAUL VENIER vcls, keyb'ds, perc A

ALBUM:

1. (A) STARKNAKED (RCA Victor LSP 4592) 1971

45:

1. Done/Sins (RCA Victor 0588) 1971

From Levittown, Long Island, New York. This outfit's album is a superb and very under-rated progressive album with long organ tracks, fuzz, pleasant piano interludes and some effective female vocals in places. The opening cut, *All Of Them Witches*, is one of those long extended, elaborate tracks that characterised the progressive era, but the whole of side one in particular is excellent.

Stark Naked and The Car Thieves



ALBUM:

1	STARK NAKED & THE CAR THIEVES	(AVI 8021)	196?

45s:

1	Mixed Emotions/?	(Attarack 101)	196?
2	Maria/The Pleasure Of Your Company	(Sunburst 771)	1968?
3	Look Back In Love/Contact	(Sunburst 774)	196?
4	Can't Stop Thinkin' About The Good Times/ Now A Taste...	(Sunburst 776)	196?

From the Los Angeles area **Stark Naked And The Car Thieves** have been variously described as 'garage' or 'soul tinged rock'.

The Dave Starky Five



45s:

1. * Hey Everybody/Stand There (Shazam 112) 1966
2. Used To Be/Brass Jam (Mod International 456) 1971
3. Used To Be/Oh Woman (I Really Know The Blues) (Atlantic 2831) 1971

NB: (1) released as Just Us.

British guitarist/R&B fanatic Dave Starky moved to Houston in late 1964 and with the help of some local boys soon started up **The Dave Starky Five**. In 1965, they caught the eye of a shady local record guy called Ray Rush, who took them into the ACA-Goldstar Studios to record the above two originals, both excellent garage pounders. Before the record could be released, however, Starky flew the coop and returned to England. The band more or less broke

up at this point, but Rush wanted to release the record, cooking up a crazy promo scheme with a local radio station in a "rename the recording group" contest. The winner was chosen to be Just Us and that's how the record was released in January 1966. The original singer and bass player got some other guys and got back together at this point, but they hated the new name, so they went back to calling themselves **The Dave Starky Five**. Unfortunately, they never regained their momentum. *Hey Everybody* has turned up on *Back From The Grave, Vol. 8* (the sleeve-notes to which have provided the information for this entry).



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The Starlets *to* Leigh Stephens

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Starlets
- The Starliters
- The Starlites
- The Starlites
- Alva Starr
- Starvation Army Band
- The State of Mind
- The State of Mind
- Statesiders
- The Statesmen
- The Statics (with Tiny Tony)
- Status Quo
- George Stavis
- Steel
- Steeplechase
- Steeple Peeple
- Gene Steiker and Larry Chenges
- Stephen and The Farm Band
- Leigh Stephens

The Starlets

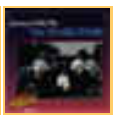
TOP

45:

1. You Don't Love Me/I've Had It (Tower 144) 1965

Girls ln The Garage, Vol. 2 includes a version of *You Don't Love Me* by this all girl band.

The Starliters



TOP

Personnel:

LARRY JONES	bs	A
GARY ROGERS	drms, vcls	A
MIKE ROGERS	ld vcls, ld gtr	A
KEN WILKINS	gtr	A

ALBUM:

1(A)	JOURNEY WITH THE STARLITERS	(Justice 124)	c1967 R3

NB: (1) reissued on CD (Collectables COL-CD-0611) 1995.

A quartet of students from South Stokes High School, North Carolina who have a great deal of talent to offer - so said Calvin Newton on the original liner notes to this rare album. A smattering of Invasion covers (Beatles, Animals) plus some clubby ballads and instruments (the obligatory *Wipe Out*). Undoubtedly competent, but the band doesn't really swing, snap or bite and the vocals tend to be flat (in sound rather than key). Perhaps just doing covers meant they weren't able or willing to assert their own identity, creativity, or let loose. Like some others on this Justice series, they sound stuck somewhere around 1964 to 1965 too - no sign of a fuzztone. The reissue satisfies curiosity but not the palate.

(Max Waller)

The Starlites

Personnel incl:

- MUSSER
- MALINOWSKI

45s:

1. Stagger Lee/Everybody Needs Somebody (Barclay 15016) 1965
2. I Can't See You/Baby Set Me Free (Barclay 17134) 1965
3. I Can't See You (diff. vers)/Big Boss Man (Dater DT- 1301) 1966
4. The Original Nothing People/I Waited So Long (Fontana 1583) 1967

NB: (3) as by The Soul Generation. (4) as by The Beatin' Path.

A five piece from Reading, Pennsylvania. Their first waxing of *I Can't See You* features on *Pennsylvania Unknowns* and *Psychedelic Disaster Whirl* and the second version as by the Soul Generation is on *Crude Pa.*. Both sides of their first 45 are also featured on Arf Arf's *Eastern Pa Rock - Part One (1961-66)* CD whilst their second 45 is on *Part Two* of the same series.

Their best known incarnation is as The Beatin' Path whose *Original Nothing People* has been captured on *Boulders, Vol. 1* and *Mayhem and Psychosis, Vol. 1*.

(Vernon Joynson / Max Waller)

The Starlites

45:

1	Wait For Me / ?	(Zap 8015)	Sep 1965

A different and unknown **Starlites**, whose guitar and sax riffer *Wait For Me* is on *Teenage Shutdown Vol. 7*.

(Mike Markesich)

Alva Starr

TOP

45:

1. Anna/Light Of A 1,000 Years (Golden-Records 103) 1967

From Baton Rouge, Louisiana, **Alva Starr** also recorded as Alva Snelling. *Anna* is a keening ballad backed by a moody folk-punker. (Max Waller)

Starvation Army Band

TOP

Personnel incl:

- DUKE DAVIS bs

This band are thought to have recorded 45s on London in the 1960s. Duke Davis played bass for the 13th Floor Elevators for a short while in early 1968. They also recorded material for International Artists but had nothing released.

The State of Mind

TOP

Personnel incl:

- JAMES BOOTH

45s:

1. Move/If He Comes Back (Chavis 1038) 196?
2. Goin'Away/Make You Cry (Chavis 1041) 196?

A punk outfit from Wilmington, Delaware. *Move* is usually considered their finest moment, and features a wonderful 'shuffle' rhythm and supurb guitar break. It can be heard on *Pebbles, Vol. 5*, the *Pebbles Box* set and *Psychedelic Unknowns, Vol. 3*, but both sides of their other 45 are featured on *A Journey To Tyme, Vol. 5*.

The State of Mind

45s:

1	Time Will Tell / City Life	(Tener 1017)	1967

A different **State Of Mind** from the Orlando area of Florida. In addition to the 45 they have one track, a cover of The Byrds' *My Back Pages*, on the 1967 sampler LP *Bee Jay Demo Vol.II* (Tener 1014).

(Max Waller)

Statesiders

45:

1. Patterned The Sand/She Belonged To Another (Providence 410) 1965

Thought to be an East Coast band, their origins remain a mystery. Both sides are composed by Carnaby and Shakepeare and have resurfaced on *Mindrocker, Vol. 12*.

The Statesmen

45:

1. Stop And Get A Ticket/Stick With Me Baby (Tema 137) 1967

This is thought to have been The Baskerville Hounds, a Cleveland, Ohio band operating under a different name. This version of *Stop And Get A Ticket*, which was actually a hit for the Clefs Of Lavender Hill, can be heard on *Highs In The Mid-Sixties, Vol. 9.*

The Statics (with Tiny Tony)

Personnel:

- RANDY BENNETT bs A B
- DAVE ERICKSON drms A
- RICHARD GERBER gtr A B
- MERRILEE RUSH keyboards, vcls A B
- NEIL RUSH sax A B
- ANTHONY "TINY TONY" SMITH ld vcls A B
- CARL PETERS drms B

45s:

1. Buster Brown Part 1 /Part 2 (Bregg 1000) 196?
2. The Girl Can't Help It/Harlem Shuffle (Camelot 110) 196?
3. Tell Me The Truth/Rinky Din (Camelot 115) 196?

This act from Seattle had backed Tiny Tony on his 1962 regional hit *Hey Mrs. Jones*. Their three 45s are said to have been fine examples of the raw Northwest sound in this era and the act is notable for including Merrilee Rush, who later had a successful solo career. Neil Rush later played with Merrilee Rush and The Turnabouts, and the remaining members were later in International Brick.

Tell Me The Truth has also resurfaced on *Highs In The Mid-Sixties, Vol. 14*. (Darryl F. Riffero/Max Waller)

Status Quo

TOP

45:

1. They All Want Her Love/All My Trials (Grant 45-690) 1966

Unrelated to the world famous U.K. band, this act came from Phoenix, Arizona. The 'A' side to their 45, with its slightly discordant guitar, can also be found on Eva's *Texas Punk From The Sixties, Vol. 2*.

George Stavis

TOP

ALBUM:

1	LABYRINTHS	(Vanguard VSD-6524)	1969

Subtitled "Occult Improvisational compositions for 5-string banjo and percussion", this is an album of strange tracks, *Winter Doldrums, Finland Station, Firelight*, that shows that even the banjo could be used in an "occult" context.

Stavis had earlier played with Federal Duck.

(Stephane Rebeschini)

Steel

TOP

Personnel incl:

DUANE HITCHINGS	keyb'ds, vcls	A

ALBUM:

1	STEEL	(Epic)	1971

A hard rock outfit that went totally unnoticed. Duane Hitchings went on to play with Cactus.

(Stephane Rebeschini)

Steeplechase

ALBUM:

1	LADY BRIGHT	(Polydor 24-4027)	1971

Produced by Eddie Kramer, an hard edged rock outfit, although they look like a pop group on the cover of their only album.

(Stephane Rebeschini)

Steeple Peeple

45:

1. Ol' Man River/Green Plant (B.T. Puppy BTP 534) 1967

Unfortunately the 'A' side is a dire pop version of that *Ol' Man River*. So stick to the 'B' side - *Green Plant* - yes, the same track later covered by the Majic Ship, as featured on *Psychedelic Unknowns, Vol. 5*, and coincidentally released on the same label (B.T. Puppy 548) in 1968. The version here is lighter but excellent cool fuzzed-pop. And there's more...

The identical fuzz-pop track turns up again behind soulful songstress Amanda Ambrose on B.T. Puppy 539. And there's an earlier version of it - a cool jazzy instrumental with melodious sax by Shenny "Goofy" Brown on B.T. Puppy 531. Four different and all pretty good, versions. (Max Waller)

Gene Steiker and Larry Chenges

ALBUM:

1	STRAYWINDS	(Shayn-Alexus)	1973 SC

Vocal recitations with fragile instrumentation (piano, violin, acoustic guitar and light percussion). For late night listening!

(Stephane Rebeschini)

Stephen and The Farm Band

See: The Farm Band.

Leigh Stephens



Personnel:

ERIC ALBRONDA		A
NICKY HOPKINS	keyb'ds	A B
LEIGH STEPHENS	gtr, vcls	A B
IAN STUART		A
MICKY WALLER	drms	A B
KEVIN WESTLAKE	drms	A
BOB ANDREWS		B
TONY ASHTON	keyb'ds	B
GLEN CORNICK	bs	B
KIM GARDNER		B
DICK MORRISSEY	sax	B
PETE SEARS		B

ALBUM:

1(A)	RED WEATHER	(Philips SBL 7897)	1969
2(B)	AND A CAST OF THOUSAND	(Philips/Charisma CAS 1040)	1971

NB: (1) has been counterfeited.

Originally from San Francisco, **Leigh Stephens** had previously been in Blue Cheer and Silver Metre. He moved to England in 1969 and recorded two interesting albums, the first being the better of the two. *Red Weather* is a good mix of psych and prog with effects on the guitars and voices. The second is more traditional, with a cover of *Jumpin' Jack Flash* and too many female background vocals.

Stephens went on form Pilot with Waller and Bruce Stephens (ex Blue Cheer), releasing two albums in 1972 and 1973.

(Stephane Rebeschini)

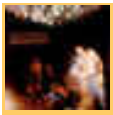
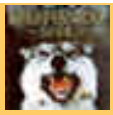
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Steppenwolf *to* The Stoics

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Steppenwolf
- The Stepping Stones
- Stepson
- Stereo Shoestring
- Steve Elliot
- Jerry Stevens
- The Stillroven
- The Stingrays
- Sting-Rays of Newburgh
- Stix and Stoned
- Stix and Stones
- Stix & Stonz
- Stix & Stonz
- The Stoics

S t e p p e n w o l f

TOP

Personnel:

JERRY EDMONTON	drms	A B C D E
JOACHIM KRAVLEDAT (aka JOHN KAY)	vcls, gtr	A B C D E
GOLDY McJOHN	organ	A B C D E
MICHAEL MONARCH	gtr	A B C
NICK ST NICHOLAS	bs	A D
RUSTON MOREVE	bs	B
JOHN RUSSELL MORGAN	bs	C
LARRY BYROM	gtr	D
GEORGE BIONDO	bs, vcls	E
KENT HENRY	ld gtr	E

ALBUMS:
(up to 1972)

1(A/B)	STEPPENWOLF	(Dunhill 50029)	1968 6
2(C)	STEPPENWOLF THE SECOND	(Dunhill 50037)	1968 3

3(C)	AT YOUR BIRTHDAY PARTY	(Dunhill 50053)	1968 7
4(-)	EARLY STEPPENWOLF	(Dunhill 50060)	1969 29
5(D)	MONSTER	(Dunhill 50066)	1970 17
6(D)	LIVE STEPPENWOLF	(Dunhill 50077)	1970 7
7(E)	STEPPENWOLF 7	(Dunhill 50090)	1970 19
8(E)	STEPPENWOLF GOLD	(Dunhill 50099)	1971 24
9(E)	FOR LADIES ONLY	(Dunhill 50110)	1971 54
10(E)	REST IN PEACE	(Dunhill 50124)	1972 62
11(-)	GREATEST HITS	(Dunhill 50135)	1973

NB. (1) also issued in mono (stock + promo) R1. (2) also issued in mono (promo only?) R2. (3) was issued in Southern California in a non-diecut gatefold sleeve at the request of Walt Disney Corp., who didn't like the idea of Mickey Mouse figures surrounding a photo of **Steppenwolf** through the diecut hole! R1. (8) original press has poster attached to cover by perforation, designed to be torn off. (9) was originally issued with an amazing photo insert. In the U.K. albums (1) and (5) were released on Stateside and (6) and (10) on Probe. (4) was actually a 1967 concert by Sparrow (early Steppenwolf).

45s:
(up to 1972)

1	The Ostrich/A Girl I Knew	(Dunhill 4109)	1967 -
2	Born To Be Wild/Everybody's Next One	(Dunhill 4138)	1968 2
3	Magic Carpet Ride/Sookie Sookie	(Dunhill 4160)	1968 3
4	Rock Me/Jupiter Child	(Dunhill 4182)	1969 10
5	It's Never Too Late/Happy Binhday	(Dunhill 4192)	1969 51
6	Move Over/Power Play	(Dunhill 4205)	1969 31
7	Monster/Berry Rides Again	(Dunhill 4221)	1969 39
8	Hey Lawdy Mama/Twisted	(Dunhill 4234)	1970 35
9	Screaming Night Hop/Spiritual Fantasy	(Dunhill 4248)	1970 62
10	Who Needs Ya/Earschpliftenloudenboomer	(Dunhill 4261)	1970 54
11	Born To Be Wild/The Pusher	(Dunhill D 1436)	1970
12	Snow Blind Friend/Hippo Stomp	(Dunhill 4269)	1971 60
13	Ride With Me/For Madmen Only	(Dunhill 4283)	1971
14	Ride With Me/Black Pit	(Dunhill 4283)	1971 52

15	For Ladies Only/Sparkle Eyes	(Dunhill 4292)	1971 64

NB: (1) was almost certainly promo-only, and contains embryonic versions of two tracks that showed up on the first album - but these are very different and very psychedelic, backwards guitar solo, sound like a brief glimpse of Sparrow turning into **Steppenwolf**. (3) also issued in a picture sleeve in France (Stateside FSS 622) 1969, and in the U.K. with picture sleeve (Stateside Dunhill SS 8027) 1969. (8) contains the version of *Twisted* that appears on the *Live* album, but without the audience overdubbed. Yes, the **Steppenwolf** *Live* album is a fake "live", like most live records from the era. It does sound live in the studio, though. (11) issued in a picture sleeve with amazing band shot and banner "As featured in the soundtrack of the motion picture Easy Rider". (14) was probably a replacement for (13), The 'A' side is an album version (from *For Ladies Only*) but the 'B' side of (13) is a studio freakout! Clocking in at (8:46) it's also one of the longest 45 sides from the era. Obviously not intended for the album, the track is instrumental, composed mostly of feedback from the bass guitar and creepy organ sounds. The credits are Jerry Edmonton, George Biondo and Goldie McJohn, who were obviously buzzed at the time. (2) and (3) released in France with PS (RCA 49915 and Stateside RCFSS622).

Steppenwolf evolved out of the Canadian band Jack London and The Sparrows, who made an album (1965) in Canada and backed a female singer on another album - Jerry Edmonton, Dennis (Mars Bonfire) Edmonton, Nick St. Nicholas and Goldie McJohn all come from this band and Nicholas had earlier played in Hardtimes. They subsequently dumped their singer / heart-throb Jack London and drafted John Kay, with whom they made several 45s, which were later compiled on an American album *John Kay and The Sparrow* (Columbia CS 9758) (1968 or 1969 - has 360º label).

After hitting the road across the U.S.A. (mostly New York and California), they settled in the Bay Area (Mill Valley) and spent their last months as The Sparrow. Dumping Mars Bonfire, the other four went to Los Angeles and drafted Michael Monarch (who was the just 17 years old!) and formed **Steppenwolf**, taking the name from the Herman Hesse novel. Somewhere along in here Nick St. Nicholas left to form T.I.M.E. with Larry Byrom (who later joined **Steppenwolf** for their *Monster* album) and in the interim Rushton Moreve filled in on the first album.

Their music now leaned towards hard rock, and tended to reflect the political and drug influences of the times. Their debut LP contained the rock classic *Born To Be Wild*. A timeless song, still regularly played at parties, this was a massive U.S. and minor U.K. hit. Later featured in sixties cult film 'Easy Rider' it would also become the bikers' anthem. This film also featured *The Pusher*, another highly popular song from their first album.

John Morgan was drafted in for their second LP, which contained another massive U.S. hit *Magic Carpet Ride* (a title with trippy connotations) and now everything the band produced was becoming a best-seller.

The Monster was probably their finest album. Essentially an anti-Vietnam war, anti-US establishment song, it traces America's development from colonisation through to its involvement in Vietnam. Along the way, the spirit of freedom and justice had been sacrificed by the country's leaders who had become corrupted by power and allowed the nation's cities to become jungles, and who were now fighting a war the nation could not afford. In short, its leaders had created a Monster, and the song's chorus was a rallying cry to the nation's youth to fight.

> 'America where are you now?
> Don't you care about your sons and daughters?
> Don't you know we need you now,
> We can't fight alone against the monster'.
> (From *The Monster*)

This theme is apparent throughout the album. *Draft Register* is another anti-war song, *What Would You Do (If I Did That To You)* confronts colour prejudice; *Power Play* and *From Here To There Eventually* (both incidentally containing fine guitar work) represented a further challenge to authority.

The harshness of the band's heavy sound is well captured on their *Live* album, released in 1970. But by now Monarch and Morgan had left the band. They were replaced by Nick St Nicholas (bs) and Larry Bryom (gtr) and later George Biondo relieved St Nicholas, whilst Kent Henry replaced Byrom. Henry, had previously played in local Los Angeles band Genesis.

The group finally disbanded in 1972, after nine hit albums. Indeed it has been estimated that between 1968-1972 they grossed $50,000,000. Kay made two solo albums and Edmonton and St John returned to Canada and set up their own band, Manbeast. None of these projects were commercially successful and in 1974 the group reformed to release a further string of bestselling albums. After disbanding again in 1977, they later reemerged in 1982 as John Kay And Steppenwolf back in Canada.

Steppenwolf was probably so mercurial due to John Kay's obvious domination of the group. Great groups usually have strong leadership though, and nearly every incarnation of **Steppenwolf** was excellent. Their artistic pinnacle was undoubtedly *Steppenwolf 7*, one of the most instrumentally awesome and lyrically majestic albums. On this Jerry Edmonton established himself as one of rock's greatest drummers. Tracks like *Renegade* (Kay's auto-biography of his escape from East Germany, chillingly told with a stunning instrumental section in the middle) and *Foggy Mental Breakdown* (so influential in composition that scores of Italian progressive bands used it as a blueprint for years) and made clear that **Steppenwolf** was one of America's best.

Magic Carpet Ride can also be found on *Nuggets, Vol. 9, Best Of '60s Psychedelic Rock* (CD) and *Wild Thing* and *Nuggets, Vol. 6* includes *Sookie Sookie*.

(Vernon Joynson/Clark Faville)

The Stepping Stones

TOP

45s:

1. Little Girl Of Mine/I Only Want To Dance With You (Diplomacy 15) 1964
2. So Tough/Pills (Diplomacy 21) 1965
3. Walk On By / My World Is Empty (Without You) (Flair 200) 1968

These 45s were the work of a mid-sixties Californian outfit, thought to have come from Sacramento or San Jose. *I Only Want To Dance With You* can also be heard on *Sounds Of The Sixties: SFO Part 1*. This was an enthusiastic popish garage effort with powerful drumming. The follow-up *So Tough* was an adequate cover of a Casuals' song.

(Max Waller)

Stepson

TOP

Personnel:

LEN FAGAN	drms	A
(DON GALLUCCI	piano	A)
(JIMMY GREENSPOON	organ	A)
BRUCE HAUSER	bs, vcls	A
JEFF HAWKS	ld vcls	A
JOEY NEWMAN	gtr, vcls	A
(JEFF SIMMONS	harp	A)

ALBUM:

1(A)	STEPSON	(ABC ABCX-826)	1974

An excellent hard/blues album, with Jeff Simmons on one track. Most of the songs were written by the group and the vocals and guitar parts are especially interesting (*Rude Attitude, I Apologize, Burnin' Hurt*). Arthur Lee of Love and Chris Hillman od The Byrds get "special thanks" on the cover.

Hawks, Newman and Gallucci had all previously been in Don and the Goodtimes and later with Hauser in Touch.

(Stephane Rebeschini)

Stereo Shoestring

TOP

Personnel:

- JAMES COCO vcls
- JIM HOWARD ld gtr
- RICHARD LALOR gtr
- JAMES NOE bs
- STEVE SCHULTZ drms

45:

1. Tell Her No/On The Road South (English 1302) 1968

A superb psychedelic outfit from Corpus Christi, Texas who were sadly only together from early to late 1968. The flip, a superb psychedelic punker, was an adaptation of The Pretty Thing's *Defecting Grey* which Ashley Johnson, who had earlier played with Lalor in Clockwork Orange, introduced them to. Check it out on *Acid Dreams, Flashback, 3, Highs In The Mid-Sixties, Vol. 12: Texas, Part Three, We Have Come For Your Children, The Best Of Pebbles, Vol. 2, The Acid Dreams Testament* (CD), or *Austin Landing, Vol. 2*. The 'A' side was a Zombies song. Minus Lalor, the band became The Red House in late 1968.

Steve Elliot

TOP

Personnel incl:

- STEVE ELLIOT A

ALBUM:

1. (A) DEMO (No label #SE 1000) 1969 R2

Rare local New York folk in a cool handmade cover. Guitars, piano, sax, flute - it's a band, not a "solo" thing. (Clark Faville)

Jerry Stevens

ALBUM:

1	A LITTLE RESOLUTION	(Private Pressing)	1976 R4

A folky piece, limited to 500 copies and sometimes compared to Relatively Clean Rivers, with songs like *Run With The Water* and *Stranded*.

(Stephane Rebeschini)

The Stillroven



Personnel:

- PHIL BERDAHL drms A B C D E
- DAVE DEAN keyb'ds A B C D E
- JOHN HOWARTH ld gtr A B C D
- DAN KANE gtr A
- ROCK PETERSON bs A
- DAVE BERGET bs B D E
- JIM LARKIN gtr B
- MIKE FLAHERTY bs C
- MIKE O'GARA gtr C D E
- DAVE RIVKIN ld gtr E

ALBUM:

1. CAST THY BURDEN UPON... (Sundazed 5020) 1996

NB: (1) colour vinyl retrospective which contains all of their singles plus many previously unreleased tracks. Also released on CD (SC 11029) with extra tracks.

45s:

1. (A) She's My Woman/(I'm Not Your) Steppin' Stone (promo) (Falcon 6-7296) 1966
2. (A) Hey Joe/Sunny Day (Falcon 69) 1967
3. (A) Hey Joe/Sunny Day (Roulette 4748) 1967
4. (B) Little Picture Playhouse/Cast Thy Burden Upon The Stone (August 101) 1968
5. (C) Come In The Morning/Necessary Person (August 102) 1968
6. (D) Have You Ever Seen Me?/Necessary Person (August 102) 1968

NB: (5) withdrawn.

Formed in 1965 as The Syndicate in the Minneapolis suburb of Robbinsdale, Minnesota, they changed their name to

The Stillroven in early 1966 when rhythm guitarist Dan Kane replaced Mark Moorhead from The Syndicate's earlier line-up.

The Falcon promo, *She's My Woman/(I'm Not Your) Stepping Stone*, only had a limited pressing of 50 copies, and like many of their singles is very sought-after. The superb *Little Picture Playhouse/Cast Thy Burden Upon The Stone* 45 features pure Anglophile pop on the 'A' side with its quaint theatrical metaphors and piano-based arrangement. The track was originally recorded by U.K. outfit Simon Dupree and The Big Sound and together with the flip, where John Howarth's electric sitar playing adds that hallucinogenic flavour, is arguably their creative zenith.

Following this 45, their manager Peter May moved to Tucson, Arizona, although he still continued his manager / producer role from a distance. More damaging was the departure of talented vocalist Phil Larkin and Dave Berget (although he later rejoined the band). In June 1968, they cut a fourth single, *Come In The Morning/Necessary Person*. The 'A' side was a Moby Grape cover, but May decided shortly after its release to pull the 'A' side and replace it with a more convincing rendition of The Small Faces' *Tell Me Have You Ever Seen Me*. By now Dave Berget had rejoined to provide the lead vocal on the song. Only 100 copies of *Come In The Morning* are thought to have left the factory, making it another highly collectable 45. The flip of both versions of this 45 was a pleasant Mike O'Gara original.

The *Cast Thy Burden Upon The Stillroven* retrospective features:- *And My Baby's Gone*, an obscure early Moody Blues track; *Have You Got A Penny*, a nice pop number; *Cheating*, a raw Animals' cover; *Little Games*, a failed 1967 Yardbirds' single and concludes with a slice of improvised psychedelia aptly named *Freakout*.

They also provided a track on *Money Music* (August 100), a rare 1967 compilation which itself had a limited pressing. In late 1968, they recorded an entire album for A&M Records which was never released... Sundazed have also promised to unearth that too!

The Stillroven have also been readily compiled. Their version of *Hey Joe*, which features superb guitar work by John Howarth and is reckoned to be one of the best, has resurfaced along with *Cast Thy Burden Upon The Stone* on *Garage Music For Psych Heads, Vol. 1*; their excellent cover of the Small Faces' *Have You Ever Seen Me?* can be heard on *Changes*, although that compilation is itself becoming hopelessly rare and *(I'm Not Your) Steppin' Stone* re-emerged on *Root "66", Vol. 1*. Embracing garage, psych, folk-rock and pop this versatile outfit merit a retrospective collection. Two of their finest moments, *Hey Joe* and *Sunny Day* are also compiled on *Psychedelic Microdots, Vol. 3*(CD).

(Vernon Joynson / Max Waller)

The Stingrays

TOP

Personnel:

- JOHN PAULSON sax A
- DAVE SPITTELL gtr A B
- JOHN SPITTELL bs, vcls A B
- BOB THOMPSON drms A
- TOM PAULSON gtr B
- JIM McBEAN bs, vcls B
- GENE PETERS gtr, vcls B
- BRIAN PETERS gtr, bs B

45:

1. The Cat Came Back/Shaggy Dog (Welhaven 8852) 1967

This 45 was the work of a band from Rochester in South-East Minnesota. It's becoming rare but fortunately both sides were featured on *Root "66", Vol. 1*. They underwent further line-up changes in their final months but fell apart in 1968. Gene Peters went on to play in several bands including Therica (1969-71), Willow Lane (1975-79), Fools Gold (1982-84), and DC5 (1987 onwards).

Sting-Rays of Newburgh

TOP

Personnel:

TONY DeVILLEO	ld gtr	A
OCTAVOUS GRAHAM	vcls	A
STEVE KINSLER	gtr	A
RONNIE MOSKAWITZ	drms	A
BRUCE SHAPIRO	bs	A

45s:

1	If I Needed Someone/Fool	(Columbia 4-44085)	1967
2	(What Did I Do To Be So) Black And Blue/Friday's Gone	(Columbia 4-44235)	1967

From Newburgh, New York. *If I Needed Someone* is a good Searchers-style Beatles cover but rather out-of-time by '67. The flip likewise, but it's a good garage popper with ringing guitar and a tough edge. The 2nd 45 is very disappointing and mellower pop fodder and with brassy intrusions.

The Stingrays of Newburgh also did the music for a "Lifesavers Sours" commercial and Bruce Shapiro's mother would later become Mayor of the City of Newburgh!

(Max Waller/Ken Masten)

Stix and Stones

TOP

45s:

1. Rouge Plant Blues/Rouge Plant Instrumental (PS) (Bump Shop 131) 1970
2. Rouge Plant Blues/Rouge Plant Instrumental (Capitol 3865) 1974

A Detroit, Michigan band whose 45 was picked up Capitol for nationwide release. You'll also find *Rouge Plant Blues* on *Michigan Rocks, Vol. 2*.

(Max Waller)

Stix and Stones

45:

1	Sometimes Good Guys Don't Wear White / ?	(Impex 1225)	196?

A rare 45 from the Philadelphia area, covering The Standells' classic.

(Max Waller)

Stix & Stonz

Personnel incl:

L.SHARP	A

45s:

1(A)	Bad News / Gator Tails And Monkey Ribs	(Pat 100/1)	196?
2(A)	The World / I Can't Quit	(Pat 101/2)	196?

According to *Psychedelic Crown Jewels Vol. 2*, which highlights their classy put-down punker *Bad News*, this unknown Miami-area outfit recorded the first two 45s above before disbanding. It's uncertain that the latter was actually released.

Their name was subsequently adopted up by Rose and Rhodes, of Miami's Sounds Unlimited, who recorded a further (unconnected) 45 as Stix and Stonz.

(Max Waller/Roger Maglio/Jeff Lemlich)

Stix & Stonz

Personnel incl:

RANDY RHODES
PAUL ROSE

45:

1	A Love That's Real / Take A Bus	(Columbia 4-45029)	Nov 1969

Previously known as Sounds Unlimited, they nicked the **Stix and Stonz** monicker following the breakup of the otherwise unconnected Stix and Stonz.

(Jeff Lemlich/Max Waller)

The Stoics

Personnel:

- BILL ASH ld gtr
- ROY QUILLIAN gtr
- AL ACOSTA vcls
- SAM ALLEN drms
- MIKE MARECHAL bs

45:

1. Enough Of What I Need/Hate (Brams 101) 1967

This band came out of San Antonio, Texas, and just 150 copies of this garage gem were pressed on their own label. A popular local live attraction, they formed in the Spring of 1965 but split by February 1967. Quillian and Ash had wanted to play Kinks songs but the rest wanted instead to reproduce a Rolling Stones sound. Bill Ash went on to play briefly with The Mind's Eye although he didn't play on their 45. Curiously, The Mind's Eye became The Children, who also recorded a version of **The Stoics** *Enough Of What I Need*.

Both sides of the 45 have also resurfaced on *Mindrocker, Vol. 4*, *Acid Visions, Vol. 1* and *Acid Visions - The Complete Collection, Vol. 1* (3-CD Set). *Enough Of What I Need* is also on *Teenage Shutdown Vol. 10*.

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Simon Stokes & The Nighthawks *to* Stone Harbour

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Simon Stokes and The Nighthawks
- The Stompers
- Sly Stone and The Family Stone
- Stone Canyon Rock Group
- Stone Circus
- Stone Country
- Stone Garden
- Stone Harbour

Simon Stokes and The Nighthawks

Personnel:

RANDALL KEITH	gtr	A B
ROBERT LEDGER	bs	A B
DON "BUTCH" SENNEVILLE	gtr	A B C
SIMON STOKES	vcls	A B C D
JOE YULE Jr	drms	A B
HARRY GARFIELD	keyb'ds	C
BILLY GOODNICK	drms	C
JOHN LOCKE	keyb'ds	C
KATHI MCDONALD	vcls	C
CHRISTIAN PENNICK	gtr	C
NATHAN PINO	keyb'ds	C
MARTY TRYON	bs	C

ALBUMS:

1(A)	SIMON STOKES AND THE NIGHTHAWKS	(MGM SE-4677)	1970
2(A)	OUTLAW RIDERS (soundtrack)	(MGM I SE-26 ST)	1971
3(B)	THE INCREDIBLE SIMON STOKES AND THE BLACKWHIP THRILL BAND	(Spindizzy KZ32075)	1973
4(D)	THE BUZZARD OF LOVE	(UA UA-LA769-G)	1977

45s:

1	Truth Is Stronger Than Fiction / Big City Blues	(HBR 487)	1966
2	Infiltrate Your Mind / Won't Come Down	(Rally 66506/7)	1967
3	Cobwebs / ?	(In-Sound 406)	c1968
4	Voodoo Woman pt. 1/ Voodoo Woman pt. 2	(Elektra 45670)	1969
5	Southern Girl/Rhode Island Red	(MGM 14115)	1970

6	Big City Blues / Jambalaya	(MGM 14135)	1970
7	Ballad Of Little Fauss And Big Halsy / Where Are You Going	(MGM 14189)	1970

NB: (1) as by Simon T.Stokes, (3) by Perpetual Motion Workshop. There was also a French 45 with picture sleeve *Voodoo Woman/Can't Stop Now* (Elektra INT 80218) 1970. (5) was from the 1st album.

Produced by Michael Lloyd (WCPAEB, Smoke...), designed by Cal Schenkel (Zappa) and dedicated to Jack Kerouac, **Simon Stokes**' first album is an excellent psyche blues album a la Captain Beefheart. *Big City Blues*, *Voodoo Woman*, *Ride On Angel* and *Which Way* are fast blues/rock numbers with the growling voice of **Stokes** and the inventive guitar of Butch Senneville (ex-Quatrain). Almost all of the songs were composed by **Stokes** and Randall Keith and five tracks also appeared on the soundtrack of "Outlaw Riders", a bikers movie.

In 1973 **Stokes** was back with Senneville for a new album *The Incredible Simon Stokes And The Blackwhip Thrill Band* produced by David Briggs. Its sleeve designed by Pacific Eye and Ear shows mad monks whipping girls and S&M scenes. Weird! The songs have strange lyrics too (*The Boa Constrictor Ate My Wife Last Night*, *The Wolf Pack Rides The Night*, *The Devil Just Called My Name*, *She's Got The Voodoo*) and there's a new version of *Ride On Angel*. John Locke of Spirit plays keyboards on this album too.

The final LP contains a new version of *Big City Blues* but is not as interesting.

Prior to forming the Nighthawks, **Stokes** released some solo 45s and was in Perpetual Motion Workshop, who released one sought-after 45. Robert Ledger was previously in Armageddon and Harry Garfield had been in Gary Lewis and The Playboys.

(Stephane Rebeschini / Max Waller / Vernon Joynson / Hugh MacLean)

The Stompers

TOP

45s:

1. I Know/Hey Baby (Studio City SC 1028) 1965
2. I Still Love You/You're Gone (Stomp 5477) 1965

A garage rock quintet from Mount Vernon, Iowa. You'll also find *Know* on the *Root 66, Vol. 1* compilation.

Sly Stone and The Family Stone

TOP

See Sly and The Family Stone

Stone Canyon Rock Group

TOP

ALBUM:

1	MacARTHUR PARK	(Custom ?)	1970

Another example of these exploito albums. No credits but some good guitars.

(Stephane Rebeschini)

Stone Circus



TOP

Personnel:

- SONNY HAINES ld gtr A
- RONNIE PAGE vcls A
- JONATHAN CAINE keyb'ds A
- DAVID KEELER bs A
- MIKE BURUS drms A

ALBUM:

1. (A) THE STONE CIRCUS (Mainstream S/6119) 1969

NB: (1) reissued on CD 1998.

45:

1. Mister Grey/? (Mainstream 694) 1969

Thought to have been Californian, this band was responsible for one of the rarer and stranger Mainstream releases, which incorporates many diverse influences. Sometimes it don't always gell but certainly makes interesting listening. All the cuts are originals, written either by Jonathan Caine or a guy called Murphy, who presumably had some connection with the band, since some tracks are co-written by Caine and Murphy. The material is wide-ranging from the accessible psychpop of *Sara Wells*, laid back, melodic opening cut *What Went Wrong* and uptempo *Inside-Out Man* to the highly experimental *People I Once Knew*, which starts with spoken lyrics over melodic piano and later descends into lots of fuzz and organ work. *The Mister Grey* 45, which is also on the album, is interesting too. Recommended for fans of psych and/or progressive rock but not for garage purists.

Jonathan Cain was later a member of Journey.

Stone Country

TOP

Personnel:

DANN BARRY	bs, vcls	A
DON BECK	12 string gtr, banjo	A
DOUG BROOKS	gtr	A
DENNIS CONWAY	perc	A
RICHARD LOCKMILLER	gtr	A
STEVE YOUNG	ld gtr	A

ALBUM:

1(A)	STONE COUNTRY	(RCA LSP-3958)	1968

NB: (1) also issued in mono (LPM 3958).

45s:

1	Life Stands Daring Me/Time Isn't There (Anymore)	(RCA 47 9301)	1967
2	Ballad Of Bonnie & Clyde (Pt. 1)/(Pt. 2)	(RCA 47 9397)	1967
3	Love Psalm/Magnolias	(RCA 47 9472)	1968
4	Wheels On Fire/Million Dollar Bash	(RCA 47 9534)	1968

A truly excellent, but difficult to categorise, psychedelic album, at times country oriented with strong lead vocal and beautiful harmonies and at times similar to some tracks by Ars Nova or Kaleidoscope. Produced by Rick Jarrard (Loading Zone, Jefferson Airplane, Harry Nillson), it was recorded in Hollywood and is worth searching for.

In her 1969 rock encyclopedia, Lilian Roxon mentioned that "they played a combination of rock, folk, country rock, pop, country that just covers everything and even has its own name: mod country". A gifted singer and songwriter, Steve Young shortly afterwards went solo and recorded a long series of critically acclaimed albums in the country rock style, his most well known song being *Seven Bridges Road*. Don Beck went on to join Dillard and Clark, whilst Denny Conway became a session man.

The 'B' side to their first 45, and both sides of their last 45 were non-album cuts.

(Stephane Rebeschini/Loic Gestin)

Stone Garden



Personnel:

DAN MERRELL	bs, vcls	A B C
GARY SPEER	gtr, ld vcls	A B D
NEAL SPEER	drms	A B C D
PAUL SPEER	ld gtr	A B C D
JOHN PURVIANCE	sax, hrmnca	B
RUSS PRATT	organ, ld vcls	C
JOHN HELTON	bs	D
DAVID LEE	elec. piano	D

ALBUM:

1(A-D)	STONE GARDEN	(Rockadelic RRLP 29)	1998

45s:

1(B)	Oceans Inside Me / Stop My Thinking	(Angelus)	1969

NB: (1) just 300 copies were pressed.

The Rockadelic LP comprises studio and live recordings by this Idaho band from 1969 through 1971 and comes in a gatefold sleeve with numerous photos plus an insert where Paul Speer tells their story

Lewiston, Idaho was home to the Speer brothers and they started pre-teen groups in the early '60s, first as the Three Dimensions and later the Knights Of Sound. Renamed **Stone Garden** in 1967, they were influenced by the Doors,

Hendrix, Cream, Beatles and Creedence.

In 1969 local support led to their first recording forays resulting in their now-rare 45 and several unreleased tracks recorded by Rick Keefer at Ripcord Studios in Vancouver, Washington. All are aired on the LP, which consists predominantly of heavy acid-rock with Cream influences to the fore.

Graduations would force line-up changes and the band relocated to Seattle in 1971, only to break up a year later.

Oceans Inside Me was earlier compiled on *Filling The Gap*.

(Max Waller)

Stone Harbour



Personnel:

- RIC BALLAS gtrs, keyb'ds, perc, vcls A
- DAVE McCARTY vcls, drms, perc A

ALBUM:

1. (A) EMERGES (Private Press) 1974

NB: (1) reissued in 1991.

A mysterious duo from Youngstown, Ohio produced this sole LP. Despite the ridiculous prices that the original fetches along with a plethora of superlatives from dealers eager for "mega-bucks", this is one LP that justifies the hype. A mixed-bag of seventies "psych" to be sure, but it's a wonderfully atmospheric LP that veers from folk-acoustics through acid and heavy rock and everywhere in between with fluid acidic and often over-the-top manic guitar. One of the most worthwhile re-releases for quite a time. Treat yourself.

Compilation coverage has so far included: *Rock & Roll Puzzle* and *Thanitos* on *Kicks & Chicks, Vol. 1* and *R & R Puzzle* on *Reverberation IV* (CD). (Max Waller)



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Stone Henge *to* Stonewall

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Stone Henge
- Stonepillow
- Stone Poneys
- Stone Sypher
- Stoned Circus
- Stoneground
- The Stonemen
- Stonewall

Stone Henge

A group from Fairfield, California who evolved out of the Donnybrookes and later changed their name to the Maze, releasing the heavy-psych album *Armageddon*. Sundazed's CD reissue of the album (Sundazed SC 6060) 1995 includes two previously unreleased **Stone Henge** tracks - *Right Time* and *Rumors*.

(Max Waller/Alec Palao)

Stonepillow

ALBUM:

1	ELEAZER'S CIRCUS	(London Phase4 #SP-44123)	1969 SC

NB: (1) also released in England (Phase 4 Stereo PFS 4163) 1969 SC.

An obscure album, which was the work of Lor Crane and Jay Zimmet. The lyrics occasionally suggest psychedelic undertones but the music is very poppy and the album is not recommended although it is pleasant enough on the ear. It has a sort of poor man's Mamas and the Papas / Association pop feel about it. Their album was also released in the U.K. on the Decca subsidiary, Phase 4, and the band are thought to have been based in the U.K..

(Vernon Joynson / Bill Stowe / Rick Rozoff / Stephane Rebeschini).

Stone Poneys

Personnel:

KEN EDWARDS	gtr, vcls	A
BOB KIMMEL	gtr, vcls	A
LINDA RONSTADT	vcls, finger cymbals	A

(JAMES E. BOND	bs	A)
(PETE CHILD	gtr	A)
(CYRUS FARYAR	bouzouki, gtr	A)
(JOHN T.FORSHA	gtr	A)
(BILLY MUNDI	drms	A)

ALBUM:

1(A)	THE STONE PONEYS	(Capitol ST-2666)	1967
2(A)	EVERGREEN Vol 2	(Capitol ST-2763)	1968
3(-)	STONE PONEYS AND FRIENDS	(Capitol ST-2863)	1968
4(A)	THE STONE PONEYS FTG RONSTADT	(Capitol ST-11383)	1974

NB: (4) is a reissue of (1) with a new sleeve. There's also a compilation *Stoney End* (Pickwick SPC 3298) 1972.

45s:

1	Some Of Shelley's Blues/Hobo (Morning Glory)	(Capitol ?)	1967
2	Sweet Summer Blue And Gold/All The Beautiful Things	(Capitol ?)	1967
3	Different Drum/I've Got To Know	(Capitol ?)	1967
4	Carnival Bear/Up To My Neck In High Muddy	(Capitol ?)	1968

An interesting Californian folk/rock outfit. Originally a duo of Linda Rondstadt and Bob Kimmel known as The Kimmel Brothers, they soon adopted the **Stone Poneys** monicker and recruited Ken Edwards. Both Ken and Bob were already respected songwriters and studio musicians.

Their first album was produced by Nick Venet (Mad River, Leaves, Euphoria) and is really good. The material is strong (*Wild About My Lovin', Train And The River, Sweet Summer Blue And Gold*) and the music and vocals extremely consistent. All the songs were written by Edwards and Kimmel, except for Tom Campbell's *2.10 Train* and *Orion*, and *Little Bit Of Rain* by Fred Neil. It is worth noting that all the backing musicians and Venet also worked with Fred Neil on his two albums recorded in 1967.

After two other albums, the trio disbanded although *Stone Poneys And Friends* was basically the original group in the studio with session players. When *Different Drum* became a hit, Linda went on the road with Bobby Kimmel (gtr), Shep Cooke (bs) and other sidemen. By that time, the group was defunct but Ronstadt needed the money and to support the single, they played a four-month tour as 'Linda Ronstadt and the Stone Poneys'.

This group was dropped as soon as the tour finished and by November 1968 the **Stone Poneys**, were John Forsha (gtr), John Ware (drms), John Keski (bs), Herb Steiner (steel gtr) and Bill Martin (piano). Herb Steiner recalls: "In 1968, Linda Ronstadt hired me for the **Stone Poneys** band as a dobroist/mandolinist. When she found out I could play a little steel guitar (mostly non-pedal), she encouraged me. Michael Nesmith was a friendly acquaintance of mine, and graciously loaned me a steel guitar until I could purchase one of my own. In the year I played with her we had several band incarnations, but the one that toured most was myself on steel, John Forsha on guitar, John London on bass, Johnny Ware on drums and Bill Martin on piano. My first gig after the **Stone Poney**'s was to move to Connecticut and join the Wildweeds, whose band leader, Al Anderson, went on to the NRBQ."

Kenny Edwards went on to the Los Angeles band Bryndle alongside, Peter Bernstein, Wendy Waldman, Andrew Gold and Karla Bonoff. They played their first show at McCabes in Santa Monica in 1969 and in 1970 recorded what should have been their debut album for A&M Records with newcomer producer Chuck Plotkin. Only a single, *Woke Up This Morning*, was ever released and was a regional hit in Northern California before disappearing. Bryndle soon disbanded with, Andrew Gold and Kenny Edwards then forming the Rangers with Peter Bernstein

(bassist of Bryndle and son of composer Elmer Bernstein) and Gene Garfin on drums (ex Comfortable Chair). They made demo after demo, but never got a deal. In 1973 Andrew Gold joined Linda Ronstadt's band, then Kenny followed suit in time for her *Heart Like A Wheel* album. Kenny Edwards also kept on working in the Californian studios, notably with Bernie Schwartz and Warren Zevon.

John London (real name John Kuehne) and John Ware went on to join the Corvettes, who also featured Bernie Leadon and Chris Darrow and cut two 1969 singles for the Dot label. The Corvettes became Linda's backing band in 1969 but folded in December '69 when Leadon joined the Flying Burrito Brothers. London and Ware both joined Michael Nesmith's 1st National Band in late 1969, London had previously played with Nesmith in 1966, before relocating to L.A. in 1966. He sadly passed away in 2000. Ex-**Stone Poney**'s Shep Cooke and Bob Kimmel later formed the Floating House Band, a studio project for their 1972 album, although the duo did play at McCabes alongside Bryndle. Andrew Gold also assisted on the album.

Cyrus Faryar was also in Modern Folk Quartet and Billy Mundi in Lamp Of Childhood.

(Stephane Rebeschini/Jason Odd)

Stone Sypher

Personnel:

- CHRIS LAWRENCE drms
- ROBERT WARE bs
- RANDY KOUNAS ld gtr
- A.D. RAY vcls

A Dallas-based hard rock band responsible for two tracks:- *Who Do You Love?* and *You've Changed* on the compilation *A New Hi* (Tempo 2) 1971. Lawrence later joined Effect another Texan band in 1983.

Stoned Circus

ALBUM:

1. STONED CIRCUS (Rockadelic RRLP 12.5) 1994

A fine hippie quintet with male-female vocals in the Jefferson Airplane mould. They recorded their only album on 4th September 1970 at Cavern Sound Studios, Missouri and were originally from Independence (Harry Truman's birthplace), but it remained unissued until 1994. This is the same studio where The Wizards From Kansas and Burlington Express layed down their first tracks. The album contains an excellent cover version of the traditional *Babe I'm Gonna Leave You*.

Stoneground

Personnel:

(Up to 1972)		
TIM BARNES	gtr, vcls	A B C
LUTHER BILDT	vcls, gtr	A
JOHN BLAKELY	gtr, bs	A B C
MICHAEL MAU	drms	A B
MARIO CIPOLLINA	keyb'ds, bs	B
ALAN FITZGERALD	bs	B
LYNNE HUGHES	vcls	B C
DIEDRE LAPORTE	vcls	B C
LYDIA PHILLIPS	vcls	B C
ANNIE SAMPSON	vcls	B C
PETE SEARS	keyb'ds, bs	B
SAL VALENTINO	perc, gtr, vcls	B C
BRIAN GODULA	bs	C
CORY LEROIS	keyb'ds	C
STEVE PRICE	drms	C

ALBUMS:

(Up to 1972)			
1(A)	STONEGROUND	(Warner Bros WS 1895)	1971
2(B)	FAMILY ALBUM (dbi)	(Warner Bros WS 1956)	1971
3(C)	STONEGROUND THREE	(Warner Bros BS 2645)	1972

45s:

1	Queen Sweet Dreams / Total Destruction	(Warner Bros 7452)	Jan 1971
2	Looking For You / Added Attraction (Come And See Me)	(Warner Bros 7496)	1971
3	You Must Be One Of Us / Corrina, Corrina	(Warner Bros 7535)	1971
4	Passion Flower / Super Clown	(Warner Bros 7546)	Jan 1972

Prior to their first LP this band recorded an album that was never issued. Warner Bros reputedly have the tapes. They became the touring band for Warner Bros. Medicine Ball Caravan, a multi-circus group which toured Canada and the USA and journeyed to London between the summer of 1970 and February 1971. During this time they produced demos for Columbia which later emerged in Italy on Blue Velvet records. Reputedly pretty good despite their indifferent sound quality, they include several tracks not included on later albums. For reasons better known to them the label called the album *Stoneground-On Stage* (Blue Velvet FCP 001) although none of the tracks are live.

After their tour they settled in their native San Francisco, where they rapidly established a reputation as a fine live band. Their debut album was notable for fine guitar work by Barnes and used several vocalists to good effect. The follow-up was a double LP consisting of one studio side and three live sides from a San Francisco radio FM broadcast. After one further album with the full size band internal friction lead to the departure of all of the original members except Barnes and Sampson. They even split up all together for a while but Barnes returned in 1973 with a new line-up.

An historically important band in the tapestry of West Coast rock (for example, Sal Valentino had earlier been with Beau Brummels and later formed Valentino which included Blakely and Phillips; Lydia Phillips had earlier played with Indian Puddin' And Pipe; Pete Sears joined from Copperhead and later played for Jefferson Starship, Silver Metre and Price, Godula and Lerois were all previously in Together) they were also featured on the closing days of the Fillmore LP. They were still recording albums, too, in the early eighties.

Very much a hippie outfit, they may be of interest to readers.

(Vernon Joynson / Max Waller)

The Stonemen



45:

1. No More/Where Did Our Love Go (Big Topper 107) 196?

A significant 45 by a Fall River, Massachusetts band. The 'A' side, a moody garage ballad, has resurfaced on *New England Teen Scene, Vol. 3* and the *No No No* compilation CD.

(Max Waller/Erik Lindgren)

Stonewall



ALBUM:

1. (-) STONEWALL (Tiger Lily) 1974

NB: (1) reissued in 1992 as a limited press of 300 copies.

An extremely rare, privately pressed hard rock album with some psychedelic trappings. This type of album is far more likely to interest hard rock enthusiasts than connoisseurs of psychedelia and is a very marginal case for inclusion. *Solitude* and *Atlantis* are probably the most relevant tracks to this book.



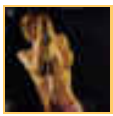
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The Stooges *to* The Strawberry Alarm Clock

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Stooges
- Stop
- Jeremy Storch
- Stories
- The Story Tellers
- The Stowaways
- The Strange Fate
- The Strangeloves
- The Strangers
- The Strangers
- The Strangers
- The Strawberry Alarm Clock

The Stooges



TOP

Personnel:

- IGGY POP vcls A B C D E F G
- RON ASHETON A B C D E F G
- SCOTT ASHETON drms A B C D E F G
- DAVE ALEXANDER bs B C D
- STEVE MacKAY sax C D E
- BILL CHEATHAM gtr C D E
- JAMES WILLIAMSON gtr D E F
- ZEKE ZETTNER gtr E
- SCOTT THURSTON keyb'ds G

ALBUMS:

1. (C) THE STOOGES (Elektra EKS-74051) 1969 106
2. (D) FUN HOUSE (Elektra EKS-74701) 1970
3. (F) RAWPOWER (Columbia KC-32111) 1973 182

NB. All of their material, including later albums, is now available on CD.

45s:

1. I Wanna Be Your Dog/1969 (Elektra EK 45664) 1969

2. Down On The Street/I Feel Alright (Elektra EKM 459695) 1970
3. Search And Destroy/Shake Appeal (Columbia 45877) 1973

The central figure in this band was Iggy Pop whose real name was James Jewel Osterburg. He was born on 21 April 1947 at Muskegan, Ann Arbor in Michigan. His first band was The lguanas whom he drummed and sang for. They released a cover of Bo Diddley's *Mona*. He met Ron Asheton and James Williamson whilst he was with The Iguanas, whom he soon left to join the Prime Movers, who for a very short while also featured Ron Asheton on bass. It was around this time that he adopted the name Iggy Pop (Iggy after The Iguanas and Pop after Jim Popp, a local junkie). His stay with The Prime Movers was a brief one and he spent most of 1966 in Chicago before returning to Michigan to form The Psychedelic Stooges (line-up (A)) in 1967. At the end of the year bassist Dave Alexander joined the band. They gigged regularly around the Michigan area and having shortened their name to simply **The Stooges** caught the eye of an Elektra employee who was in Detroit to sign The MC5. **The Stooges** were snapped up too and advanced $25,000 to record their debut album which made No. 106 in the U.S. Album Charts. Produced by John Cale, it was recorded over four days and issued in a sleeve reminiscent of The Doors first album. The orange labelled original Elektra releases are the most sought-after. Full of banal, three chord rock'n'roll the album was classic punk-rock and in retrospect years ahead of its time. Their debut 45, taken from the album, is extremely rare. Rarer still is an Italian issue which coupled *I Wanna Be Your Dog* with another cut from the album *Ann* which appeared on Vendette (VRN 34101) in a full colour picture sleeve. Equally rare is a French picture sleeve release which coupled 1969 with *Real Cool Time*.

Early in 1970 Steve Mackay and Bill Cheatham joined the band and they set about recording *Fun House*, which was produced by Don Galluci (ex-Don and The Goodtimes) whose production credits had included The Kingsmen's *Louie, Louie*. Many regarded the album as superb but the month it was released Dave Alexander went missing and later the band quit in August 1971 after a freeway accident. They had been disintegrating anyway amid drug-related problems that plagued many bands in this era. Their second 45 is also extremely rare, consisting of two cuts from *Fun House*. Rarer still is a French release with a stage shot of Iggy but there was also a mega-rare Japanese picture sleeve issue of their 45. *Down On The Street* can also be found on an Elektra various artists sampler, *Garden Of Delights*, which came out in 1971. After the split Iggy moved down to Florida where he improved his golf and took a job cutting lawns and it was a chance meeting with David Bowie in a New York bar which led to the band's reformation, at Bowie's instigation, for a final fling. Line-up F was signed to his management company Mainman and flown over to England to record a two album deal with CBS. However, Tony De Fries (Bowie's manager) considered most of their initial output too violent to be associated with Bowie and most of it was scrapped at his insistence. Eventually the album was released but it was disappointing overall. It did however, make No. 182 in the Album Charts. *Search And Destroy*, one of the few surviving tracks from their first session, also found its way onto a very rare 45 with *Shake Appeal* (which was a modified version of *Tight Pants* also from the first session). The second projected album never materialised because of differences of opinion between management and the band. De Fries then proceeded to sack Williamson because of the latter's drug problem and after a U.S. tour which ended in violence at two gigs in Detroit **The Stooges** split from Mainman and later disbanded. One of the shows, recorded on cassette, was later issued as *Metallic K 0.* (Skydog SGl 5 008) in France in 1976. A live version of *1969* (a song from their first album), recorded at the 1970 Cincinatti Pop Festival, later appeared on the 1977 *Michigan Rocks* compilation, and two further tracks from this performance appeared on a bootleg single, *TV Eye/l Feel Alright*.

The Stooges were an important influence on the 'punk-rock' phenomena of the late sixties and in 1977 their first three albums were reissued in the U.K. and *Metallic KO*. got a U.S. release. The French label New Rose's Fan Club subsidiary released six tracks that Iggy and The Stooges had recorded as studio demos after the failure of *Raw Power*. 1977 also saw the release of Bomp (BLP 4001) in the U.S. and Radar (RAD 2) in the U.K. of the *Kill City* album, which had actually been recorded back in 1975 when journalist Bob Edwards and songwriter Jimmy Webb pooled their resources to bring lggy Pop, James Williamson and Scott Thurston together to record it. Also of note is *Rubber Legs* (Fan Club FC 037) issued in France in 1987 along with a free 45. The album was a collection of previously unreleased studio material.

After their split back in 1973 Iggy Pop enjoyed a reasonably successful solo career, Williamson became a recording engineer in LA and Ron Asheton formed a short-lived U.S. band called The New Order before joining Destroy All Monsters with various MC5 members.

Compilation appearances have included: *I Wanna Be Your Dog, 1969, 1970, No Fun* and *T V. Eye* on *Electrock The Sixties*; and *1969* on *Michigan Rocks Vol. 1*.

Stop

45s:

1	Cathys Clown/Hip Girl	(Garland 2010)	1969

From Oregon, a group of interest for 'B' side, an organ driven pop-garage song with a psych guitar break. The 'A' side is a slow pop version of the Everly Brothers track.

(Stephane Rebeschini)

Jeremy Storch

ALBUM:

1	FROM A NAKED WINDOW	(RCA)	c1970

A rarely seen album by the former organist of The Vagrants.

(Stephane Rebeschini)

Stories

Personnel incl:

MICHAEL BROWN	keyb'ds	A
IAN LLOYD	bs, vcls	A
STEPHEN LOVE	gtr, vcls, bs	A
BRYAN MADEY	drms	A

ALBUMS:

1	STORIES	(Kama-Sutra KSBS 2051)	1972
2	ABOUT US	(Kama-Sutra KSBS 2068)	1973
3	TRAVELLING UNDERGROUND	(Kama-Sutra KSBS 2078)	1973

Stories were formed after Michael Brown had left the Left Banke and Montage. After two album, he left **Stories**, who disbanded after one further album. Ian Lloyd then went solo, Bryan Madey would play with the Earl Slick Band and Stephen Love went on to join Rick Nelson and later the New Riders Of The Purple Sage.

(Stephane Rebeschini)

The Story Tellers

Personnel:

- BILL CHINNOCK
- BILLY
- JIM
- LARRY
- DANNY FEDERICI

45:

1. Cry With Me/Little Boy Sad (Trystero 101) 1967

An obscure New Jersey outfit. You'll also find *Cry With Me*, with it's soulful vocals, and 'flea-farting' fuzz guitar on the *Cicadelic Sixties, Vol. 5* and the *Psychedelic Disaster Whirl* compilations.

Chinnock got quite ill at age 19 and after being away from the band for nearly six months the band decided they needed a new guitar player. Chinnock's replacement was a guy named Bruce Springsteen.... the band became the "E Street Band".

Bill Chinnock later had a country solo career in the '70s. He now lives in Maine, producing films and still performs once or twice a year to sellout crowds at small (600 or so) venues.

(Max Waller / Stephane Rebeschini / Timothy Constantine)

The Stowaways

Personnel:

KEN KNIGHT	bs	A
TOMMY O'NEAL	ld gtr	A
PAUL QUICK	rhythm gtr	A
KEN TANNER	drms	A
TIM TATUM	vcls	A

ALBUM:

1	IN OUR TIME	(Justice 148)	c1967 R4

NB: (1) Reissued on CD (Collectables COL-CD-0607) 1995.

From Charlotte in North Carolina. Apart from their original *Just A Toy* we have more competent beat and Brit Invasion covers that don't quite take off. Slightly more inspiring than label-mates The Starliters, this outfit do engage in some charming garagey folk-rock with a decent version of The Byrds' *It Won't Be Long*. They tackle *C.C. Rider*

with verve but they also dabble in soul and ballads where their vocal shortcomings are most revealed. This is still one of the better Justice offerings - just don't expect a goldpan of nuggets.

Just A Toy has also resurfaced on *Oil Stains, Vol. 2.*

(Max Waller)

The Strange Fate

45:

1. Hold Me Baby/Love Is Like (Car-CARS-2002) 1967

A Detroit, Michigan outfit whose *Hold Me Baby* can also be heard on both *Psychedelic Disaster Whirl* and *Sixties Archives Vol. 6* CD.

The Strangeloves

Personnel:

BOB FELDMAN	vcls	A
JERRY GOLDSTEIN	vcls	A
RICHARD GOTTEHRER	vcls	A

ALBUM:

1(A)	I WANT CANDY	(Bang 211)	1965 149

NB: (1) reissued on Line (1966). There's also a CD *I Want Candy: The Best Of The Strangeloves* 1995.

45s:

1	Love, Love (That's All I Want From You)/Love, Love (That's All I Want From You)	(Swan 4192)	1964 122
2	I Want Candy/It's About My Baby	(Bang 501)	1965 11
3	Cara-Lin/(Roll On) Mississippi	(Bang 508)	1965 39
4	Night Time/Rhythm Of Love	(Bang 514)	1965 30
5	Hand Jive/I Gotta Dance	(Bang 524)	1966 100
6	Just The Way You Are/Quarter To Three	(Bang 544)	1967 -
7	Honey Do/I Wanna Do It	(Sire 4102)	1968 120

NB: There are also for French EPs with PS on Barclay and Atlantic. With The McCoys, their records were used to dance "le monkiss", a short-lived craze.

From Brooklyn, New York. As recording artists they are best known for their pulsating versions of *I Want Candy*

(which had been a hit for Brian Poole and The Tremeloes in the UK) and *Night Time*. Both are fine rockers. You'll also find *I Want Candy* on *Frat Rock! The Greatest Rock N Roll Party Tunes Of All Time*, *Wild Thing*, and *Roots Of S.O.B. Vol. 2*, which also features their previously unreleased version of *Hang On Sloopy* which they produced for one of their big discoveries - The McCoys. You can also checkout *Night Time* on Lenny Kaye's *Nuggets* compilation, whilst the *Nuggets* 4-CD set includes both *Night Time* and *I Want Candy*.

The Strangeloves also recorded under the name The Merry Dragons and Sheep. Under the latter monicker they also enjoyed a No. 58 U.S. hit with *Hide And Seek* in 1966, whilst a later effort *I Feel Good* made No. 130. They're also rumoured to have recorded a 45 as The Beach-Nuts.

Other production credits by the trio included The Angels' *My Boyfriend's Back* (which had been a No. 1 for this New Jersey-based female pop trio back in 1963. Richard Gottehrer later became a partner in Sire Records, which the band helped to form, producing The Go-Go's first two albums and Blondie's debut. Jerry Goldstein's production credits included The Druids Of Stonehenge, Eric Burdon and War and Tim Buckley's *Greetings From L.A.*. His Far Out Productions company were based in L.A. from 1969.

Later in 1974, basing themselves in New York. they issued an album as The Strange Brothers.

(Vernon Joynson/Stephane Rebeschini)

The Strangers

TOP

Personnel:

- RUBY HOWARD drms A
- BARBARA McLORNDA gtr, keyb'ds A
- HILARY BLOCKSOM bs A
- SUZY DAVID gtr A
- JEANETTE WOOD tamb A

45s:

1. Summertime/Restless Ribbon (Mistake 0001) 196?

Out of Tulsa, in Oklahoma, they were the State's only all girl band to record a disc in the 1960s. The disc, a raw garage recording, actually details their full line-up.

The Strangers

TOP

45:

1. Easy Livin'/Tell Me (Linda 118) 1964

Probably from the Los Angeles area, this 45 seems to have been their sole vinyl venture. *Tell Me* has resurfaced on the *Everywhere Chalnsaw Sound* compilation, a decent cover of a Stones' ditty. The flip is eminently forgetable!

The Strangers

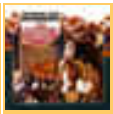
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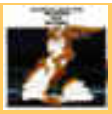
1	Lonely Star / What A Life	(Oriel No #)	1965

From Newton, Massachusetts. The B side, described as 'basic garage' in Aram Heller's 'Till The Stroke Of Dawn', appears on the *Essential Pebbles Collection (Vol.1)* 2-CD.

(Max Waller)

The Strawberry Alarm Clock






Personnel:

- MARK WEITZ organ, vcls, piano A B C
- RANDY SOEL drms, vibes, bongos, vcls A B
- ED KING ld gtr, vcls A B C
- LEE FREEMAN hrmnca, vcls, rhythm gtr A B C
- GARY LOVETRO bs A
- GEORGE BUNNELL bs A B
- JIMMY PITMAN gtr, vcls C
- GENE GUNNELS drms C

ALBUMS:

1. (A) INCENSE AND PEPPERMINTS (Uni 73014) 1967 11
2. (B) WAKE UP IT'S TOMORROW (Uni 73025) 1968 -
3. (B) WORLD IN A SEASHELL (Uni 73035) 1968
4. (C) GOOD MORNING STARSHINE (Uni 73054)
5. (-) BEST OF (Uni 73074) 1969
6. (-) CHANGES (Vocalion 73915) 1970

NB: (1) reissued on CD in Japan (Universal MVCE 22007). (2) reissued on CD in Japan (Universal MVCE 22008). (3) reissued on CD in Japan (Universal MVCE 22009). (4) reissued on CD in Japan (Universal MVCE 22010). There's also a CD compilation on One Way, *Anthology* (22083) and another: *Strawberries Mean Love* (Big Beat WIK 56) 1987. The later CD version featuring eight additional tracks.

45s:

1. Incense And Peppermints/The Birdman Of Alcatraz (All American 373) 1967 -
2. Incense And Peppermints/The Birdman Of Alcatraz (Uni 55018) 1967 1
3. Tomorrow/Birds In My Tree (Uni 55046) 1967 23
4. Sit With The Guru/Pretty Song From Psych-Out (Uni 55055) 1968 65
5. Barefoot In Baltimore/Angry Young Man (Uni 55076) 1968 67

6. Sea Shell/Paxton's Back Street Carnival (Uni 55093) 1968 -
7. Stand By/Miss Attraction (Uni 55113) 1969
8. Good Morning Starshine/Me And The Township (Uni 55125) 1969 87
9. Desires/Changes (Uni 55158) 1969 -
10. Starting Out The Day/Small Package (Uni 55185) 1969
11. I Climbed The Mountain/Three (Uni 55190) 1969
12. California Day/Three (Uni 55218) 1970
13. Girl From The City/Three (Uni 55241) 1970

NB: (8) 'A' side from the musical 'Hair'.

This Glendale, California-based band was originally known as the Irridescents, a surf combo with one 45 in 1963, and later as Thee Sixpence who issued several 45s under this name. The name change came with the release of the 45 *Incense And Peppermints* because of other similarly-named groups. This was picked up by UNI and the rest is history as they say. **Strawberry Alarm Clock** were very much a product of their era and their commercial brand of psychedelia was more acceptable to the general public than that of the more interesting underground bands. Like The Seeds they were very much geared to the flower power scene, and both bands were featured in a cult movie of that era, *Psych-Out*. One advantage they possessed over The Seeds was their catchy name, although later with the demise of flower power, this would prove to be more of a disadvantage. Efforts the band made to tailor themselves a 'psychedelic' image are evident from the apparel they wore on the front cover of their best album *Incense and Peppermints*, which was released on Pye (28106) in the UK. Aside from the ultra-commercial title track, this contained a number of prominently instrumental quasi-psychedelic jams, with Mark Weitz's organ usually to the fore.

Further albums and more hits followed before **The Strawberry Alarm Clock** became a victim of the changing times. Ed King later played with Lynryd Skynyrd. A 1981 line-up was reported gigging around California. A good introduction to the band is the 1987 compilation *Strawberries Mean Love*.

Compilaton coverage has so far included: *In The Building* on *Psychedelic Disaster Whirl*, *Incense And Peppermints* on *Best Of '60s Psychedelic Rock* (CD); *Incense And Peppermints* on *Nuggets, Vol. 9*; *Tomorrow* on *Nuggets, Vol. 5*; *Nightmare Of Percussion* on *Baubles, Vol. 1*; *In Relation* (as by 'Strawberry Sac') on *Mindblowing Encounters Of The Purple Kind*; *Incense And Peppermints* on *Nuggets* 4-CD box set; a '70s re-recording of *Incense*.. appears on *Psychotic Reactions* (a compilation LP on U.K. budget label Topline, not the Planet X comp); and *Black Butter* on *Electic Psychedelic Sitar Headshrinkers Vol. 3* CD.

(Max Waller)(Vernon Joynson / Max Waller)

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Strawberry Tuesday *to* The Styx

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Strawberry Tuesday
- Strawberry Window
- The Street
- Street Christians
- The Street Cleaners
- Street Noise
- Street People
- Streys
- The Striders
- String and The Beans
- String Cheese
- Carol Stromme
- The Stuarts
- Stuffin'
- The Stumbling Blox
- The Stumps
- The Styx

Strawberry Tuesday

A Reading, Pa. band who don't appear to have released any 45s but had one crude garage punker, *Return Of The Walrus*, featured on the local sampler LP *Reading '68* (Empire WWR 868-585). This has subsequently reappeared on *Crude Pa. Vol. 2*.

(Max Waller)

Strawberry Window

Personnel incl:

JACK ESKRICH	gtr	A
STEVE WILSON	gtr	A

An Oakland group who never got to release a 45 but did lay down some tracks at Leo De Gar Kulka's Golden State Recorders circa 1967. Two of the best cuts from their session tapes, *Purple Orange* and *Eyes*, have been resurrected by Alec Palao on *What A Way To Come Down*.

(Max Waller)

The Street

Personnel:

- WILL BETZ gtr A
- AL CAMARDO perc A
- TOM CHAPSON drms A
- ANYA COHEN vcls, perc A
- MICHAEL LYNNE gtr, bs, vcls A
- JOHN WILLIAMSON gtr, bs, vcls A

ALBUM:

1. (A) STREET (Verve Forecast FTS 3057) 1969

45s:

1. There's A Kind Of Favour / Boeing 707 (PS) (Verve Forecast 518907) 1968
2. Apollo... Amen / It's Hard To Live On Promises (Verve Forecast KF 5103) 1969

NB:(1) French 45 issued as **Anya's Street**. There was also a French 45, *The Apolloamen* / *Why Concern Yourself* (Verve Forecast 518907) 1968.

The album is more R&B in style with a fairly raunchy female vocalist. It was produced by Rick Shorter who wrote or co-wrote six of the tracks. *There's One Kind Favor* is lively and *What A Strange Town* is unusual incorporating sound effects like buses, trains, footsteps and snoring in a folky format.

(Vernon Joynson/Stephane Rebeschini)

Street Christians

ALBUM:

1 IT'S BEEN A LONG TIME COMIN' (PIP) c1970

An obscure Christian rock group, their album came with a songbook.

(Stephane Rebeschini)

The Street Cleaners

Personnel:

- P.F. SLOAN
- STEVE BARRI

45:

1. That's Cool, That's Trash/Garbage City (Amy 916) 1964

A one-off mess around venture for P.F. Sloan and Steve Barri. You'll also find the 'A' side on the *Riot City!* and *Garbage City* on *Wail On The Beach*.

Street Noise

TOP

Personnel:

WALLACE FORD	bs, vcls	A
TOM GRAVES	organ	A
TINA NEWKIRK	ld vcls	A
PAUL PATOS	ld gtr, vcls	A
TOM TRICKS	drms, vibes	A

ALBUM:

1(A)	SIX DAYS ON THE ROAD	(Evolution 2010)	1969

NB: (1) was also issued in France (Fontana 6342 001).

A New York soul/rock group originally formed by Tom Tricks and produced by Bob Schwartz. All their material was written by various songwriters, except *Why Can't I See The Light* penned by Paul Patos. Their album is notable for the very fluid guitar of Patos on tracks like *Run Or Die*, *Six Days On The Road* and *Clancy, He Is A Real Good Cop*, whilst the vocals of Tina Newkirk, their black singer and daughter of a Baptist Minister, are very soul/gospel inspired.

In 1972 Tom Graves formed Five Dollar Shoes.

(Stephane Rebeschini)

Street People

TOP

ALBUM:

1	JENNIFER TOMKINS	(Musicor ?)	1969

An obscure pop and bubble gum outfit.

(Stephane Rebeschini)

Streys

TOP

45:

1. She Cools My Mind/I'm Feeling Lovey (B-W 635) 1968

A garage band from Wooster, Ohio. *She Cools My Mind* has a certain amount of urgency about it and a couple of effective urgent touches. It's since resurfaced on *Pebbles, Vol. 16*.

(George Gell / Vernon Joynson)

The Striders

TOP

45s:

1. Give Me A Break/Say You Love Me (Delta 2137) 1966
2. Sorrow/When You Walk In The Room (Lavette LA 5007/8) 1966
3. Sorrow/Say You Love Me (Columbia 4-43738) Sep. 1966
4. Am I On Your Mind?/There's A Storm Comin' (Columbia 4-43948) Dec. 1966
5. When You Walk In The Room/Do It Now (Columbia 4-44143) 1967

The first two 45s by this pop outfit were on Albuquerque-based labels. From their covers they were fans of Invasion beat a-la Searchers - both *Sorrow* and *Say You Love Me* are done competently in this style. Their chunky version of The Standells' *There's A Storm Comin'* is more pop than garage whilst the Lindy Blaskey composed flip is reminiscent of early Yardbirds/Animals. Probably of more interest to beat rather than garage enthusiasts but none the less enjoyable.

(Vernon Joynson / Max Waller)

String and The Beans

TOP

Personnel incl:

CRAIG FULFORD	gtr	A
R. ROBINSON		A

45:

1	Come Back To Me/When I Get That Feeling	(Fat City 6 6130)	Jan 1966

A wonderful example of the garage-ballad genre, *Come Back To Me* is choc full of heartbreak but manages to include some glorious tortured guitar. The flip is much more upbeat and the fuzzed-guitar much more to the fore. Although the 45 is a Kaybank pressing outta Minneapolis, the band were local heroes in Birmingham, Alabama and struck out northeast into Georgia and the Carolinas.

At long last *Come Back To Me* can be more widely appreciated via Psychedelic Crown Jewels Vol. 3.

(Max Waller/Mike Markesich)

String Cheese

Personnel:

- GREG BLOCK violin A
- LOUIS CONSTANTINO bs A
- WILLIAM DALTON ld gtr, keyb'ds A
- JOHN MAGGI drms A
- SALLY SMALLER vcls A
- LAWRENCE W.WENDELKEN gtr, vcls A

ALBUM:

1. (A) STRING CHEESE (Wooden Nickel WNS 1001) 1971

NB: (1) also released in France by RCA with a different sleeve.

A sort of poor man's It's A Beautiful Day from Chicago. Indeed electric violinist Greg Block, who contributed much to their album was later in It's A Beautiful Day and drummer John Maggi was earlier with Turnquist Remedy. This album features some nice lead guitar work and is definately worth a spin. It was produced by James Golden.

Greg Block would later play with Mark & Almond and the Italian prog rock group P.F.M.

(Vernon Joynson/Stephane Rebeschini)

Carol Stromme

ALBUM:

1	THE SOFT SOUND OF	(Pete Records S110?)	1970

A totally obscure soft-rock singer, whose album came in a nice psychy cover. Pete Records was a short-lived Los Angeles label.

(Stephane Rebeschini)

The Stuarts

45:

1. Just A Little Bit More/Bringing It Home (Ascot 2209) 1966

Just A Little Bit More, a ravin' piece of garage-pop, can be heard on *Vile Vinyl, Vol. 2*. The rockin' garagey flip is good too. Both sides are produced and written or co-written by the Feldman, Goldstein, Gottehrer trio better known as The Strangeloves. (Max Waller)

Stuffin'

ALBUM:

1	STUFFIN	(A&M SP41??)	1969

This obscure bluesy psych group with good guitars, sound like they could have come from California.

(Stephane Rebeschini)

The Stumbling Blox

From Abilene in Texas. You'll find *Its Alright*, a previously unreleased recording, on *Texas Punk, 1966:- Vol. 1*.

The Stumps

45:

1. Think Of The Good Times/My Generation (Boyd 159) c 1966

The 'A' side of this New Mexican garage band's 45 can be heard on the 1983 compilation *The Midwest vs. The Rest Vol. 1*. The 45 was recorded in Phoenix, Arizona. The 'A' side has some pretty effective guitar and organ work but suffers from poor vocals. The flip was a cover of The Who's classic sixties anthem.

Think Of The Good Times also appears on the Arizona compilation named after the song.

The Styx

Personnel:

BUTCH ENGLE	vcls	A
LARRY GERUGHTY	keyb'ds	A
RICK MORRISON	drms	A
HAPPINESS SMITH	bs	A
BOB ZAMORA	gtr	A

45s:

1	My Girl / Stay Away	(Frantic CR-2125/6)	1967
2	Puppetmaster / Hey I'm Lost	(Onyx 2200)	Nov 1967

From Mill Valley, Ca. just north of San Francisco - they were previously known as Butch Engle and The Styx. Both

sides of the Onyx 45 feature on *Sounds Of The Sixties: SFO Part 2*; *Hey I'm Lost* is also on *Pebbles Vol. 17* and an unreleased 1966 version is on the *Good Things Are Happening* CD.

(Max Waller/Alec Palao)



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Sub Zero Band *to* Summerhill

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Sub-Zero Band
- Substantial Evidence
- Subterranean Monastery
- Suburban 9-5
- Sudden Death
- The Suedes
- Sugar Creek
- Sugar Cube Blues Band
- Sugarloaf
- Sultans Five
- Sum Pear
- Summer Sounds
- Summerhill

Sub-Zero Band

Personnel:

LARRY CAFFO	gtr, bs	A
JOHN CORDES	fiddle, violin, mandolin	A
JOHN GLICK	gtr, bs, banjo, steel gtr	A
ANN HUDSON	vcls, keyb'ds	A
GERRY McDONALD	drms, vcls	A
CHRISTY SEALS	vcls	A
ROBERT "GREEN BEAN" SEALS	vcls, gtr	A

ALBUM:

1(A)	SUB-ZERO BAND	(No label)	1972 R3

NB: (1) issued in a plain sleeve with a sticker on the front cover. Reissued on Void (Void 18) 1999, as a limited edition of 600 copies.

45:

1	Flapjacks/Angel Lady	(Lavender 2017)	1972

This Chico, California band spent much of their time recording and playing in Oregon, where both of their records were recorded. Robert Seals recalls that 1,000 copies of the album were pressed, but the 45 is so rare that he's never owned one. The group play a rootsy, West Coast style country rock influenced by The Grateful Dead on tracks like *Home Is Where Your Head Is*, *Too Many Religions* and *Forty Shades Of Blue*. It was produced by Jay Webster.

Robert recently reformed the band and they are recording and touring under the new monicker Bob Seals and The Highway Patrol and have finished a new demo tape. The 45 contains two non-album cuts.

(Clark Faville / Stephane Rebeschini)

Substantial Evidence

Personnel:

ARTIE DESPORTE	gtr	A
PAT GILL	bs	A
MARK SIMON	keyb'ds, vcls	A
TED TIERCE	ld gtr, vcls	A
RAY ZOLLER	drms, vcls	A

45:

1	Death Angel / Please Walk On By / Hang Loose Mother Goose	(Groovy Grape GL102)	1968

Death Angel, written by Ray Zoller's brother Rusty, is one gem amongst a cluster on *Psychedelic Crown Jewels Vol. 2*, whose liners reveal the band's details. Their other recordings were originals despite them being primarily known for doing covers of the current popular dance tunes in the late 60s, especially along the Gulf Coast.

(Max Waller / Roger Maglio)

Subterranean Monastery

45:

1. Curiosity/Realistic Patterns (RCA Victor 47-9512) 1968

A mystery one-off guaranteed to catch the eye of psych collectors scanning lists of obscurities in the hope of digging up an 'undiscovered' nugget. The trouble is that, too often, the wackier the group name or titles the more likely it is to be banal exploitation studio-pop from the mind of the trendy 'hip' producer. This sounds like a group but it's melodic pop, though *Realistic Patterns* is pleasantly laid-back with some psychy touches - judge for yourself on the *Justafixation* compilation.

(Max Waller)

Suburban 9-5

Personnel incl:

- GARY RICHRATH

45s:

1. Walk Away/Elevator Operator (Ledger 18810) 1968
2. I Wanna Be There/Flying On The Ground Is Wrong (Golden Voice 5778) 1968
3. Sunshine Becomes You/Capt. Kangaroo (Golden Voice 2630) c 1968

This garage band from Peoria, Illinois, was most notable for including Richrath, who later played with REO Speedwagon. Their debut couples an uptempo garagey popper with a fine rockin' version of former-Byrd Gene Clark's *Elevator Operator*.

(Max Waller)

Sudden Death

TOP

ALBUM:

1. SUDDENLY SUDDEN DEATH (Rockadelic RRLP 19) 1995

A Led Zeppelin - inspired early hard rock rarity, which was issued by Rockadelic in 1995 from previously unissued tapes from circa 1971. The two exceptions are the opening track, *My Time Is Over* and *Fugit Orchard*, which are much mellower with some good laid back guitar moments.

The Suedes

TOP

45:

1. 13 Stories High/My Girl (Psychadelic 113) 1966

This outfit came from San Antonio in Texas and their 45 was also released as The Botumless Pit. *13 Stories High* later got a further airing on *Scum Of The Earth, Part 2*.

Sugar Creek



TOP

Personnel:

- JOHN EDWARDS A
- GARY GANS A
- MALCOLM McKINNEY A
- TOD McKINNEY A

ALBUM:

1. (A) PLEASE TELL A FRIEND (Metromedia MD 1020) 1969

NB: (1) reissued on CD (Lyrical Sound Device DU-5004) 1999.

For the most part this is a very average blues rock album, but there are a few more psychedelic cuts:- the opener, *A Million Years*, a heavy psychedelic cut; *Memory Tree*, a much softer slice of psychedelia and the finale, *Night Flash*.

The album was recorded in NYC, although the band is thought to be from Massachusetts. *A Million Years* also appears on *Psychosis From The Thirteenth Dimension* (CDR).

Jonathan Edwards later a long solo career of singer/songwriter a la James Taylor, recording more than fifteen albums.

(Vernon Joynson / Max Waller / Stephane Rebeschini)

Sugar Cube Blues Band



TOP

Personnel:

BUDLEY BAYS	acoustic and electric gtrs	A
BILL CROWDER	vcls, hrmnca	A
DANNY LANCASTER	bs	A
DEVO LANCASTER	drms	A
TONY PORTERA	organ	A

ALBUM:

1(A)	SUGAR CUBE BLUES BAND	(Rockadelic RRLP 21)	1995

45:

1	My Last Impression / Corinna Corinna / A Hard Rain's Gonna Fall	(Black Crow 100)	1967

From Grenada, Mississippi, this act recorded an album from 1967, which finally saw the light of day in 1995. There are some good songs included, especially *My Last Impression*, which is very much in the garage-psych vein. Indeed the band's title is misleading as the songs aren't really bluesy at all. The material, which was all written by Bill Crowder, spans garage, psychedelia and more melodic rock and is well worth seeking out. *My Last Impression* can also be heard on the vinyl version of *The Psychedelic Experience*, whose liner notes state that some of the band members had recorded a 45 way back in 1959 as the Sundowners.

Sugarloaf

TOP

Personnel:

JERRY CORBETTA	piano, organ, vcls	A B C
BOB McVITTIE	drms	A B C
BOB RAYMOND	bs, vcls	A B
VEEDER VAN DORN	gtr, vcls	A
BOB WEBBER	ld gtr, vcls	A B C
ROBERT YEAZEL	gtr, vcls	C

ALBUMS:

(up to 1972)			
1(B)	SUGARLOAF	(Liberty LST-7640)	1970 24
2(C)	SPACESHIP EARTH	(Liberty LST-11010	1971

NB: (2) also issued in the U.K. by United Artists.

45s:

1	Green-Eyed Lady/West Of Tomorrow	(Liberty 56183)	1970 3
2	Tongue In Cheek/Woman	(Liberty 56281)	1971 55
3	Mother's Nature Wine/Bach Doors Man	(UA 50784)	1971 88

After they left The Moonrakers, Jerry Corbetta and Bob Webber formed **Sugarloaf** with two original Moonrakers Bob MacVittie and Veeder Van Dorn plus Denver musician Bob Raymond. After a few months, Veeder Van Dorn left, for Mescalero Space Kit, although his song *Things Gonna Change Some* was recorded for **Sugarloaf**'s debut LP. Their first album sold very well, reaching No. 24 in the national charts and their single, *Green-Eyed Lady* written by Jerry Corbetta, reached No. 3.

Produced by Frank Slay (Strawberry Alarm Clock) and J.C Philipps and engineered by Paul Buff (Buff Organization), their debut album contains five interesting long tracks full of organ and guitars and a good cover of the Yardbirds' *Train Kept A Rollin* (aka *Stroll On*). Van Dorn from The Moonrakers co-wrote *Things Gonna Change Some*, the other cuts being penned by Corbetta, Webber and Raymond, sometimes helped by Myron Pollock and J.C. Phillips.

For the second album, *Spaceship Earth*, the group was reinforced by Robert Yeazel (ex-Beast, another group from the Denver area). The selections are shorter and some are good, especially *Tongue In Cheek* but it didn't repeat the success of their debut.

Sugarloaf recorded two other albums in 1973 and 1975 on Brut and Claridge but they are very deceiving and must be avoided, being too commercially orientated.

(Stephane Rebeschini)

Sultans Five

TOP

Personnel:

TIM MICHNA	A
RAY PLAUSKE	A
VIC WEINFURTER Jr.	A
KEN	A
LEN	A

45s:

1	Tonight Is The Night/Hey Little Girl	(Ral 1754-03)	1965

2	Tonight Is The Night/With You	(Raynard RS 10052)	1966
3	Daisy/Life Is Like A River	(Raynard RS 10053)	1966
4	You Know, You Know/Calico	(Enterprise 812E-1 066)	1966

NB: (2) came with a special "Enterprise Thirteen presents The Sultans Five" company sleeve.

An undistinguished Wisconsin outfit who released four 45s the best of which *You Know, You Know* can also be found on *Garage Punk Unknowns, Vol. 4*. Whilst lyrically repetitive, it's worth checking out for interesting guitar work.

The band came from Racine, WI and were previously known as the Sultans IV they issued one 45 on the RAL label in 1964 - *Walk With Me* / *Who's At Fault*.

(Max Waller)

Sum Pear

TOP

Personnel:

SONNY HAHN	gtr, harpsichord, organ, piano	A
DOUG MILLER	piano, organ, ld vcls	A
(KATHY ALSON	bcgd vcls	A)
(TOMMY CASTAGNARO	drms	A)
(JOHN CAVALEA	trombone	A)
(RICHIE CRUZ	trumpet	A)
(BOB DORSA	bs	A)
(STEVE HABER	sax	A)
(ANDY RAGANO	wah wah pedal	A)
(BILLY RASVANIS	drms	A)
(JOHN SCADUTO	drms	A)
(MIKE SEGALL	bcgd vcls	A)
(BARRY TAYLOR	piano	A)

ALBUM:

1(A)	SUM PEAR	(Euphoria EST 1)	1971

45:

1	Better Get Down / Got Me Tragedy	(Euphoria 202)	c1971

A largely unknown album which has its moments in terms of heavy fuzz psychedelic guitar work, particularly on side one, where *Hey Sun* is one of the stand-out tracks. Side two is relatively disappointing in comparison, but overall an album worth investigation. All the songs (except for Micky Newbury's *Down On Saturday*) were written by Sonny Hahn and Doug Miller, who performed them with the help of several session men. The album was recorded at Soundview Environmental Studios.

Bob Gallo and Louis Cofredo, who produced the album, had earlier worked with Aesop's Fables. Euphoria was a New York based subsidiary of the Jubilee Group.

(Vernon Joynson / Max Waller / Stephane Rebeschini)

Summer Sounds



Personnel:

- DAVE gtr A
- JOE organ A
- PAUL bs A
- RALPH sax A
- ROY drms A

ALBUM:

1. (A) UP-DOWN (Laurel 331098) 1969 R5

NB: (1) reissued in 1996 with red paste-on sleeve. 100 copies with splash vinyl, 300 without.

This five-piece originally came from Dartmouth, Massachusetts. The album is worth around $1200! and had a limited vinyl reissue during the nineties. It has been compared to Rising Storm and All Of Thus.

Certainly their speciality is pleasant garage ballads. There's a cover of The Spencer Davis Group's hit *Gimme Some Lovin'*, but the remaining material is self-penned. The stand-out cut is *The Leaves Are Turning Brown* with some really cheesy organ and an earnest vocal performance. Also a little different from the rest is the catchy guitar and drum work on *I Love You*.

Oil Stains, Vol. 2 includes their version of *When Autumn Leaves Turn Brown*. Another track *First Date* has appeared on *New England Teen Scene, Vol. III* .

Summerhill

Personnel:

- ALAN PARKER ld gtr A
- LARRY HICKMAN bs A
- DEL RAMOS drms A
- DOUG BURGER keyb'ds A

ALBUM:

1. (A) SUMMERHILL (Tetragrammaton T-114) 1969

NB. Issued in the U.K. on Polydor (583 746).

45:

1. Last Day/Soft Voice (Tetragrammaton 1528) 1969

This inconsistent album was recorded in Hollywood. It's difficult to categorise ranging from good psychedelia (*Friday Morning's Paper* to heavier rock (*Bring Me Around*) and country (*The Last Day*). Not really recommended.

Both 45 cuts are featured on the album and Alan Parker had earlier played in Smith.



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Sumpin' Else *to* The Surf Knights

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Sumpin' Else
- Sundance
- Sunday Funnies
- The Sunday Funnies
- Sunday Funnies
- Sunday Servants
- Sundog Summit
- Sundowners
- Sun Lightning Incorporated
- Sunliners
- Sunny Funny Co.
- The Sunrays
- Sunrisers
- Sunset Love
- Sunshine
- Sunshine Buggs
- The Sunshine Company
- Sunshine Ward
- Superfine Dandelion
- Sur Royal Da Count & The Parliaments
- The Surf Boys
- The Surf Knights

Sumpin' Else

TOP

45s:

1. Baby You're Wrong/I Can't Get Through To You (Liberty 55873) 1966
2. Here Comes The Hurt/You're Bad (Liberty 55900) 1966

Los Angeles punky pop featuring John Merrill-composed titles on the 1st 45 - presumably the same chap later in The Peanut Butter Conspiracy. *Baby You're Wrong* is a worthy inclusion on *Vile Vinyl, Vol. 2*, whilst both sides of the 2nd 45 feature tough fuzzy pop. There may be another 45 since a French EP (Liberty LEP 2268) features the 1st 45 above plus *Toy Boy Girl* and *Danger*. (MW).

Sundance

Personnel:

BOB BOWMAN	gtr, vcls	A
STEPHEN GRIFFIN	keyb'ds	A
JOHN LYNAM	gtr, vcls	A
ALAN MOORE	drms	A
PHIL SAVAGE	bs, vcls	A

ALBUM:

1(A)	RAIN STEAM SPEED	(Kapp KS 3659)	1973 SC
2()	SUNDANCE	(20th Century 477)	1975

A late midwest psych rock group with good songs and guitars. The album is beginning to attract some attention amongst some collectors.

(Stephane Rebeschini)

Sunday Funnies

Personnel:

- RICHARD KOSINSKI keyb'ds, vcls A
- RICHARD MITCHELL drms, perc A
- RICHARD FIDGE vcls A
- RONALD AITKEN gtr, vcls A

ALBUMS:

1. (A) SUNDAY FUNNIES (Rare Earth RS 526) 1971
2. (A) BENEDICTION (Rare Earth R 538L) 1972

45s:

1. Heavy Music/Path Of Freedom (Hideout 1070) 1970
2. Walk Down The Path Of Freedom/It's Just A Dream (Rare Earth 5035) 1971

From Detroit and unrelated to the L.A. outfit of *A Pindaric Ode* fame. Their two albums were produced by Andrew Oldham and are reputedly more prog and gospel rock than psych oriented. The first features organ dominated rock with softer numbers like *It's Just A Dream* and *You And I* amongst its better offerings. The *Benediction* album is an improvement, with a strong religious content and a fine sleeve by Matti Klarwein (Abraxas, Miles Davis etc.).

Get Funkey, from their second album, can be heard on *Michigan Rock, Vol. 2*.

Richard Kosinski would later form the Big Wha Koo with Danny Douma from the Hello People.

(Vernon Joynson / Stephane Rebeschini)

The Sunday Funnies

45:

1	Headlines/Another Time, Another Place	(Capitol 5614)	1966

An unknown folk/rock Californian group, whose songs were written and produced by Perry Botkin and Garfield, with Johnny Cole and Nilsson. The 'A' side sounds a bit like *Eve Of Destruction* with a singer doing a Dylan imitation, complete with harmonica. The flip is also folk/rock, but with some fuzz guitar and even mariachi brass at the end!

Perry Botkin later worked with Thorinshield.

(Stephane Rebeschini)

Sunday Funnies

45:

1	A Pindaric Ode/Whatcha Gonna Do (When The Dance Is Over)	(Valhalla 671)	1967

This group of Mexican-Americans came from Los Angeles. Their *A Pindaric Ode* is one of numerous examples of the influence of acid on garage bands. The almost-spoken lyrics relate their disorientation and disinterest for coming to terms with the real world and the song's got a pretty unusual ending too. They are unconnected to the Detroit outfit. Nebraska's Dynamic Impacts also used the name Sundae Funnies for a 45, *Get Out Of My Life Woman/Tell Me* (Dads 603) in 1968. There's yet another unknown Sunday Funnies on Mercury and a Tennessee mob covering *Poison Ivy* on the Orchid of Memphis label. For non-US readers, 'Sunday Funnies' are comic strip magazines included as supplements in some Stateside Sunday papers, hence the popular moniker.

Compilation coverage has so far included: *A Pindaric Ode* on *Pebbles, Vol. 7*; *A Pindaric Ode* and *Whatcha Gonna Do..* on *The East Side Sound* CD; and *Whatcha Gonna Do..* on *East Side Revue*.

(Vernon Joynson / Max Waller)

Sunday Servants

Personnel:

SKIP KNAPE	vcls, keyb'ds, bs	A B
DAVE TEEGARDEN	drms, vcls	A B
CARL DAY	vcls	B
TOMMY TRIPPLEHORN	gtr	B

45:

1(A)	Who Do You Love/I'm Puttin' You On	(World Pacific 77825)	1966

This is the first record by Teegarden and "Van Winkle" Knape, produced in Leon Russell's L.A. studio by J.J. Cale who also composed the flip. Leon Russell got them signed to World Pacific.

Who Do You Love is a cool 'live' version. The flip is great laid-back garage that takes a few plays to appreciate - understated fuzz and simple *96 Tears*-style keyboards underpinned by a cantering beat that's different'n'classy.

After their single, Teegarden and Knape (whose idol was Garth Hudson from the Hawks, pre-Band) landed a job playing behind a singer guitarist named Denny White in Nevada and at the charmingly named Pussycat-A-Go-Go in Lake Tahoe. Once White left, they were sometimes reinforced by a black singer called Tommy Tex.

They finally returned to Tulsa, were spotted by a Detroit student and became Teegarden and Van Winkle.

(Max Waller/Stephane Rebeschini)

Sundog Summit

TOP

ALBUM:

1	PRESENTING SUNDOG SUMMIT ON SUNDOG HILL	(Audio Mikers)	1976 R1

From the Chicago area, a freak-rock outfit. Their only album contains covers of *White Light, White Heat*, *Reefer Madness*, and *Jackson*, plus some twisted originals.

(Stephane Rebeschini)

Sundowners

TOP

Personnel:

GEORGE BIANCHI	vcls, perc	A
EDDIE BRICK	vcls, perc	A
BOOBY DICK	bs, vcls	A
BENNY GRAMMATICO	drms, vcls	A
DOMINICK DE MIERI	bs, keyb'ds, vcls	A
EDDIE PLACIDI	organ, ld gtr, vcls	A

ALBUM:

1(A)	CAPTAIN NEMO	(DECCA DL 75036)	1968

Probably from the New York area, this interesting album mixes Beatles inspired vocals with distorted guitars on tracks like *Plaster Casters* or *Sunny Day People*. The sleeve is unusual, with a strange drawing.

(Stephane Rebeschini)

Sun Lightning Incorporated

Personnel incl:

PHILLIP R. ARMSTRONG A

45:

1 Quasar 45/There Must Be Light (Whap WH-319) 1969

From the Sangralea Valley area of Indiana on the label that also put out a 45 by The Sangralads, *Quasar 45* is a post-Hendrix *Telstar* and, according to the sleevenotes, was inspired by (21 year old) Phillips namesake, Neil, stepping out on the moon. "Listen carefully and you will hear the roar of a rocket launched, the monotonous din of radio signals from afar, the haunting and beautiful bass runs signifying the endless eternity of space itself". Yes well, it's good but won't put anyone into orbit. The flip is end-of-decade pop-rock and drags on like the sleeve-notes!

Quasar 45 is also on the freaky fuzzy instrumental comp *Buzz Buzz Buzzzzzz Vol. 1* (CD).

(Max Waller)

Sunliners

Personnel incl:

- PETE HOOTELBEKE drms, ld vcls

45s:

1. Hully Gully Twist/Sweet Little Girl (Hercules 182) 196?
2. Hit It/The Islander (Hercules 183) 196?
3. So In Love/Little Girl Charm (Hercules 184) 196?
4. Swingin' Kind/All Alone (Golden World GW31) 1965
5. Land Of Nod/Well One (MGM K13809) 1967

From Detroit, this outfit later changed their name to Rare Earth. *Land Of Nod*, was written by Pete Hootelbeke and is a rather excellent slab of commercial cash-in psychedelia, full of fuzz and 'out there' lyrics. It would easily find a home on the *Rubbles* series. A different mix of the song later appeared on Rare Earth's first album *Dreams/Answers*, which came out on Verve. *Well One* is a chunky 'intermission' instrumental with a funky feel but some searing guitar and backward vocals. An odd one to be sure.

Compilation coverage has included:- *Land Of Nod* on *Garagelands, Vol. 2*; and *Well One* on *Buzz Buzz Buzzzzzz Vol. 1* (CD).

(Max Waller)

Sunny Funny Co.

Personnel:

DICK ALBRECHT	drms	A
WALLACE R. HELTON	keyb'ds, vcls	A
RICK HOUCHIN	bs, vcls	A
MIKE LOVELESS	gtr, vcls	A

45:

1	Alone/Move On	(Stanal 712-5661)	196?

From Kearney, Nebraska, this group were active in the Midwest between 1967-1972. Touring mainly around Denver, Colorado and Kearney, Nebraska, they played a mixture of psychedelic soul and original prog/blues music.

Their obscure late sixties garage 45 is reputedly good.

(Vernon Joynson)

The Sunrays

Personnel:

- RICK HENN drms, vcls A
- VINCE HOZIER bs, vcls A
- EDDIE MEDORA ld gtrs A
- BYRON CASE gtrs, drms, vcls A
- MARTY DIGIOVANNI electric piano A

ALBUM:

1. (A) ANDREA (Tower ST 5017) 1966

NB: (1) reissued on CD by Collectables (COL-CD-0598). The same label have also put together a 58 track, 3 CD retrospective called *Vintage Rays*.

45s:

1. Outta Gas/Car Party (Tower 101) 1964 -
2. I Live For The Sun/Bye Baby Bye (Tower 148) 1965 51
3. Andrea/You Don't Phase Me (Tower 191) 1965 41
4. Still/When You're Not There (Towev 224) 1966 93
5. I Look Baby I Can't See/Don't Take Yourself Too Seriously (Tower 256) 1966
6. Hi How Are You?/Just 'Round The River Bend (Tower 290) 1966
7. Loaded With Love/Time (A Special Thing) (Tower 340) 1967 -

A Californian post-surf band, two of whom had earlier issued 45s as The Snowmen. The above album was produced by Murry Wilson.

Sunrisers

45:

1	I Saw Her Yesterday / No One	(Patty 101)	Oct 1966

A Little Neck/Whitestone, NY who recorded one further 45 as the What Four. *I Saw Her Yesterday*, a yearning garage-ballad, is on *Fuzz, Shaykes And Flakes Vol. 2*.

(Max Waller/Mike Markesich)

Sunset Love

CD:

1. THE HISTORY OF TEXAS GARAGE BANDS VOL. 6: PSYCHEDELIC FLOWER POWER WITH SUNSET LOVE (Collectables COL-CD-0665) 1995

Fourteen unreleased tracks recorded in Odessa, Texas in 1968 for a proposed album on the AOK label, that never materialised. Quaint folkie-flower-pop with male-female harmonising influenced by the likes of Mamas and Papas and soft West Coast sounds ala Ashes / Peanut Butter Conspiracy... there is a very occasional psychy touch but nothing to get too heady about. No details of the group are given, just a track-by-track synopsis. The liner notes comparing this to The Zombies' *Odessey And Oracle* is pushing it way too far, especially since they misspelt it as "Oddysey...". (Max Waller)

Sunshine

45:

1. Niki Hoeky/Dreams Selection (Bumpshop 1102) 1970

A Detroit area 45 circa 1971. *Niki Hoeky* features lashings of waspish fuzz and wah-wah against a catchy boogie-rock backdrop. Even the brass in the backing doesn't spoil it all. *Dreams Selection* is in mellow prog/psych mode, like a soft Uriah Heep, with trilling keyboards and more waspish fuzz. A shame this appears to be their sole 45. (Max Waller)

Sunshine Buggs

ALBUM:

1 SUNSHINE BUGGS (Astro 4104) c1966

Released on the small Astro label, this album contains mostly original material in the white boy garage/soul/frat "Justice" style. Songs include *I'm Chasing A Dream*, *Bourbon Street*, *Soul Minuet*, *She Said Yeah* and Chuck Berry's *Sweet Sixteen*.

It's not known if this is the same 'Astro' label as that responsible for Texas' Blackwell 1969 release.

(Stephane Rebeschini)

The Sunshine Company

TOP

Personnel:

- MERLE BREGANTE drms, vcls A B
- MAURICE MANSEAU vcls, keyb'ds, gtr A B
- DOUGLAS MARK gtr, violin, vcls A B
- MARY NANCE vcls, perc A B
- LARRY SIMS gtr, vcls A B
- DAVE HODGKINS gtr

ALBUMS:

1. (A) HAPPY IS THE SUNSHINE COMPANY (Imperial 12359) 1967 126
2. (A) SUNSHINE COMPANY (Imperial 12368) 1968
3. (B) SUNSHINE AND SHADOWS (Imperial 12399) 1968

45s:

1. Up Up And Away/Blue May (unreleased) (Imperial 66241) 1967
2. Happy/Blue May (Imperial 66247) 1967 50
3. Back On The Street Again/I Just Want To Be Your Friend (Imperial 66260) 1967 36
4. It's Sunday/Reflections On An Angel (unreleased) (Imperial 66278) 1968 -
5. Look Here Comes The Sun/It's Sunday (Imperial 66280) 1968 56
6. Let's Get Together/Sunday Brought The Rain (Imperial 66298) 1968 112
7. On A Beautiful Day/Darcy Farrow (Imperial 66308) 1968 106
8. Willie Jean/Love Poem (Imperial 66324) 1968 111
9. Only Thing That Mafters/Bolero (Imperial 66399) 1969

This Los Angeles-based harmony pop group's music was characterised by happy harmonies. They enjoyed some minor chart successes and two of their more successful vinyl ventures *Back On The Streets Again* and *Happy* can be heard on *Nuggets, Vol. 10* and *11* respectively.

Produced by Joe Saraceno and arranged by George Tipton, their third album offered 14 tracks including covers of Chet Powers's *Let's Get Together* and Hoyt Axton's *Willie Jean* and *On A Beautiful Day*, a song penned by Gene

Stashuk before he formed The Unspoken Word. Larry Sims and Maury Manseau wrote most of their original material.

They won't be of interest to garage and psych fans though.

Doug Mark had earlier recorded one 45 with The Grains Of Sand, whilst Merle Brigante and Larry Sims went on to form Loggins and Messina's rhythm section.

(Vernon Joynson / Stephane Rebeschini)

Sunshine Ward

TOP

Personnel:

MARK BRETZ	gtr	A
RICHARD OTIS FIFIELD	vcls, gtr	A
ROBERT CARL MCLERIAN	bs	A
TONY MURILLO		A
PETER M. WYANT		A

45:

1	Sally Go 'Round The Roses / Pay The Price	(RCA Victor 47-9227)	1967

A late incarnation of The Astronauts. When Bretz left, they became Hardwater.

(Stephane Rebeschini)

Superfine Dandelion



TOP

Personnel:

RICK ANDERSON	bs, gtr	A
ED BLACK	gtr, keyb'ds	A
MIKE COLLINS	drms	A
MIKE McFADDEN	gtr, vcls	A

ALBUM:

1(A)	SUPERFINE DANDELION	(Mainstream S/6102)	1967

NB: (1) pirated on CD (no label), later reissued officially (Sundazed SC 11057) 2000. The Sundazed version comprises the original album, plus 45s, unreleased track/alternate takes and four cuts by the Mile Ends.

45s:

1	The Other Sidewalk/Ferris Wheel	(Rook no #)	1967
2	The Other Sidewalk/Don't Try To Call Me	(Rook no #)	1967
3	People In The Street/ ?	(Mainstream 672)	1967
4	CrazyTown (Move On Little Children)/Janie's Tomb	(Mainstream 673)	1967

This outfit was based in Phoenix, Arizona between 1966-68 and were earlier known as The Mile Ends. Their first 45 contains the fine psychedelic punk of *The Other Sidewalk*, and the flip features sitars and has a mellow trippy feel, with the vocalist wishing that he'd never come down... get to hear both sides on the *Psychedelic Moods - Part Two* (CD).

After such an interesting start, they went on to chart regionally with their *People In The Street* 45, but their later album had a strong country influence and is largely dispensable.

Most of the band later went onto greater things - Black and McFadden joined Goose Creek Symphony and later worked for Linda Ronstadt. Anderson later joined Beans one of the band who evolved into The Tubes.

Sur Royal Da Count & The Parliaments

TOP

45:

1. Scream Mother Scream/Sgt. Ralf Yore U.S.M.C. (Villa Yore 60617) 196?

This is a guy called Joe Yore, probably from Colorado, recording a ridiculously crude, oddball anti-parent protest. A possible candidate for the worst record ever made? It you're curious to hear it give *Highs In The Mid-Sixties, Vol. 18* a spin. The flip is billed as uItra turd mystery' on *Turds On A Bum Ride, Vol. 2*.

The Surf Boys

TOP

Personnel:

- DENNIS BOONE ld vcls, rhm gtr
- MARK MOUHTOURIS drms
- LEE TRAVERS ld gtr, vcls
- JAN ZUKOWSKI bs, vcls

45:

1. I Told Santa Claus I Want You/Stuck In The Chimney (Scepter 12180) 1966

This Christmas single, was by Washington DC's Nobody's Children, using a pseudonym to avoid contractual wrangles with United Artists.

The Surf Knights

TOP

45s:

1. Broken Hearts/You Lied (Surf 100) 1966

2. In The Summer/Midnight Surf (Tiki 1001) 1967
3. Anyway/The Way It Is (Surf 101) c1966
4. Broken Hearts/Houdini (Decca 32205) 1967

NB: (3) As The Shandels. (4) As Dream Machine.

A Houston, Texas outfit who went under different names. Two unreleased offerings have been compiled: There's *No Girl Like My Girl* on *Acid Visions Box Set Vol. 1* (3-CD) and *The Houston Nowsounds Groove-In*. The latter album also gives *In The Summer* a welcome airing. (Max Waller)



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Surprise *to* Sweet Stavin Chain

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Surprise
- Surprise
- Surprise Package
- The Surprize
- The Surrealistic Pillar
- The Swagmen
- Swallow
- The Swamp Rats
- Swampgas
- Swaydes
- The Sweet Acids
- Sweet Briar
- Sweet Cherry
- Sweet Marie
- Sweet Nothings
- Sweet Pants
- Sweet Revival
- Sweet Smoke
- Sweet Stavin Chain

Surprise

Personnel:

PETE ACCARDI	vcls, hrmnca	A
FRANK BISSEL	keyb'ds, vcls	A
FRED KIEFFER	drms, perc	A
RICK MARTIN	bs, vcls	A
MARK SHAPIRO	ld gtr, vcls	A

ALBUM:

1(A) KEEP ON TRUCKING (East Coast Records EC 1049) 1972

NB: (1) some copies with a plain white sleeve.

Like Mountain Bus, this was a Grateful Dead influenced group whose album is now sought after. It was produced by Tony Riccia and H. Stein, who also both wrote the six cuts.

(Stephane Rebeschini)

Surprise

ALBUM:

1	ASSAULT ON MERRYLAND	(Private Pressing)	1977

From St Louis, a progressive group with flute, moog and loud guitar. Definitely more for fans of Yes and ELP than for garage heads! Their album came in a colourful fantasy cover.

(Stephane Rebeschini)

Surprise Package



Personnel:

GREG BECK	gtr, vcls	A B
KIM EGGERS	sax, vcls	A
MICHAEL ROGERS	keyb'ds, bs, vcls	A B
FRED ZEUFELDT	drms, vcls	A B
ROB LOWERY	ld vcls	B

ALBUM:

1(B)	FREE UP	(LHI 12006)	1968

NB: (1) reissued on CD (Flash 57) 199?.

45s:

1(A)	Out Of My Mind/Everything Fine	(Columbia 43922)	1966
2	The Other Me/The Merry-Go Round Is Slowing You Down	(Columbia 44292)	Sep. 1967
3	I'll Run/East Side West Side	(Columbia 44460)	1968
4	Free Up Pt. 1/2	(LHI 10)	Jun. 1969
5	New Way Home/MacArthur Park	(LHI 15)	1969

From the Pacific Northwest the origins of this band lie in The Viceroys (who also included Jim Valley before he joined Paul Revere and The Raiders). They operated mainly around the Seattle-Tacoma area of Washington state and were later known as The American Eagle. However, with the onset of the psychedelic era Columbia decided to market them as **The Surprise Package** and as their management were based in San Diego, they often played in California.

The album is rarely seen and worthwhile only for the extended freaky title track which is not unlike *In-A-Gadda-Da-Vida* in structure. *Out Of My Mind*, a nice slice of psychedelia produced by Terry Melcher, can also be heard on *Mindrocker, Vol. 7*or *Nuggets, Vol. 8*- Its flip is a tough Pacific Northwest guitar instrumental, but

the other Columbia 45s are rather bland pop fayre.

Rob Lowery had previously been in The Rock Collection who were The Galaxies renamed around 1967. Mike Rogers also produced a 45 for The Bumps.

(Max Waller/Darryl F. Riffero/Jim Austin)

The Surprize

Personnel:

ROGER FUENTES	drms	A
BUDDY GOOD	bs, vcls	A
JAMES MARVELL	ld vcls	A
PAUL PARIS	ld gtr	A

45:

1	Too Bad / I Will Make History	(Cent no #)	1967

A Tampa band managed by John Centinaro, who booked bands in the Tampa area and managed some notable acts including The Robbs, The Mysterians and Neil Diamond. Released on Centinaro's own label in the summer of '67, *I Will Make History* has done so... by appearing on Psychedelic States: Florida Vol. 1 (CD). It's an imperious pop-punker with a hypnotic fuzz refrain.

Drummer Roger Fuentes was previously with The Early Americans.

(Max Waller/Jeff Lemlich/Roger Maglio)

The Surrealistic Pillar

Personnel incl:

- ED FUTCH gtr, vcls
- EDDIE SMITH

45:

1. I Like Girls/Mexican Calliope (Tamm T 2027) 1967

From Lafayette, Louisiana, this act presumably took its name from The Jefferson Airplane's second album. *I Like Cars* is actually pretty good, appealing lyrics and an effective backing. It's resurfaced on *Highs In The Mid-Sixties, Vol. 8, Louisiana Punk Groups From The Sixties, Vol. 2* and *Sixties Archives Vol. 3* CD.

Ed Futch is better known as Eddy Raven.

(Max Waller / Andrew Brown)

The Swagmen

45:

1. Mendocino/So Long Baby (Americana 1205) 1969

A label out of Mishawaka, Indiana provide us with a reedy rendition of the Sir Douglas Quintet classic, backed by a tame garagey rocker that sounds more like the mid-sixties. (Max Waller)

Swallow

Personnel:

MICK ARANDA	drms	A
BOB CAMACHO	keyb'ds	A
PHIL GREEN	gtr	A
GEORGE LEH	vcls	A
VERN MILLER	gtr, vcls	A
(JEFF BAXTER	gtr	A)

ALBUM:

1(A)	OUT OF THE NEST	(Warner WS 2606)	1972

NB: (1) also released in the U.K., (Warner K56174).

Possibly from Vermont, a powerful rock group with a gutsy singer and a horn section. Jeff "Skunk" Baxter, of Ultimate Spinach/Steely Dan fame, guested on some tracks.

(Stephane Rebeschini)

The Swamp Rats

Personnel incl:

- GREG DETTORE drms
- BOB HOCKO vcls A B
- DICK NEWTON gtr A B
- DENNY NICHOLSON bs A
- DAVE GANNON drms B
- PAUL SHALAKO bs B
- DON SHRINER gtr B

ALBUM:

1. DISCO SUCKS (Keystone K111541-3A) 1979

45s:

1. Louie Louie/Hey Joe (St Clair MF 69) 1966
2. Psycho/Here There And Everywhere (St Clair 2222) 1966
3. Two Tymes Two/Mr. Sad (St Claire 3333) 1966
4. No Friend Of Mine/It's Not Easy (St Clair 711-711) 1966
5. In The Midnight Hour/It's Not Easy (Co and Ce 245) 1967
6. Brown Sugar/Brown Sugar (Seque 107) 1972

Originally known as The Fantastic Dee Jays, (lineup 'A'), this was Pittsburgh's top punk band. They specialised in doing really wild covers of some of the classic songs of the era. Most of their finest moments can be heard on Eva's *Swamp Rats/Unrelated Segments* album which includes their covers of *Louie, Louie, Hey Joe, Psycho, No Friend Of Mine, It's Not Easy, In The Midnight Hour, Here There And Everywhere* and a previously unreleased version of *Till The End Of The Day*. *Burghers, Vol. 1* also included *Ain't No Friend Of Mine* and *Its Not Easy*. *Ain't No Friend Of Mine* can also be heard on *Basement Walls*; *Hey Joe* on *Cicadelic Sixties, Vol. 11*; *Psycho* resurfaced on *Back From The Grave, Vol. 1* and *Louie, Louie* can also be found on *The Acid Dreams Testament* (CD).

A picture of the classic line-up 'B' circa 1966 can be seen in Crypt's *Back From The Grave Vol. 1* - the on-stage shot was taken at manager Terry Lee's "Night Train" club in Elizabeth, P.A. By the early seventies only Bob Hocko would be left and they became Galactus, whose LP was a lacklustre trudge through Stones' covers and beer-hall rock fayre.

In 1979 Bob Hocko put out the above LP which has one side of 1966-7 tracks (six of 'em) and one side of five 1970s tracks (three Stones' covers, one Kinks' and one original).

(Max Waller / Vernon Joynson / Dave Molnar / Bill S. Scully)

S w a m p g a s

TOP

Personnel:

JOCK DAVIS	bs	A
BAIRD HERSEY	gtr	A
KIM ORNITZ	vcls	A
RICKY SALTER	drms	A

ALBUM:

1(A) SWAMPGAS (Buddah BDS 5102) 1971

A superb and little known album, produced by the group members and Artie Kornfeld (Wind In The Willows, Artie Kornfeld Tree...) and engineered by Shelly Yakus at A&R Studios, NYC. A psychic chiropractor, Charlie Tuna, is also credited on the album!

Consisting of eight long tracks, all but one are composed by Baird Hersey. A mixture of some fast numbers (*Patato Strut, Don't*), some melancolic ballads, two complex tracks (*Eulogy*, *Trapped In The City*) and a raga with sitar (*Egg Shell*). Baird Hersey was obviously influenced by Hendrix, but goes further than his influences and the

guitars (electric and acoustic) are especially interesting. Kim Ornitz's voice sounds a bit like Henry Tree's vocalist.

Baird Hersey released at least two solo albums: *Lookin' For That Groove* in 1978, consisting of jazz rock (Novus/Arista) and *ODO OP8 FX* in 1980 (Bent), which was very experimental, with tape loops.

Artie Kornfeld had previously played with The Changin' Times.

(Stephane Rebeschini)

Swaydes

45:

- Anymore/Why (Paris Tower 108) May 1967

From Tampa, Florida, this act had just one single. A mere 500 copies were pressed, and most were destroyed eventually by the band when sales proved disappointing. Luckily, *Anymore* has since been preserved on *Sixties Rebellion Vol. 7*.

(Todd J. Hunter / Max Waller)

The Sweet Acids

45:

1. That Creature/Gonna Live Another Day Or Two (Unique. 1940) 196?

Hailed from Carrollton, Georgia. Their 45 includes a rather commercial pop song *That Creature* which features some pleasant harmonies and put-down lyrics the like of which one doesn't hear today (*Leave that ugly creature from another planet* and *A creature from the local zoo*).

Get to hear it on: *Acid Dreams Epitaph* CD, *Pebbles, Vol. 22*, *Pebbles Box Set*, *The Complete Acid Dreams* (3-LP) and *The Essential Pebbles Collection Vol.2* (2-CD).

Sweet Briar

45s:

1. We Can Work It Out/Slow Down (Butter Sound 42076) 196?
2. We Can Work It Out/Slow Down (Heaven 72x7O) 196?

A West Texas outfit who had formed in the early sixties, issuing several 45s under different spellings of the name The Shayds. As **Sweet Briar** they put out two different versions of this rock'n'roll boogie 45.

Sweet Cherry

Personnel:

- MARK CARLI ld vcls, sax
- GREG CHAIVRE bs, bcking vcls
- RAY SOUCIE ld gtr, bcking vcls
- PAUL ??? drms

45:

1. Eight Day Blues / Funny Things (Stop S-101-A/B) 1967

Sweet Cherry hailed from Trenton, Michigan, one of the 'down-river' suburbs a few miles from Detroit. Their sole single was recorded, while they were still in high school, in a local 2-track studio as a demo disk. It was cut 'live' with no overdubs or studio sweetening, other than a bit of reverb on the vocals. The recording was self financed and 500 copies were pressed up by the band - many were given away at their live shows at local schools and dance clubs, although a large number were destroyed by 'sailing' them frisbee style off a mountain in Kentucky following a road trip... Surviving copies are consequently rare!

The story goes that the band used such a primitive PA system that they were never able to hear the vocalist, Carli, (whose girlfriend incidentally was a dancing regular on a Windsor, Canada teen show called "Swingin' Time") until they heard the playback of the 7". Subsequently they decided to become a strictly instrumental band, playing all original compositions and extended jams, with Carli on sax instead of vocals.

Without the constraints of the pop-song format, they became well respected as musicians and praised for their originality, but opportunities to play live dwindled and following school graduation (1968/69) the group quietly disintegrated.

Their two cuts:- *Eight Day Blues* and *Funny Things Floating* can be found on *Michigan Mayhem Vol. 1* CD and *Michigan Mixture, Vol. 1*. The second of these is very garagey with some good guitar work in places. (Steve Geer)

Sweet Marie




Personnel:

- WILLY BIMS drms A
- SONNY LATHROP gtr, vcls A
- PRINCE TEDDY bs, vcls A

ALBUMS:

1. (A) SWEET MARIE # 1 (Yardbirds Records YDBS 770) 1970 R1
2. (A) STUCK IN PARADISE (Yardbirds Records YDBS 771) 1971 SC

45s:

1. Remember Mary/Don't You Understand (Yard Bird 8009) 1970
2. Remember Mary/Don't You Understand (Liberty 56215) 1970
3. Do You (Find Me A Way)/I Got That Feelin' (Yard Bird 8011) 1970
4. My Little Angel/Stuck In Paradise (Yard Bird 8012) 1971
5. Stella's Candy Store/Another Feelin' (Yard Bird 8013) 1971

This band resided in Honolulu, Hawaii, although Sonny Lathrop had previously been in Californian bands Mickey and The Invaders and The Starfires. Their albums contained acid rock, exotic rhythms and hard rock and both have been reissued.

Sweet Nothings

TOP

45s:

1. Baby Please/Cry Baby Cry (Marina 501) 1965
2. Baby Please/Cry Baby Cry (Destination 611) 1965
3. A Girl In Love Forgives/Wish He'd Let Me Be (Marina 505) 1966

A short-lived all girl trio from Chicago. They were literally 'picked up' by Marina, which was The Royal Flairs' own label, since a couple of the lads got romantically involved with these sweet young thangs! The suitors' wish to impress resulted in the girls' first release and the label's first too. Whether romance continued to blossom after their 3rd and final release we may never know.

Sweet Pants

TOP

Personnel:

- MIKE MULLONEY keyb'ds, vcls A
- TONY MOLLA gtr A
- MERK MOZZONE bs A
- MICHAEL CARR drms A

ALBUM:

1. (A) FAT PETER PRESENTS (Barclay LP 1141) 1971

An interesting album from this outfit from Penna, although the vocals do sound rather flat in places. It was obviously recorded with rather primitive equipment.

Sweet Revival

TOP

Personnel incl:

DON HILL	gtr, vcls	A

ALBUM:

1	SWEET REVIVAL	(SSS International Records SSS-16)	1970

From the South (Tennessee, Alabama ?) and produced by Fred Burch, a Christian rock trio with some good guitar and organ parts, but the overall result is best avoided, the songs being inconsistent, with the exception of *Mr. Soul Saving Man*.

Other SSS albums include U.S. Apple Corps, H.Y. Sledge and Arnold Bean.

Sweet Smoke

TOP

Personnel:

- GARY MILLER A
- RON THIBERT A
- SAMMY BOE A
- RAY BOE A

45s:

1. Morning Dew/Mary Jane Is To Love (Jan-Gi 101) 1968
2. Morning Dew/Mary Jane Is To Love (Amy 1 1,042) 1968
3. You've Got To Hide Your Love Away/You Don't Know Like I Know (Amy 11,0053) 1969
4. Baby Sweet Baby (What You Doing To Me)/I Want You (Jan-Gi 102) 1969

Originally from Minot in North Dakota this band then known as The Tracers relocated to Amarillo in Texas and issued a 45 for Sully. Moving on to Fort Worth and calling themselves the Try-Cerz they then issued a 45 for Jan-Gi before a further change of name to **Sweet Smoke**. *Morning Dew* was a fine garage version of a classic folk-rocker and also had a fine dope inspired flip, with a superb hammond break. The 45 was leased to Amy for wider distribution and in an attempt to break through the group recorded a Beatles cover for the next 45. However, it was not to be and they disbanded late in 1969. The quartet still reside in Fort Worth.

Check out *Mary Jane Is To Love* on *Marijuana Unknowns, Vol. 1* and *Morning Dew* on *Flashback, Vol. 3* or *Highs In The Mid-Sixties, Vol. 23:- Texas, Part Five*.

Sweet Stavin Chain

TOP

ALBUM:

1	SWEET STAVIN CHAIN	(Cotillion SD 90??)	1970

From Philadelphia, this is a rare blues and boogie rock album, somewhere between Canned Heat and Butterfield Blues Band, with good guitars and organ work.

(Stephane Rebeschini)



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The Sweettarts *to* Gabor Szabo

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Sweettarts
- Sweet Toothe
- Sweetwater
- T. Swift and The Electric Bag
- Swift Rain
- The Swingin' Apolloes
- Swinging Machine
- Swingin' Medallions
- (Swingin') Yo Yo's
- The Swiss Movement
- Syndicate
- The Syndicate of Sound
- The System
- Gabor Szabo

The Sweettarts

TOP

Personnel incl:

- ERNIE GAMMAGE bs

45s:

1. So Many Times/You Don't Have To Hurt Me (Vandan 609 V-8195) 1966
2. A Picture Of Me/Without You (Sonobeat 101) 1967

This Austin five-piece became the first band to sign to the Sonobeat label run by Bill Josey and his son late in 1966. The resulting 45, written by Gammage was an excellent pop single, was issued in a picture sleeve and sold quite well. Members of this band were later involved in Lavender Hill Express and Plymouth Rock and Gammage went on to play for another Texan band, Plum Nelly.

Compilation coverage has so far included: *A Picture Of Me* on *All Cops In Delirium* (aka *Good Roots*; *So Many Times* on *(Texas) Flashback, Vol. 1*; and *A Picture Of Me* on *I'm Trippin' Alone*.

Sweet Toothe

TOP

Personnel:

- EMERSON R. CONLEY ld gtr A
- P.D. BRATTON bs A
- MICHAEL CHILCO drms A
- MICHAEL HOPKINS vcls A
- DAVID M. LEEDY gtr A

ALBUM:

1. (A) TESTING (Dominion N R 7360) 1975

NB: (1) reissued on vinyl by Void in a limited edition of 400.

This album by a local band from Bluefield, West Virginia, is well worth investigation. Consistently good throughout it ouses with superb heavy progressive guitar work. *All The Way Home* is one of the most 'psychedelic' tracks and the opening cut, *Karen*, is a melodic pop/rock number. An under-rated, largely unknown album which may get greater recognition in time.

For more information on **Sweet Toothe** check their website: http://maxpages.com/sweettoothe

Sweetwater

TOP

Personnel:

AUGUST BURNS	cello	A B
R.G. CARLYLE	gtr, bongos, vcls	A
ELPIDIO PETE COBIAN	perc	A B
ALEX DEL ZOPPO	keyb'ds	A B
FRED HERRERA	bs, vcls	A B
ALAN MALAROWITZ	drms	A B
ALBERT MOORE	flute, vcls	A B
NANSI NEVINS	ld vcls, acc. gtr	A B

ALBUM:

1(A)	SWEETWATER	(Reprise RS 6313)	1969
2(B)	JUST FOR YOU	(Reprise RS 6417)	1970
3(B)	MELON	(Reprise RS 6473)	1971

45s:

1	What's Wrong/My Crystal Spider	(Reprise 0787)	1968
2	Motherless Child/Why Oh Why	(Reprise 0816)	1969
3	For Pete's Sake/Rondeau	(Reprise 0835)	1969
4	Just For You/Look Out	(Reprise 0987)	1970
5	Day Song / Without Me	(Reprise 1002)	1971
6	Join The Band Part 1 / Join The Band Part 2	(Reprise 1076)	1972

A communal hippie band from Los Angeles who played an amalgam of psychedelia, classical, folk, jazz and latin styles. Their first album (produced by Dave Hassinger) is the best. The band's original drummer Alan Malarowitz appears only on two tracks of *Melon*, their third album:- *I'm Happy Today* and *Join The Band*. The rest of the album was recorded with a session drummer Ricky Fataar, most famous for his appearance in the "rockumentary" *The Rutles: All You Need Is Cash* (he's The Rutles' drummer Stig O'Hara), and touring with The Beach Boys in the early 1970's.

Before the first album, Nancy (not yet Nansi) Sevins also recorded one 45, *Don't Hold Back* (Tom Cat Records 10291), produced by Tom Catalano.

(Vernon Joynson / Robert Khekht / Nancy Roberts / Max Waller / Stephane Rebeschini)

T. Swift and The Electric Bag

TOP

ALBUM:

1. ARE YOU EXPERIENCED? (Custom 1115) 1967

Nothing is known about this band, although the album sounds similar to Animated Egg or Underground but better. The title track is featured on the Psycho Record's compilation *Endless Journey*, *Phase 3* and is an interesting and different interpretation of the Hendrix classic.

A San Antonio outfit, Tom Swift and The Electric Grandmothers, who had a 45 on Sound Tex in 1964, could well be the forebears of this bunch.

Swift Rain

TOP

Personnel:

ANDRE "SEAWEED" BONAGUIDI	drms, perc, vcls	A
MIKE "CHICK" CICCARELLI	gtr, vcls	A
FRANKIE "THE DUCK" SOTELO	gtr, keyb'ds, perc, vcls	A
PAUL "WRANGLER" WEST	bs, perc, vcls	A

ALBUM:

				HCP
1(A)	COMING DOWN	(HI SHL-32064)	1969	25

Recorded in Memphis, Tennessee this LP has been described as 'psych' in some quarters but turns out to be engaging late-60s guitar-dominated power-rock, with light'n'heavy moods and some ripping solos. Certainly not for garage or psych fans, but recommended to admirers of early Joe-Walsh-period James Gang.

(Max Waller)

The Swingin' Apolloes

TOP

See The Apolloes.

Swinging Machine

Personnel:

DICK BOCOCK	drms	A
LEE CARAWAY	gtr	A
BOB FISHER	sax	A
EVAN PIERCE	bs	A
GARY RICHARDSON	vcls	A
BILL STALLINGS	organ	A

45:

1	Do You Have To Ask?/Comin' On Back Home	(SPQR 1101)	1966

Formed in 1964 in the Churchland area of Portsmouth, Va. this versatile band were well-respected amongst their rivals on the Tidewater scene. Richardson had a wide range of styles. His soulful quality, sounding like a cross between Eric Burdon and Mick Jagger, can be heard on the so-cool punker *Do You Have To Ask*. Underpinned by a tight but swingin' rhythm section and a simple but effective piercing guitar refrain and pizzicato solo, it's both unique and unforgettable. First compiled on *What A Way To Die*, two versions are featured on *Aliens, Psychos And Wild Things* (CD) where it is accompanied the flip, a reedy pop-punker.

The band came to an unfortunate end with the death of Gary Richardson in July 1968.

(Brent Hosier / Dr.Simon Trent DSU / Max Waller)

Swingin' Medallions

Personnel:

- CARROLL BLEDSOE trumpet A
- STEVE CALDWELL sax, drms, keyb'ds A
- JIM BODOARES gtr A
- BRENT FORTSON keyb'ds, woodwind A
- JOHN McELRATH keyb'ds,vcls A
- JOE MORRIS drms A
- JIM PERKINS sax, bs A
- CHARLIE WEBBER trumpet A

ALBUM:

1. (A) DOUBLE SHOT (OF MY BABY'S LOVE) (Smash SRS 67083) 1966 88

NB: There's also a CD retrospective entitled *Anthology*.

45s:

1. Double Shot (Of My Baby's Love)/Here It Comes Again (4 Sale 002) 1965 -
2. Double Shot (Of My Baby's Love)/Here It Comes Again (Smash 2033) 1966 17
3. She Drives Me Out Of My Mind/You Gotta Have Faith (Smash 2050) 1966 71
4. I Don't Want To Lose It For You Baby/Night Owl (Smash 2075) 1966 -
5. I Found A Rainbow/Don't Cry No More (Smash 2084) 1967 107
6. Summer's Not The Same This Year/Turn On The Music (Smash 2107) 1967
7. Where Can I GoTo Get Soul/Bow And Arrow (Smash 2129) 1967

An eight man frat-rock outfit from Greenwood, South Carolina, who enjoyed some limited chart success and whose album has become a minor collectable and made No. 88 in the U.S. Album Charts back in 1966. They had numerous 45s, in addition to those listed, on 1-2-3, Apollo etc. and also recorded as Al Michael and The Swingin' Medallions. Several further 45s by the Pieces Of Eight (on Action, A&M and Mala) are rumoured also to be **The Swingin' Medallions**.

Compilation coverage has so far included: *Double Shot (Of My Baby's Love)* on *Frat Rock! The Greatest Rock N Roll Party Tunes Of All Time, Highs Of The Sixties, Wild Thing We Have Come For Your Children* and *Nuggets* 4-CD box.

(Max Waller)

(Swingin') Yo Yo's

TOP

Personnel incl:

BILL VANCE	bs	A

45s:

1	Leaning On You/I Can't Forget You	(Goldwax 303)	1966
2	Gotta Find A New Love/I've Got Something In My Eye	(Goldwax 310)	Aug. 1966
3	Have You Ever / Do Something	(Jubilee 5569)	1967

NB: (1) and (2) as The Yo Yo's.

From Memphis, Tennessee and originally known as The Yo Yo's, they added the "Swingin'" prefix for the final 45 to avoid clashing with the NYC Yo-Yo's, since that bunch's hyphen was not a notable difference. They shared management with Sam The Sham and are also unconnected to The Yo Yo's on *Pebbles, Vol. 14*. *Leaning On You* was written by Joe South, recorded at Muscle Shouls in Alabama and engineered by Rick Hall who also worked with Otis Redding.

The band also played in New York and Atlanta.

Compilation coverage has included: *Gotta Find A New Love* on *Project Blue Vol. 1* and *Teenage Shutdown Vol. 3*.

A similarly named Yo Yoz from California recorded on Sacramento's Ikon label.

(Max Waller / Mike Markesich)

The Swiss Movement

Personnel:

1. GREG CHESSE ld vcls
2. GENE COLEMAN drms
3. BOB GEISSLER bs, vcls
4. KENT LIMING gtr

45:

1. Spoonful/Inside Of Me (Perky 101) 1968

Originally known as The Speidels this outfit came from San Antonio in Texas and won the 1968 battle of the bands in Austin. Their 45 was a Hendrix-styled heavy fuzz effort and they were connected to another Texan outfit The Runaways.

Bob Geissler and Kent Liming had earlier played with The Laughing Kind.

An act of this name had at least three 45s on RCA in the seventies, but Bob Geissler informs us that they were the work of a different band. The Speidels also had a couple of 45s under their own name.

Syndicate

45s:

1. My Baby's Barefoot/Love Will Take Away (Dore 743) 1965
2. Egyptian Thing/She Haunts You (Dot 16807) 1965

A really raw and frantic punk band from Southern Los Angeles. They formed in 1964 and had consolidated into a five piece by January 1965. The 'A' sides of both their 45s can be heard on *Back From The Grave, Vol. 7* and *Egyptian Thing* also resurfaced on *Chosen Few, Vol. 2*. *My Baby's Barefoot* is characterised by slashing guitar and the vocalist's ravings about a mean woman. Their second, *Egyptian Thing*, is another frantic punk assault on the senses. Not surprisingly, they were a popular live attraction and, aside from the usual high school and college dances in the area, appeared at Ciro's and the Sea Witch in Hollywood, the Marina Palace in Seal Beach and The Cinnamon Cinder in Long Beach. After signing to Dot Records they were to have recorded an album of originals *Five The Hard Way* but the project ran into problems and they split in mid-1966.

Other compilation appearances include: *She Haunts You* on *No No No* CD.

The Syndicate of Sound



Personnel:

- DON BASKIN sax, flute A

- JOHN DUCKWORTH drms A
- BOB GONZALEZ bs A
- JIM SAWYERS ld gtr A
- JOHN SHARKEY keyb'ds, gtr, vcls A

ALBUM:

1. (A) LITTLE GIRL (BeII 6001) 1966 148
2. () SYNDICATE OF SOUND (Pefrormance PERF 388) 1988
3. () LITTLE GIRL - THE HISTORY OF (Performance) 1995
4. () COLLECTION OF RARE TRACKS (Performance) 199?

NB. (1) released on Stateside (SSL 101 85) in the U.K. Reissued in the late eighties. (2) also released on CD. (3) is a CD release which contains 22 tracks. (4) is a compilation which comprises mostly single tracks that were released after the band's initial success but never quite caught on. The styles vary from cut to cut. Liner notes outline their story which spanned from 1964 all the way to 1970.

45s:

1. Prepare For Love/Tell The World (Scarlet 503) 1965
2. Prepare For Love/Tell The World (Del-Fi 4304) 1965
3. Little Girl/You (Hush 228) 1966 -
4. Little Girl/You (Bell 640) 1966 8
5. Rumours/The Upper Hand (Bell 646) 1966 55
6. Good Time Music/Keep It Up (Bell 655) 1966
7. That Kind Of Mari/Mary (Bell 666) 1967 -
8. Brown Paper Bag/Reverb Beat (Buddah 156) 1967 73
9. Mexico/First To Love You (Buddah 183) 1967
10. You're Looking Fine/Change The World (Capitol 2426) 1968
11. Who'll Be The Next In Line/The Spider And The Fly (PS) (Sundazed S 116) 1996

NB: (11) contains two previously unreleased live tracks from 1965 at the Silver Dollar Saloon, San Jose.

This garage rock quintet formed in San Jose in 1965 and are best known for their Top Ten hit *Little Girl*. By 1968 they were aiming at underground audiences and, although they achieved no further commercial success, they remained a popular live attraction. Their album (*Little Girl*) made No. 148 in the U.S. Album Charts and has become quite a significant minor collectable.

The *Syndicate Of Sound* retrospective LP features two unreleased cuts, the last three 45s and other selected 45 and LP cuts.

Compilation coverage has so far included: *Little Girl* on *Nuggets, Vol. 12*, the *Nuggets (CD)*, *The Sound Of The Sixties*; *Wild Thing*; *Nuggets* 4-CD set. Big Beat's *The Hush Records Story* includes nine tracks by the band, many unreleased. A live rendition of *Louie Louie* from 1966 appears on the flexi 45 that came with 'Cream Puff War #2'. The San Jose *Todaze Yesterday* CD includes three tracks by the 1996 line-up - *Shakin' All Over*, *My Lonely Sad Eyes* and *Off The Hook*.

(Vernon Joynson / Max Waller)

The System

45:

1. Katheraynne/One In A Million (Vineyard 444) 196?

This rock quintet worked out of Minneapolis, Minnesota in the mid and late sixties. They also have a cut on *The Gathering At The Depot* compilation.

Gabor Szabo

ALBUMS:
(selective)

1	JAZZ RAGA	(ABC A-9128)	1966
2	BACCHANAL	(Skye SK-3)	1968
3	DREAMS	(Skye SK-7)	1968
4	1969	(Skye SK-9)	1969
5	BLOWIN SOME OLD SMOKE	(Buddah BDS-20-SK)	1970

NB: (4) is a best of his Skye period.

Born in Hungary in 1936, jazz guitarist **Gabor Szabo** arrived in the U.S.A. in 1956 with Louis Kabok (The Advancement) and began playing on records by Chico Hamilton. A very gifted guitarist with a specific touch and sound, he became influenced by indian mysticism and began a solo career in 1966. Recordings albums on ABC, mixing jazz, rock, indian music (with sitar) and pop, his records sold well and he was one of the few jazz musicians to influence the rock and psych market. Insect Trust recorded his *Walkin On Nails*, A.B. Shky wrote the track *Gazebo* about him, Dr. John cited him on *The Lonesome Guitar Strangler* and The Eden's Children quoted him on their liner notes. He also played San Francisco's Fillmore on the same bill as Hendrix.

Gabor Szabo recorded intensively, notably on ABC with the famous producer Bob Thiele (John Coltrane, Free Spirits, Salvation) and on Skye with Gary McFarland. The musicians who usually played with him included Louis Kabok, Jim Keltner, Bill Plummer (of Cosmic Brotherhood), Hal Gordon and Jim Stewart. Their material was mostly instrumental and ranged from versions of Beatles, Stones, Sonny & Cher and Donovan to Manuel de Falla's *Fire Dance*, plus originals penned by **Szabo**. Live recordings from the period are also extremely interesting.

Readers should however avoid the two ABC records with the California Dreamers, these are an awful experience aimed at the adult market and are completely marred by insipid choir vocals.

Szabo returned to the jazz style after 1970. He died in 1982.

(Stephane Rebeschini)

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James T and The Workers *to* The Talula Babies

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- James T and The Workers
- T.C. Atlantic
- T.I.M.E. (Trust In Men Everywhere)
- T.P. and The Indians
- T.R. and The Yardsman
- T.S. Truck
- Wayne Talbert and the Melting Pot
- Richmond Talbott
- The Talismen
- The Tallysmen
- The Talula Babies (aka The Tulu Babies)

James T and The Workers

TOP

45s:

1. Who Can I Turn To?/That's All (SS 6368-01) 1966
2. I Can't Stop/Let... (title incomplete) (Prophonics 2026) 196?

This band hailed from the wilds of the Northern Michigan peninsula near Bay City. *That Is All*, in *Louie Louie* style, has recently resurfaced on *Back From The Grave, Vol. 8*. *I Can't Stop* can be heard on the *Michigan Mayhem Vol. 1* (CD). Both 45s are incredibly rare - incredibly expensive anyway, as are many Michigan "nuggets".

T.C. Atlantic



TOP

Personnel:

- FREDDIE FREEMAN A
- BOB WELLS A
- JOE KANAN A
- ROD EATON drms A

ALBUM:

1. (A) LIVE AT THE BEL RAE BALLROOM (Dove M 4459) 1967

NB. Reissued on Eva (12014) in 1983.

45s:

1. Once Upon A Melody/I Love You So Little Girl (Aesops 5-6044) 1965
2. Mona/My Babe (B-Sharp 272) 1966
3. Faces/Baby Please Don't Go (Turtle 1 1 03) 1966
4. Shake,'Spanish Harlem (Turtle 11 05) 1966
5. 20 Years Ago (In Speedy's Kitchen)/I'm So Glad (Candy Floss 101) 1968
6. Twenty Years Ago (In Speedy's Kitchen)/I'm So Glad (Parrot 330) 1968
7. Love Is Just/Faces (Parrot 338) 1969
8. Judgement Train/Shine The Light (Paramount 0098) 1971
9. * The Countess/i Can't Love You Anymore (Sire 4101) 1969

* Recorded as Eric Marshall and The Chimes.

This band recorded in Minneapolis, Minnesota between the mid-sixties and early seventies and, aside from the above-mentioned album, issued several 45s including the one for Sire as Eric Marshall and The Chimes. They also had a cut on the *Money Music* compilation (*Faces*). Drummer, Rod Eaton, later played with The Underbeats, an early version of *Gypsy*.

The live album, which was reissued on the French Eva label in 1983, contains some fine drivin' renderings of such sixties classics as *Lovelight, Mona, Baby Please Don't Go, Shake, I'm So Glad* and *Smokestack Lightning*, as well as fine covers of more sensitive numbers like *Spanish Harlem* and *I Love You So, Little Girl*.

Naturally some of their material has resurfaced on recent compilations. You'll find *Faces* on the *Finest Hour Of U.S. '60s Punk* (which includes *Mona* too), *Pebbles, Vol. 3* and the *Pebbles Box Set*; and *Love Is Just* can be heard on *Changes*.

With the possible exception of this latter track, their post-66 output is disappointing given that *Faces* is rightly regarded as one of THE best examples of psypunk. Be warned that the version of *Faces* on the Parrot 45 is an orchestrated mellow version and, sad to say, sucks!

Jay Schwarz writes: Some of this band's material was produced and written by Harley Toberman, who also recorded with Blue Sandelwood Soap.

T.I.M.E. (Trust In Men Everywhere)

Personnel:

- LARRY BYROM gtr A B
- BILLRICHARDSON gtr A B
- STEVE RUMPH drms A
- NICK ST NICHOLAS bs A
- PAT COUCHOIS drms B
- RICHARD TEPP bs B

ALBUMS:

1. (A) T. I. M. E. (Liberty LST 7558) 1968
2. (B) SMOOTH BALL (Liberty LST 7605) 1969

NB: Both albums have been reissued on one CD (See For Miles C5HCD 643).

45s:

1. Make It Alright/Take Me Along (Liberty 56020) 1968
2. What Would Life Be Without It/Tripping Into Sunshine (Liberty 56060) 1968

A competent quasi-psychedelic band from the San Francisco Bay Area. They evolved out of Hardtimes which had included Bryom and Richardson. The opening track to their debut album, *Tripping Into Sunshine*, starts with a typical psychedelic introduction, although the remainder of Side 1 is comprised of rather mundane rock material. However, the standard improves on Side 2, particularly with *I Really Love You* and the closing track *Take Me Along*. Three of their 45 tracks are taken from this album.

The two opening tracks on their second LP released as LBS 83232 in the UK, were featured on the *Gutbucket* sampler helping to give the band international exposure, which they failed to exploit. Their blues influence is evident on tracks like *Lazy Day Blues*, while *See Me As I Am*, *Trust In Men Everywhere* and *Flowers* are examples of their attempts to get to grips with the predominant psychedelic influences of the time. The group made considerable use of phasing techniques, Their second album was the better of the two. The 'A' side to the second 45 is not on the album - it's a catchy pop-rock ditty with some tasty guitar.

Both Byrom and St. Nicholas later played with Steppenwolf.

T.P. and The Indians

TOP

45:

1. Goodbye Good Times/Ally Or Enemy (Dellwood 3239) 1970

A Saddlesbrook, New Jersey band. You'll also find *Ally Or Enemy* on the *Attack Of The Jersey Teens* compilation. It's a protest song in a similar vein to Barry McGuire's *Eve Of Destruction*. The band's leader, TP, was a guy called Tom Prigorac, who had a really angry vocal style.

T.R. and The Yardsman

TOP

Personnel incl:

- BUTCH HAMILTON

45:

1. I Tried/Movin' (Hideout H-1005) 1965

An obscure Detroit combo on the legendary Hideout Club label. *I Tried* is passable garagey beat whilst *Movin'* is a *Walk Don't Run* sorta beat instrumental. (MW)

T.S. Truck

Personnel:

CURT GARNER	A
KEN HOEDEBECK	A
MARK HOEDEBECK	A
TOM MEREDITH	A
CURTIS POWELL	A
BILL STILLWELL	A

ALBUM:

1(A)	T.S. TRUCK	(Smokey Soul)	1972?

Recorded at Smoke Signal Sound Studio in Carbondale, Illinois, a limited pressing. The group plays a mix of garage and psych with some prog influences on tracks like *Khengis Gange*, *Let The Gunslinger Win* and *Nothing Of The Kind*.

(Stephane Rebeschini)

Wayne Talbert and The Melting Pot

Personnel:

WAYNE TALBERT	keyb'ds, vcls	A

ALBUMS:

1()	HOUSTON NICKEL KICKS	(Mercury 61259)	1968
2	DUES TO PAY	(Pulsar 10603)	1969

From Houston, Texas, **Wayne Talbert** (or Talbot) began his career as a R&B singer and keyboard player in New Orleans in the early '60s, working with Huey P.Meaux and Mac Rebennack, the future Dr. John. After a drug bust and some time spent at the Huntsville jail, he finally moved to Los Angeles in 1967, teamed up again with Rebennack and became a producer for Pulsar, a small Mercury subsidiary managed by Irving Garr.

This short-lived label released the obscure Unusual We LP and two Graham Bond albums.

While in Los Angeles, **Talbert** issued at least two solo albums, which are reputedly a mix of psyche, rock and R&B. **Talbert** also worked with the Sir Douglas Quintet on *Honkey Blues* with Kim Fowley on *I'm Bad* and with the James Cotton Blues Band. He finally returned to Texas and apparently vanished from the music scene.

(Stephane Rebeschini)

Richmond Talbott

Personnel:

PETER BERG	bs	A
GREG DEWEY	drms	A
CARL DUKATZ	gtr	A
NAOMI EISENBERG	vcls	A
JUST POPE FREEMAN	hawaiian gtr, vcls	A
ANNA RIZZO	drms	A
MARC SILBER	bs	A
VIC SMITH	slide gtr	A
RICHMOND TALBOTT	vcls, gtr	A
FRED WEISS	fiddle	A

ALBUM:

1(A) GETTIN' PLENTY (Grunt FTR-1010) 1973

Richmond "Steve" Talbott, born in Maryland and raised in the San Francisco Bay Area, has been on the local Berkeley music scene since 1959. He spent the '60s working as a brakeman, playing in bar bands and building and repairing steel string guitars.

Gettin' Plenty, an excellent mix of west-coast rock, boogie, country and blues, was recorded in 1969 and 1971 and finally released in 1973 on Jefferson Airplane's label, Grunt, due to the friendship of Jorma Kaukonen. Tracks like *Guru*, *Junco Partner* or *Golden Slipper* contain excellent guitar parts and the result can be easily compared to Mike Wilhelm's solo output.

Greg Dewey was formerly with Mad River and later played with Anna Rizzo and Vic Smith in Grootna. Naomi Eisenberg would become one of the Dan Hicks' Lickettes and Fred Weiss would later join Goose Creek Symphony.

Richmond Talbott also played with Hot Tuna on *Burgers*.

(Stephane Rebeschini)

The Talismen

Personnel:

- JOE BRITT
- JACK COOPER
- LEON JEFFREY
- JOHN WOOD

45s:

1. She Was Good/Lonely (by Deviie and Gayliss) (Julian 105) Jul. 1966
2. I Know A Girl/I'll Take A Walk (Julian 109) 196?

Hailed from Wenatchee, Washington, *She Was Good*, a superb punker, can also be found on *Highs In The Mid-Sixties, Vol. 14* and *Teenage Shutdown Vol. 3: Things Been Bad*.

(Max Waller/Darryl F. Riffero)

The Tallysmen

TOP

45:

1. Little By Little/You Don't Care (Tally 200,688) 1965

From Dorchester, Massachusetts, both sides of this quintet's 45 have resurfaced on the *New England Teen Scene* compilation. *Little By Little* can also be heard on *Vol. 1* and you can check out *You Don't Care* on *Vol. 2* of the same series. They also recorded an alternative version of *You Don't Care About Me* and another song, *Only Girl In The World*, which still exist as acetates.

One member as later in the Tweeds.

(Max Waller)

The Talula Babies

TOP

45:

1. Hurtin' Kind/Mine Forever (Mar no #) 196?

This 45 was a bootleg of The Tulu Babies first 45 on Tema. For more information see the Tulu Babies and Baskerville Hounds entries.

(George Gell / Max Waller)



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Tamalpais Exchange *to* Teddy and His Patches

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Tamalpais Exchange
- Tamrons
- The Tangents
- Tangerine
- Tangerine Roof
- Tangerine Zoo
- Tarantula
- Tasmanians
- Tayles
- James Taylor and The Original Flying Machine
- The Tea Company
- Teardrops
- The Tears
- Teddy and His Patches

Tamalpais Exchange

TOP

Personnel:

RONNIE BEDFORD	drms	A
PENELOPE ANNE BODRY	vcls	A
MIKE BRANDT	gtr, vcls	A
SUSAN KAY	gtr, vcls	A
MICHAEL KNIGHT	gtr, vcls	A
BUCKETS LOWERY	vcls	A
RALPH ROST	bs	A
PAMELA TALUS	keyb'ds, vcls	A
(DON PAYNE	bs	A)

ALBUM:

1	TAMALPAIS EXCHANGE	(Atlantic SD 8263)	1970

Produced by Adrian Barber and recorded in New York, this mix of hippie folk, rock and pop with vocal harmonies has lyrics with religious or quasi philosophical content. Overall weak and better avoided.

(Stephane Rebeschini)

Tamrons

Personnel incl:

- WALTERS
- PETTUS

45s:

1. Wild-Man/Stop, Look, Listen (Clay # unknown) 1966
2. Wild-Man/Stop, Look, Listen (Pyramid 7-7381) 1967

These teen-punkers hailed from Concord in North Carolina and evolved out of the remains of two junior-high bands The Kings and The Night Raiders. *Wild-Man* is a fine example of the teen-punk genre and well worth a listen. You'll also find it on *Back From The Grave, Vol. 4.*

The Tangents

45s:

1. Good Times/Till I Came Along (Impression 105) 1965
2. Hey Joe (Where You GonnaGo?)/Stand By Me (Impression 111) 1966

Los Angeles was home turf for this mid-sixties outfit. Their first 45 was sorta lightweight orchestrated pop-beat and is best avoided. Their finest moment, *Hey Joe (Where You Gonna Go ?)*, is captured for posterity on *Highs In The Mid-Sixties, Vol. 2* and *Boulders, Vol. 8.*

Tangerine



Personnel:

- DENNIS DEPELICE bs A
- AL FERRARO ld gtr, vcls A
- LYNN (CRASH) FERRARO congas, gtr, vcls A
- DENNIS KOSTLEY drms A

ALBUM:

1. (A) THE PEELING OF TANGERINE (Stephen Productions SPST 001) 1971 R4

NB: (1) was pirated in 1991 and has been reissued officially on CD by Gear Fab (GF-131) 1999.

A very rare album recorded in Pittsburgh, Pennsylvania. It contains five original songs. All of side two is taken up with *My Main Woman*, a thirteen minute jam on which each band member shows his playing skills. Overall an interesting album which ranges from hard rock, guitar orientated jazz-rock, tinges of psychedelia and lots of drums.

The sleeve notes mention that one track *The Hutch* was written during a live performance of the group at The Hutch in Vienna, West Virginia on 28th February 1971.

The band came from Latrobe, Pa. (Clark Faville / Max Waller)

Tangerine Roof

TOP

45:

1. Back In My Arms/All We Need Is Love (Roof 1) 196?

A little known band from California. *Back In My Arms* has quite a poppy feel, and can also be found on *Sixties Rebellion, Vol. 4*.

Tangerine Zoo

TOP

Personnel:

ROBERT BENEVIDES	ld gtr	A B
WAYNE GAGNON	rhythm gtr	A B
RONALD MEDEIROS	hrmnca, organ	A B
DONALD SMITH	drms	A B
TONY TAVARES	bs, gtr	A

ALBUMS:

1(A)	THE TANGERINE ZOO	(Mainstream S6107)	1968
2(B)	OUTSIDE LOOKING IN	(Mainstream S6116)	1968

NB. (2) has been repressed. (1) and (2) have also been reissued on one CD by Fingerprint (CDTZ 2173).

45s:

1	One More Heartache/A Trip To The Zoo	(Mainstream 682)	1968
2	Like People/?	(Mainstream 690)	1968

From Newport, Rhode Island. Although their first album contains some impressive swirling organ work and occasional fuzztone guitar, its material, which is largely written by the band, lacks originality. The first 45 is taken from this LP. The second album is more imaginative. Tavares departed prior to its recording and the band became a foursome. It includes a version of The Moody Blues' *Another Morning* and the Moodies seem to have been an impoftant influence on the band. Although the album contains material of some commercial potential, with the self-penned *Can't You See* perhaps the strongest track and is clearly an improvement on their first effort, it still talls short of the grade. The second 45 is from this LP.

Tangerine Zoo evolved out of The Ebb Tides, and Wayne Gagnon later played in an outfit called Wadsworth Mansion.

Pebbles, Vol. 21 includes a version of one of their better tracks *Nature's Children* as by The Kidds, a previous incarnation of this outfit.

For more information check out the bands website:- http://www.tangerinezoo.com

Tarantula

Personnel:

OZ BACH	bs, vcls	A
MIKE EDELMAN	electric flute, sax, vcls	A
TOM GRASSO	piano, prgan, vcls	A
THAD MAXWELL	ld gtr, vcls	A
STEVE SWIRN	drms	A

ALBUM:

1(A)	TARANTULA	(A&M SP-4202)	1968

45:

1	Love Is For Peace/Billy The Birdman	(A&M 1158)	1969

Produced by Chad Stuart (of Chad & Jeremy), **Tarantua** were a Californian group strongly influenced by Zappa and jazz. Tracks like *Electric Guru*, *Red Herring*, *Love Is For Peace*, *Peach, Fuzz And Peppermints* have lots of acid organ, fuzz guitar and strange vocals and lyrics, plus various noises and onomatopeas. The single tracks are from the album.

Oz Bach had previously been in Spanky and Our Gang and then in Wings, another californian group a la Mama and Papas who released an album for Dunhill. Thad Maxwell went on to play with country rock formations (Swampwater, Sierra) and Arlo Guthrie.

For more information check the **Tarantula** website:
http://www.geocities.com/Heartland/Creek/7674/Tarantula.html

(Stephane Rebeschini)

Tasmanians

Personnel incl:

- ROBIN THOMPSON
- MIKE CARNES

45s:

1. Love, Love, Love/Baby (Conda 101) 1967
2. I Can't Explain This Feeling/If I Don't (Power 4933) Aug 1967

From West Palm Beach, Florida and another good double-sided debut 45. The 'A' side is a pleasant pop love song

and the flip's a much wilder punker with some fine harmonica and guitar riffs.

Compiation coverage has so far included: *Love, Love, Love* and *Baby* on Eva's *Florida Punk Groups From The Sixties* and *Sixties Archive Vol. 4* (CD); and *I Can't Explain This Feeling* on *The Lost Generation*.

Tayles



Personnel:

- SCOTT EAKIN flute, vcls A
- RICK MARKSTROM drms, vcls A
- PAUL PETZOLD organ A
- BOB SCHMIDTKE gtr ,vcls A
- JEREMY WILSON bs, vcls A

ALBUM:

1. (A) WHO ARE THESE GUYS (Cinevista CU 1001) 1972

NB: (1) reissued officially on CD by Gear Fab (GF-121) 1999.

A 45:

1. Funny Paper Sam/It's High Time (Age Of Aquarius 1549) 1971
2. She Made Me That Way/Bizzaro Ben (Age Of Aquarius 1548) 1971

NB: (1) and (2) released early 1971 as a double gatefold.

The album was recorded live at the Nitty Gritty, Madison, Wisconsin on 18 March 1972. It's becoming sought-after by collectors. The songs are all originals and the band sound competent musicians. The music on side one for the most part is R & B/bar blues, certainly not for garage or psychedelic purists. Side two is more interesting - *Angry With My Friend* has some experimental guitarwork, *Master Of The Arts* is a good track and *Guitar*, as its title suggests, features some pretty frantic and melodramatic guitarwork. Certainly side two has its moments.

The CD reissue comprises the 45 tracks and the live LP and provides a detailed history of the band. **The Tayles** were formed in 1966 after two members of Jeremy Wilson's previous outfit (the Canterbury's) were killed in a car crash. This determined the name of the successor band - geddit?

The Tayles split in 1972 with members going onto the Shakers or the Beans, but they reunited as **The Tayles** in 1976. The name was finally retired in the late '70s and, as the Shakers again, they continued power-poppin' into the 90s.

Bob Schmidtke passed away in 1984 and the band have dedicated the CD to his memory.

(Vernon Joynson / Max Waller)

James Taylor and The Original Flying Machine

Personnel:

AL GORGONI	harpsichord	A
DANNY "KOOTCH" KORTCHMAR	vcls, gtr	A
JOEL O'BRIEN	drms	A
JAMES TAYLOR	vcls, gtr	A
ZACHARY WIESNER	bs	A
JERRY	bs	A

ALBUM:

1(A)	JAMES TAYLOR AND THE ORIGINAL FLYING MACHINE	(Euphoria EST-2)	1971

45:

1	Night Owl/Rainy Day Man	(Euphoria)	1971

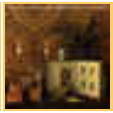
NB: (1) reissued in France in 1972 with a PS (Jubilee 2C006-93296).

Produced by Al Gorgoni and Chip Taylor, and designed to look like a bootleg, this album comprises the first recordings by **James Taylor** in 1967 whilst he was working the folk rock circuit with Kortchmar and O'Brien from the King Bees. Only seven tracks are included with *Night Owl*, *Rainy Day Man* (covered by Tom Rush on his *Circle Game* album) and two takes of the catchy *Knocking Round The Zoo*, complete with false starts and studio dialogue. Musically it can be compared to the Lovin' Spoonful or early Youngbloods. Kortchmar and O'Brien went on to form City and **Taylor** signed a contract with Apple before his successful singer/songwriter career in the '70s.

Euphoria was a short-lived subsidiary of Jubilee and also released the album by Sum Pear.

(Stephane Rebeschini)

The Tea Company



TOP

Personnel:

FRANKIE CARR	A
M. LASSANDO	A
J. VANCHO	A
+1 (possibly A. FRAZIA)	A

ALBUM:

1(A)	COME AND HAVE SOME TEA WITH THE TEA COMPANY	(Smash 67105)	1968

NB: (1) has been repressed and also reissued on a "no label" CD.

45:

1	Come And Have Some Tea With Me/Flowers	(Smash 2176)	1968

Tea was another word for marijuana, so with a name like **The Tea Company**, it is clear what to expect from their sole album. It is an interesting effort, with the title track and ten-minute cut, *Flowers* outstanding. The latter sounds

Beatles-influenced psychedelia, with high-pitched guitar notes superimposed upon a typical psychedelic backing. It sounds rather like an extended version of the ending to *Strawberry Fields Forever*. Aside from a slowed-down version of The Supremes' hit *You Keep Me Hanging On*, all the compositions are originals and some are full of the usual hippie cliches and social commentary, for example, *Love Could Make The World Go Round* and *Make Love Not War*. Their sole 45 contained shorter versions of two cuts from their album, one of these, a drastically edited and remixed *Flowers* has surfaced on *A Heavy Dose of Lyte Psych* CD.

The group came from Massachusetts and evolved out of The Naturals. Frankie Carr's All Natural Band later turned up in 1977 with a same-titled LP on the Tribute label.

The freaky hubbly-bubbly instrumental *Don't Make Waves* has also turned up on *Buzz Buzz Buzzzzzz Vol. 1* (CD).

(Vernon Joynson/Max Waller)

Teardrops

Personnel incl:

RON MYERS	A
ERNIE WATTA	A

45s:

1	Sweet, Sweet Sadie / You Go Your Way (PS)	(004 45-004.1/2)	Apr. 1966
2	Armful Of Teddy Bear / Who Are You (PS)	(004 NPS-101)	Aug 1966

A quartet from Pueblo, Colorado - home of The Trolls. Their best effort is considered to be *Sweet, Sweet Sadie* - a catchy pop-punker produced by Norman Petty. Somewhere between Paul Revere and Raiders and Sir Doug's *She's About A Mover*, it's featured on *Monsters Of The Midwest, Vol. 3* and *Victims Of Circumstances, Vol. 2*. The flip is a lame pre-beat teen ballad. *Armful...* is a tame pop ballad distinguished only by its carnival theme and evocative merry-go-round keyboard sounds, but the flip is a surprisingly tight'n'bouncy novelty-cum-punker.

(Max Waller)

The Tears

Personnel:

- RICK SALAZAR guitar, vocal
- BOB SALAZAR organ, guitar, vocal
- EDDIE GILHERME bass
- JIM BRACKETT drums

45s:

1. Weatherman/Read All About It (Scorpio 409) 1966
2. Rat Race/People Through My Glasses (Onyx 2201) 1968

Originally thought to be from Sacramento, California, the band were actually headquartered in the Bay Area town of Alameda. They won the State Fair Battle of the Bands in 1966, thereby getting the opportunity to cut *Weatherman*. The 45, which is most notable for some fuzzy instrumental and a good vocal, got a lot of airplay in northern California in late 66 and the band consequently toured heavily in that area, with gigs with Grateful Dead, Music Machine, Mojo Men, The Seeds etc.

The Second 45 didn't come out until early 68, by which time the group had split - only the Salazar brothers feature on the flip *People Through My Glasses*. Two unissued killers, *Taxi Driver* and *No Time For Tears* are also to be featured on an upcoming *Nugget from The Golden State* volume, however and today Rick Salazar's son Arion is the bass player in Third Eye Blind.

Compilation coverage has so far included: all four sides on *The Scorpio Records Story* although the version of *People Thru My Glasses* appears here in remixed form, whilst the 45 version graces *The Psychedelic Experience Vol. 3*; *Weatherman* and *Read All About It* on *Sounds Of The Sixties: SFO Part 2*; *Weatherman* on *The Psychedelic Sixties*; and *Weatherman* on *60's Choice, Vol. 2*. It's most notable for some fuzzy instrumental and a good vocalist. Scorpio was a subsidiary label of Fantasy records.

(Max Waller / Alec Palao)

Teddy and His Patches

TOP

45s:

1. Suzy Creamcheese/From Day To Day (Chance 668) 1967
2. Haight And Ashbury/I Ain't Nothin' (Chance 669) 1967

An interesting San Jose-based group which existed for too short a time. *Suzy Creamcheese* is a superb slice of mayhem and dementia and has rightly become an acid punk classic on account of its inclusion on several compilations:- *Acid Dreams, The Acid Dreams Testament (CD), Pebbles, Vol. 3, Mayhem And Psychosis, Vol. 1* and the *Pebbles Box* set. Its flip can also be heard on *Sixties Rebellion Vol. 6* (CD), *Filling The Gap* and *Victims Of Circumstances*. *Haight And Ashbury* has also been compiled on *A Heavy Dose of Lyte Psych* CD, *Boulders, Vol. 2* and *Moxie Punk, Vol. 2*. All essential stuff in any garage/psych collection.



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Teddy and The Pandas *to* The Tempos

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Teddy and The Pandas
- Teddy Boys
- Teegarden and Van Winkle
- The Teemates
- Teenbeets
- Teen Tones
- The Telstars
- The Tempests
- The Tempos

Teddy and The Pandas

TOP

Personnel:

- AL LAWRENCE perc, vcls A
- DICK GUERRETTE keyb'ds A
- TEDDY DEWART gtrs A
- BILL GORRELLE bs A
- PAUL RIVERS gtrs, vcls A
- JERRY LABRECQUE drms A

ALBUM:

1. (A) BASIC MAGNETISM (Tower ST 5125) 1968

45s:

1. Once Upon A Time/Out The Window (Coristine 574) 1966 -
2. Once Upon A Time/Out The Window (Musicor 11 76) 1966 134
3. We Can't Go On This Way/Smokey Fire (Musicor 1190) 1966 103
4. Searchin' For The Good Times/Sunnyside Up (Musicor 1212) 1966 -
5. Lovelight/Day In The City (Timbri 101) 1967
6. Childhood Friends/68 Days Till September (Tower 433) 1968

NB: There are also two Musicor acetates in existence *We Can't Go On This Way/Games* and *Sunnyside Up/Willie Dum Dum*. Both *Games* and *Willie Dum Dum* appear to be unissued songs.

Originally from Beverly, Massachusetts, they were later based in nearby Boston. They first attracted attention when *Once Upon A Time* was transferred from the Coristine to Musicor label. It gave them their second local Top Ten hit

but national success always eluded them. Their leader Teddy Dewart had left the band by the time of their album and their earlier garage sound was surrendered for a bubblegum style. Their album is not recommended but many of their 45s have resurfaced on compilations:- The *Lovelight* and *Once Upon A Time* are also on *Bay State Rock, Vol. 1* and they have four tracks:- *Once Upon A Time; (Bye Bye) Out The Window, Smokey Fire* and *We Can't Go On This Way* on *Mindrocker, Vol. 10*. The last one can also be heard on *Nuggets, Vol. 4* and is a rather pretty pop song. They also contributed two song on a Various Artists collection, *The Gene Pitney Show* (Musicor 2101).

Their producer Bruce Patch went on to establish Spoonfed Records who reissued some of Boston's classic albums like The Remains' Epic LP. (Vernon Joynson/Hitomi I)

Teddy Boys

TOP

45s:

1. Jezebel/It's You (MGM 13515) 1966
2. Where Have AlI The Good Times Gone/La La (Cameo 433) 1966
3. Mona/Good Morning Blues (Cameo 448) 1967
4. Don't Mess With Me/? (No label #1 616) 1967

From Hyde Park, New York, their finest moment was arguably their pretty offbeat version of Bo Diddley's *Mona*, which has resurfaced on *Pebbles, Vol. 12* (*Vol. 10* on CD). *Jezebel* can also be found on *Garage Punk Unknowns, Vol. 1* and *What A Way To Die* includes *Don't Mess With Me* a rock'n'roller which they put out themselves.

They also had a 45 as Pinnochio and Puppets.

(Max Waller / Mike Markesich)

Teegarden and Van Winkle

TOP

Personnel:

SKIP "VAN WINKLE" KNAPE	vcls, keyb'ds, bs	A B C D
DAVE TEEGARDEN	drms, vcls	A B C D
MIKE "MONK" BRUCE	ld gtr, slide gtr, vcls	C D
BOB SEGER	vcls, perc	C
JACK ASHFORD	tambourine	D
DAMON REINHOLD	hypnotist	D
PAT "TACO" RYAN	sax, flute	D
(MERLENE DRISKELL	vcls	B C)
(BUDDY EMMONS	pedal steel	B)
(JO ANN HILL	vcls	B C)
(BRENDA KNIGHT	vcls	B C)
(JERRY PAUL	conga	B)
(JAY PENI	horns	B)
(STEVE BASSETT	vcls	C)
(ERNIE FEILDS	sax, bagpipes	C)
(TRACY NELSON	backing vcl	C)

(JERRY SMITH	piano	C)
(BOB GOODSITE		D)
(LAFAYETTE LEAKE	keyb'ds	D)
(DENNIS THOMPSON		D)

ALBUMS:

1(A)	AN EVENING AT HOME WITH...	(Plum ?)	1968
2(A)	AN EVENING AT HOME WITH...	(Atco SD33-272)	1968
3(A)	BUT, ANYHOW	(Atco SD33-290)	1969
4(B)	TEEGARDEN AND VAN WINKLE	(Westbound WB 2003)	1970
5(C)	ON OUR WAY	(Westbound WB 2010)	1972
6(D)	EXPERIMENTAL GROUNDWORK	(Westbound WB 2019)	1973

NB: (2) is a reissue of (1) with a simple sleeve instead of the original gatefold.

45s:

1	God, Love And Rock And Roll/Work Me Tomorrow	(Plum 68102)	1970
2	God, Love And Rock And Roll/Work Me Tomorrow	(Westbound 170)	1970 22
3	Everything Is Going Be Alright/You Do	(Westbound 171)	1970 84
4	Passing Gas/Ride Away With Me	(Westbound 200)	1971
5	Carry On/Ride Away With Me	(Westbound 210)	1971

From Tulsa, Oklahoma, this duo of drummer/organist began playing in the mid-60s with a locally famous Elvis manque named Gene Crose, who figures in the career of practically all the members of the Oklahoma Maffia, including Leon Russell and J.J.Cale. When they quit Crose after Teegarden was fired, they formed a band called Skip and The Blue Tones. After a while, Knape hooked up with a regional outfit called Rodney and The Blazers lead by Rodney Lay (later with Roy Clark). Eventually, Knape and Teegarden ended up in the L.A. home of Leon Russell and released a single as the Sunday Servants, produced by J.J. Cale.

The pair finally returned to Tulsa, complemented by local musicians including Tommy Tripplehorn (who would later join the Leon Russell influenced Gary Lewis and The Playboys) and Carl Day. They began playing around town as LSD and C (for Love, Skip, Dave and Carl!) when they were spotted by a Detroit college student and Bob Kennedy campaign worker named Jim Cassily, who was on his way to California. After the Kennedy assasination, Cassily moved back to Detroit and persuaded Teegarden and Knape to take up residence with him. Cassily, who was to produce all their albums, had a lot of enthusiasm and devised a plan for the two to record their debut album live at a local Detroit club. He also renamed Knape "Van Winkle". Released on the independant Plum Records label, the disc quickly attracted the attention of Atlantic Records executive Jerry Schoenbaum, who offered them a contract. They sold about 10,000 copies of *An Evening At Home* and Atco gave them the green light for a second album, *But Anyhow*, recorded in March 1969 in GM Studios in Detroit. This features some original cuts, Donovan's *Season Of The Witch* plus R&B covers of *Bright Lights, Big City*, *She Caught The Katie*, *Annie Had A Baby*, before ending with *All About My Ole Bitch*.

They sold about 20,000 copies but their Atco contact wasn't renewed. Teegarden and Knape failed to get a contract with another label and their career was on the downhill slide. Then came along Leon Russell who had put together the Mad Dogs And Englishmen with all the Tulsa Maffia. He called them and they ended up on stage, but they refused to go on the tour and appear in the Mad Dogs movie.

The pair stayed in Detroit instead and recorded the initial version of *God, Love And Rock 'n' Roll* on a Revox. With

their own money, they pressed 500 45s and finally got a contract with a local label, Westbound, who had just signed a distribution deal with Janus Records. Westbound did a lot of promotion with this single and *God, Love And Rock 'n' Roll* became a national hit. Unfortunately, the album *Teegarden And Van Winkle* wasn't ready and arrived to late to cash on the 45s success. It's a good album, however, with creative arrangements of *Eleanor Rigby* and Merle Haggard's *Okie From Muskogee*.

Among the people who became interested in the duo was fellow Detroiter Bob Seger. They formed a trio and finally took on Mike "Monk" Bruce, a killer guitarist (also from Tulsa). The four men cut an album who was finally distributed as Bob Seger's *Smokin O.P's*, released on Punch Andrews' label Palladium.

At the same time *On Our Way* was released and is arguably their best record, probably because of Bruce's guitar parts. Tracy Nelson of Mother Earth guests on some tracks recorded in Nashville, the other being recorded in Toronto and Detroit. It contains good covers of Greg Allman's *Midnight Rider*, Mose Allison's *If You Live* and Don Nix's *Going Down* plus eight original songs.

Experimental Groundwork, their final record, is supposed to have been recorded under hypnosis! Cassily found an hypnotist, Damon Reinhold, and came up with the idea of using him to hypnotize the band in the studio, inviting the press to watch. That allowed the group to get a lot of national promotion in Newsweek, Time etc.. but when the story came out, once again, the record wasn't done. When it was finally released, no one cared anymore and the duo had broken up. *Experimental Groundwork* is in fact an excellent rock 'n' roll album with various covers and originals. Both sides begin with an induction and end with a band dehypnotization and the sleeve mentions that "You are advised to read the booklet included before playing the record". The said booklet is a must read, the writer (Gemini III !) explaining that hypnosis is a little like smoking grass and that, in case the record player malfunctions, you will merely fall asleep and wake up soon...

After 1973, Knape put together a big band with horns and female backing vocals and stayed around Detroit before moving to California in the late '70s to work with Eric Burdon and Doug Kershaw. Teegarden headed back to Tulsa and finally joined Bob Seger's Silver Bullet Band at the height of his visibility.

Teegarden and Van Winkle reunited in 1997, did some concerts in Tulsa and recorded a new album, *Radioactive*.

God, Love And Rock And Roll was later included on *Michigan Rocks, Vol. 2*.

(Stephane Rebeschini / Vernon Joynson / Max Waller)

The Teemates

TOP

ALBUM:

1. JETSET DANCE DISCOTHEQUE (Audio Fidelity DFS-7042) 1964

45s:

1. Dream On Little Girl/Movin'Out (Audio Fidelity 104) 1964
2. Night Fall/No More Tomorrows (PS) (Audio Fidelity 105) 1964

Another obscure New York/New Jersey outfit. *Movin' Out* can also be found on *Hipsville 29 B.C, Vol. 2*. The LP is extremely hard to find and is not really for garage purists - it's competent frat-dance-beat featuring several beat covers *A Hard Day's Night, And I Love Her, Do Wah Diddy Diddy, Walk Don't Run* and dance numbers like *Cmon And Swim, Mashed Potatoes Yeah*. You get the picture?

Teenbeets

45s:

1	I Should Wait / Oh Baby	(unknown)	1965

From Winston-Salem, North Carolina. *Tobacco-A-Go-Go, Vol. 2* includes the previously unreleased *I Guess That's Why You're Mine* and a 45 cut *I Should Wait* from this North Carolinan combo.

(Max Waller)

Teen Tones

45s:

1. Fortune Teller/Poison Ivy (Don & Mira 6269) 196?
2. Do You Wanna Dance/Long Cold Winter Ahead (T&T 2487/8) 1965

From South Bend, Indiana. *Moxie's Punk Classics, Vol. 5* (EP) includes *Fortune Teller*, whilst *Long Cold Winter Ahead*, has resurfaced on *Hoosier Hotshots*.

The Telstars

Personnel incl:

JIMMY CARTER	gtr	A
STEVE LACEY	drms	A

45s:

1	Keep On Running/Hold Tight	(Columbia 4-44141)	1967

Longhair Productions, who brought us The Blues Magoos, were behind this Washington D.C. band's sole 45. A pair of good fuzz-popsters with a competent version of the Spencer Davis Group classic though lacking the vibrant punch of the original. *Hold Tight* is not the Dave Dee, Dozy, Beaky, Mick and Tich hit.

Jimmy Carter and Steve Lacey had previously been with The British Walkers.

(Max Waller/Bob Embrey)

The Tempests

45s:

	Prancer / Rockin' Xmas Goose	(Fujimo 4630)	196?

Look Away / Carousel Blues	(Fujimo 6946)	1963
The Love I'm In / Pink Elephants	(Fujimo 7701)	196?
Boppin' The Blues / Whole Lotta Shakin'	(Fujimo # Unkn)	196?
Searchin' / Come On Everybody	(Fujimo # Unkn)	196?
Brainstorm / The Love I'm In	(Fujimo # Unkn)	196?
Zip A Dee Do Dah / Lookin' Out The Window	(Fujimo # Unkn)	196?

NB: 45s not listed in order of release.

From Elkhart, Indiana. *Look Away*, a good early sixties rocker also appears on *Highs In The Mid-Sixties, Vol. 19: Michigan, Part Three* but Fujimo was a North Indiana label. The song later got a further airing on the *Riot City* compilation.

The Tempos

Personnel:

- TERRY BARNETT gtr A
- MIKE SHELL gtr A
- LARRY COOK gtr A
- BILL MOORE drms A

ALBUMS:

1. (A) SPEAKING OF THE TEMPOS (Justice 104) 1966
2. (A) THE TEMPOS (Crypt 010) 1987

NB: (1) reissued on CD by Collectables (COL-CD-0601).

The Justice album changes hands for lots of bucks. A Sylacauga, Alabama garage band whose *You're Gonna Miss Me* (not the 13th Floor Elevators song), one of the tracks from the album, can also be heard on *Oil Stains* whilst the instrumental *Heart Beat* graces *Strummin' Metal, Vol. 2*.

Tim Warren's excellent compilation not only brings the LP back from the grave (Cryptic pun intended!) but adds four live tracks - *Hey Joe, I'm Cryin, Good Lovin'* and *Twist And Shout* - and also two 'practice session' tracks *Scratchy* and *Louie Louie*.

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Temptations *to* Thee Kavaliers

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Temptations
- Tennessee Farm Band
- Ten Wheel Drive
- The Termites
- Terra Nauticals
- The Terrifics
- Terry and Tommy
- Terry and The Chain Reaction
- Joel Tessler
- Thackeray Rocke
- Thee Kavaliers

The Temptations

TOP

ALBUMS:
(selective)

1	CLOUD NINE	(Gordy GHS 939)	1969
2	PSYCHEDELIC SHACK	(Gordy GHS 947)	1970
3	PUZZLE PEOPLE	(Gordy GHS 949)	1970
4	SOLID ROCK	(Gordy GHS 961)	1971

Although this Tamla Motown group is mostly out of the scope of this book, they had a soul psych period betwwen 1969 and 1971 and an album like *Psychedelic Shack* is recommended if you like this style. Cuts like *Take A Stroll Through Your Mind* or *Friendship Train* remarkably mix doo wop vocals with acid guitars and lyrics.

Their other albums are totally out of the scope of this book however.

(Stephane Rebeschini)

Tennessee Farm Band

TOP

See: The Farm Band.

The Termites

TOP

A

45:

1. Carrie Lou/Give Me Your Heart (Bee 1825) 196?

An all girl combo who have a cut called *Tell Me* on *Girls From The Garage, Vol. 2*.

Ten Wheel Drive

TOP

Personnel incl:

DENNIS PARISI	trombone	A B
GENYA RAVAN	vcls, hrmnca	A B C
ARAM SCHEFRIN	gtr, vcls	A B C
BILL TAXAS	bs	A
MICHAEL ZAGER	keyb'ds	A B C
ALLEN GERMAN	drms	B

ALBUMS:

1(A)	CONSTRUCTION N1	(Polydor 4008)	1969
2(B)	BRIEF REPLIES	(Polydor 4024)	1970
3(C)	PECULIAR FRIENDS	(Polydor 4062)	1971
4(-)	TEN WHEEL DRIVE	(Capitol ST 11199)	1974

NB: (1) to (3) also released in the U.K.

In the same category as Janis Joplin, Genya Ravan began singing in the sixties with a girl group, Goldie and The Gingerbreads. In 1969 she became the lead singer of **Ten Wheel Drive**, a group formed by Aram Schefrin and Michael Zager, who played an energic combination of rock, R&B and jazz, with a horn section a la Blood Sweat and Tears and the solid guitar work of Schefrin.

After three albums with **Ten Wheel Drive**, Genya Ravan went solo to record four solo albums under her name on CBS, Dunhill, and 20th Century between 1972 and 1979 plus one as "Goldie Zelkowitz" (Janus 3060, 1974). After a final album on Capitol, the group broke up. Their albums have yet to attract collectors.

Michael Zager would resurface with *Let's All Chant* during the disco period!

(Stephane Rebeschini)

Terra Nauticals

TOP

45:

1. Black Friday/Hangin' On Me (Viber-Sound 105) 1967

An obscure Texas band. The 'A' side opens with some promising organ and soon develops into a bouncy punker. It has also resurfaced on *Sixties Rebellion, Vol. 9*.

The Terrifics

45:

1. Lovers Plea/On The Sea Shore (Fig 301) 196?

A little known band from Kentucky. The 'A' side, a rocker with wild vocals, has also resurfaced on *Sixties Rebellion, Vol. 3.*

Terry and Tommy

45:

1. It Ain't No Good To Love Anybody/I'm No Fool (AOK 1030) 1967

A folk-rock duo based around West Texas. *Highs In The Mid-Sixties, Vol. 11: Texas, Part One* and *The History Of Texas Garage Bands In The '60s Vol. 3* CD both feature *It Ain't No Good To Love Anybody*.

Terry and The Chain Reaction

Personnel incl:

TERRY WOODFORD	ld vcls	A

45s:

1. Keep Your Cool/Stop Stopping Me (United Artists 50199) 1967
2. Take Me To Your Heart/You Made Me (United Artists 50271) 1968

More a pop than garage combo, nevertheless *Keep Your Cool* may appeal to some. It's a catchy laid back strutter with 'cool' spoken vocals, *Green Onions* keyboard moves and an arrogance reminiscent of 006's *Like What, Me Worry*. From Alabama, they featured lead singer Terry Woodford who'd previously cut several solo releases. In high school, Terry played in the Mystics, who included legendary Muscle Shoals player David Hood on bass. Supposedly they also recorded. Terry hooked up with **The Chain Reaction** right out of high school, and recorded at Fame Studios with producer Rick Hall.

Keep Your Cool was covered in 1985 by Plan 9 on their *Keep Your Cool And Read The Rules* album.

(Jeff Lemlich/Max Waller)

Joel Tessler

45:

1	Why	(Criteria acetate)	c1966

Recorded at Criterion Studios in Miami, Florida. *Why*, a sombre jangley garage-ballad with a nod to The Byrds and a wink at Dylan, is featured on *Psychedelic Crown Jewels Vol. 2*.

(Max Waller / Roger Maglio)

Thackeray Rocke

Personnel incl:

A. QUINLAN ?		A
P. BUYS ?		A
L.S. SKINKLE (aka Jr. ELLIS)	ld gtr	A

45s:

1	Bawling/Season Of The Witch	(Castalia 10671)	1967
2	Tobacco Road/Can't You See	(Castalia 268)	1968

A mid-sixties outfit from Phoenix, Arizona. Featured on *A Fistful Of Fuzz*, *Bawling* is notable for some frantic buzzin' fuzz though the track leans more towards 'heavier' rock than garage punk. Their version of *Tobacco Road* is also in a heavy acid-rock vein, this time coupled with a gentler rock ballad.

Jr. Ellis also played on some unreleased tracks by another Phoenix outfit The Grapes Of Wrath, which can be heard on the latter's retrospective CD on Gear Fab.

(Max Waller)

Thee Kavaliers

45s:

1. * Sea Weed/Pride (Pharaoh 137) 1965
2. That Hurts/Symbol Of Sin (Pharaoh 146) 1966
3. The Last Four Words/Ballad Of Thee Kavaliers (Pharaoh 150) 1966
4. Congregation For Anti-Flirts Inc./Back To You (Pharaoh 154) 1967

* as The Cavaliers.

From McAllen deep in the Texas Valley, they were originally known as The Cavaliers and *Texas Punk, Vol. 5* includes their first 45 and an earlier recording of *Congregation For Anti-Flirts, Inc*. under this name. Some band members later played for two other Texan outfits:- The Playthings and Transluscent Umbrella.

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Thee Midniters *to* Their Singing Bodies

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Thee Midniters
- Thee Muffins
- Thee Saints and The Prince of Darkness
- Thee Wylde Main-iacs
- Thee Young Generation
- Their Eminence
- Their Singing Bodies

Thee Midniters

Personnel incl:

GEORGE DOMINGUEZ	ld gtr	A
JIMMY ESPINOZA	bs	A
RONNIE FIGUEROA	organ	A
WILLIE GARCIA	vcls	A
ROY MARQUEZ	gtr	A
ROMEO PRADO	trombone	A
LARRY RENDON	sax	A
GEORGE SALAZAR	drms	A

ALBUMS:

1(A?)	THEE MIDNITERS	(Chattahoochee CS-1001)	1965
2()	BRING YOUR LOVE SPECIAL DELIVERY	(Whittier W-5000)	1966
3()	UNLIMITED	(Whittier W-5001)	1966
4()	THE GIANTS	(Whittier W-5002)	1967
5()	BEST OF	(Rhino RNLP 063)	1983

45s:

1	Land Of A Thousand Dances (Parts 1 and 2)/Ball Of Twine	(Chattahoochee 666)	1965 67
2	Heat Wave/Sad Girl	(Chattahoochee 674)	1965 -
3	Heat Wave/Sad Girl	(Chattahoochee 675)	1965
4(A)	Whittier Boulevard/Evil Love	(Chattahoochee 684)	1965 127
5	I Need Someone/Empty Heart	(Chattahoochee 693)	1965 -
6	It's Not Unusual/That's All	(Chattahoochee 694)	1965
7	Brother, Where Are You?/Heat Wave	(Chattahoochee 695)	1965
8	Are You Angry?/I Found A Peanut	(Chattahoochee 706)	1966

9	Love Special Delivery/Don't Go Away	(Whittier 500)	1966
10	It'll Never Be Over For Me/The Midnite Feeling	(Whittier 501)	1966
11	Dragon-Fly/The Big Ranch	(Whittier 503)	1966
12	Never Knew I Had It So Bad/The Walking Song	(Whittier 504)	1967
13	Jump Five And Harmonise/Looking Out A Window	(Whittier 507)	1967
14	Chile Con Soul/Tu Despedida	(Whittier 508)	1967
15	Breakfast On The Grass/Dreaming Casually	(Whittier 509)	1967
16	Make Ends Meet/You're Gonna Make Me Cry	(Whittier 511)	1967
17	The Ballad of Cesar Chavez (Part 1)/(Part 2)	(Whittier 512)	1967 -
18	Chicano Power/Never Goin' To Give You Up	(Whittier 513)	1967
19	She Only Wants What She Can Get/I've Come Alive	(UNI 55170)	1969

This Mexican-American band operated out of Los Angeles. They enjoyed some minor chart success early on with *Land Of A Thousand Dances (Part 1)* and *Whittier Boulevard*, before switching to their own Whittier label. All four albums are now minor collectors' items with *Bring Your Love Special Delivery* the most likely to interest readers of this book.

Compilation coverage has so far included: *Dragon-Fly* on *Diana's Rooten Tooten Rock n Roll Party*; *Never Knew Had It So Bad* on *A Journey To Tyme, Vol. 2*; *House Of Wax* on *East Side Revue*; *I Found A Peanut* on *Teenage Shutdown Vol. 3: Things Been Bad*; and *Jump, Jive, And Harmonize* on *Teenage Shutdown Vol. 1: Jump,Jive & Harmonize*.

(Vernon Joynson / Jason Odd)

Thee Muffins

ALBUM:

1	POP UP	(Fan Club # unknown)	1966

A very obscure outfit probably from Lake George, New York (though Tennessee has also been cited). The LP, though exceedingly rare, is disappointing soulful beat-ballad music in the same mould as Skip and The Creation. Predominantly covers including *Surprise Surprise*, *Don't Let The Sun Catch You Crying*, *Do You Love Me?*, *I Feel Good*, *Crying Over You*, *Oo Poo Pah Doo* and *Not Fade Away* - the latter can also be heard on *Oil Stains*. Only two tracks are notable, the Hank Williams cover *Caliga* and an instrumental version of Mel Torme's *I'm Comin' Home*. The LP has not been reissued or pirated yet and given the prices it fetches, can't be recommended to garage fans.

Walter Rossi (of Charlee / Influence) is rumoured to have played on their album.

(Vernon Joynson/Conor Laverty)

Thee Saints and The Prince of Darkness

45:

1. Hey Girl/Running Away From You (PS) (Champ 2006) 1967

Another Tennessee obscurio. *Hey Girl* has resurfaced on *Garage Punk Unknowns, Vol. 7*.

Thee Wylde Main-iacs

TOP

45:

1. Not The One For Me/Why Ain't Love Fair? (Main-iac 00l/2) 1966

These Bangor, Maine garage-punkers put out the above 45 on their own label. The 'A' side is recaptured on *Vile Vinyl, Vol. 1* and you'll also find the flip on *Basement Walls*; *Chosen Few, Vol. 1* and *Garagelands, Vol. 2* (LP).

There's also a rumour that this is a joke on Nugget-diggers by the ubiquitous Erik Lindgren and cohorts but who really cares - the music's great! Other 'fake obscurities' attributed to his fertile creativity include The Katz Kradle and Huntsmen releases on the Shur Shot label.

Thee Young Generation

TOP

Personnel:

- STEVE BRINK
- DAVE McCAIN
- MIKE RHOADS
- JOHN SIMISON

45:

1. Paperback Minds/Movin' (Captain 1430) 1968

This band hailed from Circleville, a rural-industrial town about 20 miles south of Columbus, Ohio. *Paperback Minds* is a typical period put-down of 'the plastic people'. It features some nice Hammond organ work and it's now accessible on *Highs In The Mid-Sixties, Vol. 21: Ohio, Part 2*.

Brink, Rhoads and Simison are still in Circleville. Rhoads and Simison play in a classic rock covers band called Majic, which also includes another member of a local '60s band, the Blues Sanctum (who didn't record).

(Max Waller / David J. Coyle)

Their Eminence

TOP

45:

1 Mary Had A Little Lamb / Go Ahead And Hurt Me (Limited Editions 001) 196?

From Southern California, a very rare 45 which may only exist in acetate form. *Mary...* is a new take on the nursery rhyme - a fuzz garage version to the tune of *House Of The Rising Sun*. Hear it on *Seeds Turn To Flowers Turn To*

Dust.

(Max Waller)

Their Singing Bodies

Personnel incl:

C.C. COURTNEY	A
LEW "KING" KIRBY	A

45s:

1	Diagnosis-Neurosis/You're Gotta Feel It	(Back Stage 5002)	1965
2	What Am I Gonna Do With You?/Maybe Baby	(Chase 4000)	196?

NB: (2) as by The Singing Bodies.

The band was a result of two New Orleans DJs teaming up with The Pirates to disrupt a Herman's Hermits concert in the Municipal Auditorium. Courtney and Kirby had their bodies painted gold and were dressed in baggies!

Diagnosis-Neurosis is an amalgam of comedy, punk and Vietnam protest about the onset of paranoid schizophrenia. By the second 45 they were cured and delivered a faithful version of Buddy Holly's *Maybe Baby*.

(Vernon Joynson / Max Waller / Andrew Brown)

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These Prosperous Times *to* Things To Come

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- These Prosperous Times
- These Trails
- Theze Few
- The Thingies
- The Things
- The Things
- The Things
- Things To Come
- Things To Come

These Prosperous Times

Personnel incl:

- THOMAS BARTELLO drms

45:

1. Baby's Comin' Back/The Time Has Come To Cry (20th Century Fox 45-6660) 1966

Baby's Comin' Back can also be heard on *A Journey To Tyme, Vol. 4*.

These Trails



Personnel:

- DAVE CHOY recorder A
- PATRICK COCKETT gtr, tabla, vcls A
- MARGARET MORGAN gtr, dulcimer, vcls A

ALBUM:

1. (A) THESE TRAILS (Sinergia 4059) 1973 R3

NB: (1) has been reissued on CD by Gates Of Dawn.

This is an excellent album of folk-psychedelia with male/female vocals from Hawaii (musically it is reminiscent of The Incredible String Band and C.O.B. with dulcimer, tablas, slide guitar and sitar) . The creative force behind the album was Margaret Morgan who composed most of the tracks.

Theze Few

Personnel:

JOHN "LASSIE" COLLEY	keyb'ds, vcls	A
BUDDY LAY	drms, vcls	A
DAN SEALS	vcls,sax	A
LARRY "OVID" STEVENS	gtr, vcls	A
MIKE "DOC" WOOLBRIGHT	bs, vcls	A

45:

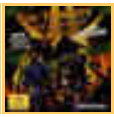
1	I Want Your Love/Dynamite	(Blacknight 901)	1966

This Dallas outfit had been known as the Playboys 5 until 1966. An enforced name change in 1967 and they were Southwest F.O.B. whose retrospective CD 'Smell Of Incense' includes both sides of the **Theze Few** 45 and a full history of this band.

Dynamite can also be found on *Highs In The Mid-Sixties, Vol. 13: Texas, Part Three*. It's an unexceptional Kenny and The Kasuals type effort.

(Vernon Joynson/Max Waller)

The Thingies



Personnel:

BOB COLE	gtr, vcls	A B
JOHN DALTON	gtr, vcls	A B
GORDON MARCELLUS	drms	A B
LARRY MILLER	bs, vcls	A B
ERNIE SWISHER	organ	A
PHIL WEAVER	ld vcls	A B

CD:

1(-)	THE THINGIES HAVE ARRIVED	(Collectables COL 0716)	1998

45s:

1(A)	It's A Long Way Down/Merry-Go-Round Of Life	(Casino 2305)	1966
2(B)	Mass Confusion/Rainy Sunday Morning	(Sonobeat 104)	1968

Passing through Austin in Texas en route from Topeka in Kansas to California this band were offered a one-off recording deal by Sonobeat. The result was an English-influenced hard rocker, *Mass Confusion* which can also be

found on *Monsters Of The Midwest, Vol. 2* and *Vile Vinyl, Vol. 2.*

Bob Cole tells us that a guy called Ernie had played organ on the earlier 45, but quit before the band left Topeka. He later became a successful corporate lawyer. Cole also confirms that The Things did not contain two former members of **The Thingies**. John Dalton and Bob Cole were the only two **Thingies** to return to Topeka, but neither of them played professionally again. John still lives in Topeka. The other four are scattered from Florida to Texas (two), to Nevada, and they still keep in touch.

The Thingies Have Arrived CD gathers both 45s plus four unreleased cuts - *English Eyes* and three versions of *I'm Going Ahead*. Larry Miller had previously been in the TR4 and their 45:- *Peter Rabbit* / *Surfin' TR* (Exclusive 1007) 1963, is also included on the CD. The remainder of the album features fellow Topekans the Morning Dew and The Exotics, from Dallas.

Other compilation coverage has so far included: *It's A Long Way Down* and *Merry-Go-Round Of Life* on *The Monsters Of The Midwest, Vol. 1* (cassette); *It's A Long Way Down* on *Sixties Rebellion Vol. 7* (CD); *Mass Confusion* and *Rainy Sunday Morning* on *High All The Time, Vol. 1*; and *It's A Long Way Down* on Tom Tourville's *Midwest Garage Band Series: Kansas* (CD).

For more information on the band check their website: http://www.geocities.com/~thingie

(Max Waller / Hitomi I)

The Things

TOP

45:

1. Jazz Rock With Soul/Believe (Ray Pro 267) 1967

There have been rumours that this band contained two former members of The Thingies, but this is incorrect. The 45 is said to consist of wild rock.

The Things

TOP

Personnel:

- DAVID HOFFMAN
- GREG JONES
- FLOYD 'CHILLI' CHILDERS
- DAVE TURNER

A Houston-based sixties outfit who didn't make it onto vinyl at the time. They originally called themselves String 'N Things and although the "strings" referred to their guitars, people imagined the name referred to a pop group with violins, so they shortened their name to **The Things**. *Mindrocker, Vol. 4* (also issued as *Acid Visions*) included two of their recordings:- *I Don't Believe It* and *In Your Soul*, which both contained fine fuzztone guitar and Farfisa organ work which characterized many late sixties Texan punk bands. *Acid Visions, Vol. 2* includes two other unissued cuts:- *Loveless Lover* and *Another Girl Like You* which were cut at Andrus Studios on 12 July 1967. All four cuts, have also more recently, appeared on the 3-CD set *Acid Visions - The Complete Collection, Vol. 1.*

The Things

45s:

1 Take It From Me / My Love (DJ 102) c1966

Another, apparently different, **Things** from El Paso, Texas. *My Love* is also included on *The Garage Zone Vol. 3*.

(Max Waller)

Things To Come



Personnel:

- BRYAN GAROFALO bs A B C
- RUSS KUNKEL (aka RUSS WARD) drms A B C
- LARRY ROBINSON gtr A B C
- S. RUNOLFSSON A B C
- LYNN ROMINGER gtr A
- MICHAEL MIGLIARO gtr B C

ALBUM:

1. THINGS TO COME (Century) 1978 R5
2. I WANT OUT (Sundazed 5008) 1993

NB: (1) Contains previously unreleased recordings from 1966/7 including their first 45. (2) is a coloured vinyl release which contains the first single and many previously unreleased tracks, recorded between 1965 and 1967. It has also been released on CD (SC 11017) with extra tracks.

45s:

1. (A) Sweetgina/Speak Of The Devil (Starfire 103) 1966
2. (C) Come Alive/Dancer (Warner Bros 7164) 1968
3. (C) Hello/Good Day (Warner Bros 7228) 1968

A Los Angeles outfit who had some fine moments. The group recorded a wealth of material in 1966/7, mostly in the typical L.A. acid punk vein and of a really outstanding quality. Some of these recordings were released on *Things To Come* LP, issued apparently as a tax loss scam, as only 50 copies were pressed. Originals currently sell for $1500+, but thankfully the recent Sundazed retrospective means this excellent L.A. group's work is now accessible by all.

Their first 45 *Sweetgina*, is a quite excellent bouncy organ/fuzz rework of *Gloria*. Specialists should note that the version of *Speak Of The Devil* included on the album is longer than on the 45 release. *Speak Of The Devil* is a superb slice of brooding menacing punk with ranting growling vocals, atmospheric vibes and feedback.

The chief songwriter behind the group was Steve Runolfsson who the other members unwisely booted out in mid-1967. *Come Alive*, their 2nd 45, is notable for excellent percussion and Eastern psychy guitar moves whilst the flip *Dancer* is a heavy cruncher straight out of The Blue Cheer/Cream school. Slightly mellower but passable heavy sounds feature on the David Crosby-produced *Hello* 45.

Garofalo later played for Californian solo artist John Stewart and Kunkel went on to do session work and played for Crosby, Stills, Nash and Young.

Compilation coverage so far includes: *Sweetgina* and *Speak Of The Devil* on *Chosen Few Vol's 1 & 2* CD; *Sweetgina* on *Boulders, Vol. 9* and *I Was A Teenage Caveman*; *Come Alive* on *Slowly Growing Insane* (CD) and *Psychedelic Unknowns Vol. 11* (CD); and *Dancer* a track which was first compiled on a 1969 LP *First Vibration* has more recently resurfaced on *The Garage Zone, Vol. 3* and *Lysergic Soap Vol. 1*.

(Vernon Joynson / Max Waller)

Things To Come

Personnel:

- KEN ASHLEY vcls
- CLIFF HARRISON drms
- GEORGE HEATHERTON bs
- KEITH ST. MICHAELS gtr

45:

1. I'm Not Talkin'/Til'The End Of Time (Dunwich 124) 1966

A Chicago combo. The 'A' side, a fast and furious Yardbirds' cover, can also be heard on *Pebbles, Vol. 10* and *The Dunwich Records Story* (LP). The flip, a folk-punk song with some appealing guitar work, later resurfaced on *Pebbles, Vol. 21*. Both sides have also reappeared on *If You're Ready! The Best Of Dunwich Records, Vol. 2* (CD).

It's rumoured they recorded an album's worth of material for Dunwich which remains in the can.

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Third Bardo *to* The Third World

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Third Bardo
- Third Booth
- Third Estate
- The Third Evolution
- Third Power
- The Third Rail
- Third Stone
- The Third World

The Third Bardo

Personnel:

BRUCE GINSBERG	drms	A
RICKY GOLDCLANG	ld gtr	A
DAMIAN KELLY	bs	A
JEFFREY MOON (real name: NEUFELD)	vcls, gtr	A
RICHY SESLOWE	gtr	A

EPs:

1(A)	LOSE YOUR MIND (7")	(Sundazed SEP 106)	1993
2(A)	THE THIRD BARDO (10")	(Sundazed SEP 10-160)	2000

NB: (1) contains *Five Years Ahead Of My Time, Lose Your Mind, I Can't Understand Your Problem* and *Dawn Of Tomorrow*. The latter three are previously unreleased. The EP was released on yellow vinyl. (2) gathers all their 1967 recordings - essentially adding two versions of *My Rainbow Life* (one previously unheard) to the 7" EP tracks.

45:

1(A)	I'm Five Years Ahead Of My Time/My Rainbow Life	(Roulette 4742)	1967

A New York outfit. Their name, chosen by lead singer Jeffrey Moon and extracted from the 'The Tibetan Book of the Dead', reters to a "return to reality". The inclusion of *I'm Five Years Ahead Of My Time* on *Pebbles, Vol. 3* has made it something of a classic among collectors of psychedelic punk. Deservedly so in view of its haunting intro. and fine fuzztone guitar work. Subsequently it has resurfaced on other compilations:- *Born Bad (The Songs The Cramps Taught Us), Songs We Taught The Cramps* and *Get Primitive (The Best Of Pebbles)*. Rusty Evans of The Deep/Freak Scene wrote the 45 for **The Third Bardo** along with songwriter Victoria Pike, who was married to **The Third Bardo**'s producer Teddy Randazzo (of Roulette Records) at the time. The excellent flip side of the 45 can also be heard on *Vile Vinyl, Vol. 2* and *Magic Carpet Ride* whilst another version of it appears on Freak Scene's *Psychedelic Psoul* LP. If that wasn't enough, David Walters (author of the excellent "Children of Nuggets" book)

has pointed out that the version of *My Rainbow Life* on *Glimpses Vol. 4* is an acetate version, 20 seconds shorter than the final single and with a different mix! Both sides of the 45 can also be now heard on *Psychedelic Microdots, Vol. 3* (CD).

In the early seventies, their lead singer Neufeld released an album under another pseudonym, Chris Moon. In the 1980s The Nomads did a fine cover version of *I'm Five Years Ahead Of My Time* and Kenne Highland's Majestic Gizmos reworked it into *He's Five Beers Ahead Of Your Time* (!) on the LP of that name.

In 1999, Rusty Evans has helped re-record *I'm Five Years Ahead Of My Time*, *My Rainbow Life* and a number of other tracks with his son's band **Kaos**. Although currently unreleased, the new recordings are great, capturing the spirit of the originals. Rusty may also be writing some new material for **The Third Bardo** themselves, who played live again on May 16th 1999 with a line-up of Jeff Moon aka Neufeld, Damian Kelly and Ricky GoldClang from the original band. As for former drummer Bruce Ginsburg his whereabouts are unknown - somewhere in California, whilst Richie Seslowe sadly died of a drug overdose in the eighties.

(Vernon Joynson / Max Waller / John P. Melendez)

Third Booth

TOP

45s:

1. Mysteries/Sound Incorporated (Thunder 8346) 1967
2. I Need Love/Mysteries (Independence 86) 1968

Came out of Peoria, Illinois. You'll also find *I Need Love* on *Ear-Piercing Punk* and *Garagelands, Vol. 1* and *Mysteries* on *Diana's Rooten' Tooten' Party* compilation.

Third Estate

TOP

ALBUM:

1. YEARS BEFORE THE WINE (Private Pressing TTE) 1976

NB: (1) reissued in 1991 and also available on CD.

A delightful and extremely rare item prior to its very limited reissue a few years back. The album is full of melodic guitar and some exquisite, often haunting female vocals on the title track. The group were from Louisiana. Recommended.

The Third Evolution

TOP

45s:

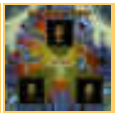
1	Gone, Gone, Gone/Don't Play With Me	(Dawn 306)	1966
2	Everybody Needs Somebody (To Love) / You're Gonna Lose The Only Love You Ever Had	(Dawn 312)	1967

From The Bronx, NYC, this band issued just two singles for the Dawn label. *Gone, Gone, Gone* is a rather routine 'my baby left me' number, but the other side *Don't Play With Me* despite the predictable poor production, is rather interesting. It starts out slow and moody, with sneering punk vocals, but later some deceptive changes of pace.

Compilation appearances have included: *Gone, Gone, Gone* and *Don't Play With Me* on *Pebbles, Vol. 11*; *Don't Play With Me* on *Off The Wall, Vol. 2*, *The Cicadelic '60s Vol. 4* CD and *Teenage Shutdown Vol. 7: Get A Move On!!!*.

(Max Waller/Mike Markesich)

Third Power



TOP

Personnel:

- DREW ABBOT gtr, vcls A
- JEM TARGAL bs, vcls A
- JIM CRAIG drms, vcls A

ALBUM:

1. (A) BELIEVE (Vanguard VSD 6554) 1970 194

NB: (1) has been repressed and also issued on CD.

45:

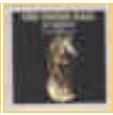
1. Snow/Me, You, I (Baron 626) 1968

A Detroit, Michigan outfit. Indeed *Michigan Rocks, Vol. 1* includes a track, *Persecution*, from their album, which is beginning to interest collectors. *Snow*, a fine heavy slice of acid rock, can also be heard on the *Relics* compilation.

Jem Targal later released a fine solo album, *Luckey Guy* (Sheavy) in 1978 R2. We believe this has been booted. He also had at least one further album *Color Yourself* (Sheavy) 19??.

In 1974, Drew Abbott became the guitarist of Bob Seger and The Silver Bullett Band.

The Third Rail



TOP

Personnel:

JOEY LEVINE		A
ARTIE RESNICK	keyb'ds	A
K. RESNICK		A

ALBUM:

1(A)	ID MUSIC	(Epic 26327)	1967

NB: (1) has been reissued on CD.

45s:

1	The Subway Train That Came To Life /A-Train Rush Hour Stomp	(Cameo C-445)	Nov 1966
2	Run Run Run / No Return	(Epic 10191)	- 1967 53
3	Boppa Do Down Down / Invisible Man	(Epic 10240)	1967 -
4	It's Time To Say Goodbye / Overdose Of Love	(Epic 10285)	1968 113
5	She Ain't No Choir Girl / The Shape Of Things To Come	(Epic 10323)	1968 -
6	Beggin' Me To Stay / The Ballad Of General Humpty	(Epic 10457)	1969 -
7?	It's Over Now / Dark Ages (Blue Wax) PS	(Spoonfed 4504)	197? -
8?	A New Life / Didn't Mind	(Longview 8117)	197?

NB: It's not confirmed that (7) and (8) are by this group.

This outfit was a studio trio of songwriters. *Run, Run, Run* was a social comment song on the American rat race it was included on the classic *Nuggets* compilation and later on Rhino's *Nuggets, Vol. 11* and *Nuggets* 4-CD box. Their album is becoming more sought-after.

The Resnicks, however, are probably best known for writing *Good Lovin'* for The Rascals and bubblegum hits such as *Quick Joey Small* for The Kasenetz Katz Singing Orchestral Circus.

(Max Waller)

Third Stone

TOP

45s:

1. True Justice/Take It As It Comes (Garland 2017) 1969
2. Happiness Is Coming/Eruption (FBR 216) 196?

A Salem, Oregon outfit whose *True Justice* - a slice of heavy acid-edged rock - is included on *Turds On A Bum Ride, Vol. 5* (CD) and *The Open Lid EP*. (Max Waller)

The Third World

TOP

Personnel:

PAUL ALAGNA	ld gtr, vcls	A
TEDDY GRAY HILL	vcls	A
LARRY LAUFER	keyb'ds, vcls	A

ROGER MANSOUR	drms	A
DAVID WATKINS	bs, vcls	A

ALBUM:

1(A) AMERICA THE BEAUTIFUL (RCA LSP-4502) 1971

Probably from New York, a little-known mix of heavy rock with prog and psych, with songs like *Steal The Guns* and *Hitler Is Alive And Well (In You)*. Competent guitar and keyboards.

(Stephane Rebeschini)

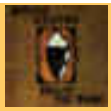


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Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

The Thirteenth Floor Elevators





TOP

Personnel:

ROKY ERICKSON	vcls	A B C
TOMMY HALL	jug, vcls	A B C
STACEY SUTHERLAND	ld gtr, vcls	A B C
BENNY THURMAN	bs	A
JOHN WALTON	drms	A B
RONNIE LEATHERMAN	bs	B
DAN GALINDO	bs	C
DANNY THOMAS	drms	C
DUKE DAVIS	bs	

ALBUMS:

1(A)	THE PSYCHEDELIC SOUNDS OF...	(International Artists IALP 1)	1966
2(C)	EASTER EVERYWHERE	(International Artists IALP 5)	1967
3(-)	LIVE	(International Artists IALP 8)	1968
4(C)	BULL OF THE WOODS	(International Artists IALP 9)	1968

NB. (1) and (2) were also issued in mono (R3). (1) and (2) reissued by Radar Records (RAD 13) and (RAD 15) respectively, in the U.K. in 1978. (1) to (4) were reissued in 1979. (1), (2), (3) and (4) reissued by Decal Records, (LIK 19), (LIK 28), (LIK 30) and (LIK 40) respectively, in the U.K. in 1988. (1) - (4) also issued on CD by Spalax, Decal and by Collectables. A performance from the Avalon Ballroom 1966, has appeared on many bootlegs, including:- (B) *Avalon Ballroom 1966* (FP 1001) 1977; *S.F. 66* (Lysergic Records LP 025) 1980; *66 Live* (KWR 3031 LP) 1985-French. There have also been a number of retrospective releases, including:- *Fire In My Bones* (Texas Archive Recordings TAR LP-4) 1985, *Elevator Tracks* (Texas Archive Recordings TAR LP-7) 1987 and *The Original Sound Of* (13th Hour Records 13 -LP-1) 1988, consisting of outtakes and live material. The latter has also been released as *Demos Everywhere* (no label) 1988, with inferior sound quality. Also of interest are:- *I've Seen Your Face Before (Live)* (Big Beat WIK 82) 1988 and *Live Re-Union* (5 Hours Back) 1988. Another recent CD release is *Magic Of* which features the band live at La Maison in 1965. Collectables have also released four CD's: *Another Dimension* (COL-CD-0506), *Last Concert* (COL-CD-0575), *Magic Of The Pyramids* (COL-CD-0505) and *The 1966-67 Unreleased Masters Collection* (COL-CD-8816). The latter being a 3 CD set with previously unreleased songs, rehearsal tracks, alternate takes, demos and a live recording). Thunderbolt released *The Interpreter* (1996), a double CD with **Elevators** and Roky Erickson solo tracks. The CD compilation *Psychedelic Microdots Of The Sixties, Vol. 2* (Sundazed SC 11009) contains the same **Elevators** tracks as (8). *The Best Of* (Eva B37/642370) 1994, contains most of their better-known songs, although the version of *You're Gonna Miss Me* and *We Sell Soul* are from the 45 by the pre-**Elevators** outfit The Spades.

EP:

1	You're Gonna Miss Me/Tried To Hide/Reverberation/Fire Engine (7") (PS)	(Riviera 231 240)	1966

NB: (1) rare French release with different takes. There are also a couple of retrospective EPs: *Live In Austin, Texas 1967* (7") (PS) (Austin Records RE-1) 1978-UK, features four songs, which are the same versions as the *Avalon Ballroom* (Bootleg) LP; and *She Lives*/(Other IA artists) (7" promo) (Radar SAM-88) 1978 - UK.

45s:

1	You're Gonna Miss Me/Tried To Hide	(Contact 5269)	1965/1966 -
2	You're Gonna Miss Me/Tried To Hide	(International Artists 107)	1966 55
3	Reverberation/Fire Engine	(International Artists 111)	1966 129
4	Levitation/Before You Accuse Me	(International Artists 113)	1967 -

5	She Lives/Baby Blue	(International Artists 121)	1967
6	Slip Inside This House/Splash 1	(International Anists 122)	1967
7	May The Circle Remain Unbroken/I'm Gonna Love You Too	(International Artists 126)	1968
8	Livin' On/Scarlet And Gold	(International Artists 130)	1968

NB: (1) This version of *Tried To Hide* is different from the International Artists one. (1) also issued on Hanna Barbera (492) in 1966 and on Hansa (19.188) 1966 in Germany. There's also a flexi disc: *You're Gonna Miss Me/Tried To Hide/Reverberation/Hurricane Fighter Plane* (Red Krayola) (7" flexi-disc) (Radar S.F.I. 347) 1978

The first band to describe themselves as 'psychedelic' the **13th Floor Elevators** formed in the Winter of 1965, playing their first gig at the Jade Room in Austin on 13th (?) December, which garnered a mention in Jim Langdon's column in the Austin Chronicle.

Sutherland, Walton and Thurman had all previously played in a Kerrville band - The Lingsmen, who became the **13th Floor Elevators** when Max Rainey, their original vocalist, left and Roky Erickson, the lead guitarist of The Spades (another Austin act), was drafted in as a replacement. Their original line-up was completed by Tommy Hall, a local student, who played jug and along with his wife Clementine wrote much of the band's early material. It seems Clementine was responsible for their name too. Most American buildings have no thirteenth floor and the band were saying, if you want to reach the thirteenth floor and achieve a new level of consciousness, ride with them.

Their first 45, released in the Winter of 1965, was *You're Gonna Miss Me*, which Roky had written when he was still with The Spades. It was originally issued on the Contact label and a Jan 1966 article in the Austin Chronicle states that a local radio station refused to play the record (they claimed that the band and supporters were calling incessantly for it to be played).

The band also quickly established a strong 'live' reputation playing at venues like the New Orleans Club and the Jade Room in Austin and La Maison in Houston. Significantly they were the first band to advertise themselves as 'psychedelic', predating The Grateful Dead by about two weeks, and first hand reports of these early gigs, indicate that they were an awesome live act. Indeed, there are even rumours of en masse "flash-outs" brought on by the fervant, pulsating rhythms and feverish foot-stomping by the crowd.

Texas was a highly conservative state in the late 1960s and, not surprisingly, a band like **The 13th Floor Elevators** with their long hair and penchant for drugs (particularly acid) had a number of brushes with the law. They were eventually busted in early 1966 and all placed on probation. Tensions were increasing within the band, too, and these led to Benny Thurman's departure and his replacement by Ronnie Leatherman.

The band's career received new impetus when Lelan Rogers signed them to his new International Artists label. Rogers had just returned to Texas from LA, where he'd been working for A & M Records. He reissued their debut 45 on his label (with a different recording of the flip side *Tried To Hide*) and it made No. 55 in the National Charts. Their first album, recorded in Dallas, followed shortly after. Taking a sort of Kinks or Stones styled R & B they added their own highly individual style on what was a classic vinyl offering. Prominent throughout was Tommy Hall's jug playing, which helped to give the group a unique and distinctive sound. The songs were also laced in psychedelic mysticism which was central to their music and the album is often regarded by "heads" as some of the finest psychedelic music to be committed to disc, being particularly notable for how it expands and stretches out under the influence of psychedelic drugs.

In particular, *Roller Coaster*, oozed the feelings of a psychedelic trip, and revelled in the new purpose to man's life that could result from the psychedelic experience. It's also claimed, that the track is about (or inspired by) Alfred Korzybski, the father of semantics - who was one of Hall's main influences. Korzybski wrote "Science and Sanity An Introduction to General Semantics and Non-Aristotelian Systems" and one of his concepts was "unsanity" which is referred to in the songs lyrics, and in the liner notes to the *Psychedelic Sounds...* album. Other tracks such as *Reverberation* dealt with how a person, who organised their knowledge in the right way could overcome problems of doubt (and avoid bum trips); *Don't Fall Down* dealt with the care that had to be taken to maintain this chemically-altered state; *Splash 1*,

which was written by Clementine Hall and Roky and later covered by The Clique, describes the meeting of two minds which have undergone the psychedelic experience and *You Don't Know* explained the differences between persons of old and new states of mind. Perhaps the best track of all was *Fire Engine*, written by Tommy, Stacey and Roky, which began with an unusual siren introduction, and superficially portrayed what it would be like to ride on a fire engine for fun rather than to fight an horrific fire - at a deeper level, the song is said to have a D.M.T. influence, with Roky twisting the words "empty place" into "Let me take you to D.M.T. place on my fire engine"... DMT being the short-term psychedelic Di Methyl Tryptamine.

Like so many bands in this era **The 13th Floor Elevators** headed for California in August of 1966 and stayed there in San Francisco for the remainder of '66. They played at the Avalon ballroom four times and once at the Fillmore West. Their first album was released during their stay in California and this, plus the fact they gigged a lot at the Avalon ballroom, led many people to believe them to be a San Franciscan band. In fact, they actually put on an all Texan show at the Avalon during their Californian stay with Big Brother and The Holding Company (Janis Joplin was from Austin, Texas and at one time nearly joined **The 13th Floor Elevators**) and the Sir Douglas Quintet. The band's time in California helped to forge important links between America's West Coast and the hitherto relatively isolated Texas psychedelic scene. **The Elevators** would return to California two more times in late 1967 and in 1968.

They returned to Texas late in 1966 and immediately ran into disagreements with their record company about what their next single should be. International Artists wanted to target *I'm Gonna Love You Too* at the Top 40 market, but Tommy keen to uphold the band's quest as psychedelic leaders held out for *Reverberation* and got his way with this and subsequent 45 releases. Though none of them ever made the national charts again.

Early in 1967 another split developed in the band. This was partly about the use of drugs as police pressure on the band grew. All were heavily into acid except John Ike Walton - indeed, Roky was reputed to have taken it over 300 times. So when Walton and Ronnie Leatherman left the band because of management disagreements, Walton was already viewed by the band as an establishment figure. After the split Tommy, Roky and Stacey retreated to Kerrville, a small hill town in the countryside, where they spent the Summer of 1967. They recruited two new members, Danny Thomas, a drummer, and Danny Galindo, a bass player and started work on their second album, *Easter Everywhere*, which entered the shops in the Autumn of 1967. It contained their own interpretation of Bob Dylan's *Its All Over Now, Baby Blue*. *She Lives*, a Tommy/Roky composition was also issued as a 45. Musically the album was more controlled and less frenzied than their first album but there are a lot of collectors who consider this to be their best LP. It suffered from under-promotion and Lelan Roger's policy of underpublicising the band to create a mystique around them had by this stage become counter-productive. Sadly, too, the group was beginning to crumble with Roky becoming increasingly unreliable and frequently missing gigs. The record company tried unsuccessfully to put him into a 'rest' hospital, but late in 1968 he was busted again. To avoid being dumped in Huntsville (the Texas State Prison), he claimed to be a Martian and the authorities committed him to Rusk State Hospital for the criminally insane early in 1969. Stacey got busted again and was not so lucky - he ended up in Huntsville.

Taking advantage of the band's problems the record company issued their third album, which failed to capture the band at anything like its best. It was not a 'live' album at all - the tracks were studio outtakes, with faked applause added. It did, however, contain five songs not featured on their studio albums - Bo Diddley's *Before You Accuse Me* (the flip to their 3rd single); Buddy Holly's *I'm Gonna Love You Too*; Soloman Burke's *Everybody Needs Somebody To Love* and two original compositions, *You Gotta Take That Girl* and *You Can't Hurt Me Anymore*.

When Tommy Hall headed for California the band, already minus Roky and Stacey, literally fell apart leaving behind them an incomplete album tentatively titled, *The Beauty And The Beast*. It was released after their demise by the record company late in 1968. They changed its name to *Bull Of The Woods*. Its finest moments included, *Never Another*, one of the best and most demented tracks ever recorded (the only one on the album written by their usual songwriting duo of Roky and Tommy) and *May The Circle Remain Unbroken*, a haunting Roky composition issued immediately after *Easter Everywhere* which had also appeared on one of their later 45s. Nearly all the remaining material was written by Stacey Sutherland often in conjunction with Tommy Hall. Stacey's songs are for the most part rather stark but *Street Song* and *Rose And The Thorn* both feature some fine guitar work.

Roky spent three years in Rusk State Hospital and it took a court case to get him out! In 1972 he attempted to reform

the band with John Ike Walton using other musicians but it fell apart after two gigs, Thurman later played for Plum Nelly, Galindo was in Rubayyat and Duke Davis, who was also associated with the band was in Gritz, but Erickson's subsequent solo career and the mystique surrounding the band has led to continuing interest in their recordings which prior to the reissue of their first two albums, in 1978, meant copies were changing hands for quite a few dollars.

In recent years a plethora of the band's material has appeared. *Fire In My Bones* and *Elevator Tracks* both comprise alternate takes (mostly from their first LP) and several live tracks of variable quality. *I've Seen Your Face Before* is a live recording with rather confusing liner notes dating from 1966 or 1967. It features *She Lives* and *Levitation* from their *Easter Everywhere* album, the rest of the material is from their first LP. *The Original Sound Of ..* and *Demos Everywhere* both contain the same material despite their different titles, although the former contains track information that isn't present on the latter and is better sound quality. Side one contains alternate mixes of tracks from their first album, side two is thought to be an audience bootleg, although it claims to be a radio broadcast.

Compilation appearances have included:- *You're Gonna Miss Me* on Lenny Kaye's *Nuggets* and *Twenty-One KILT Goldens, Vol. 2*; The 45 version of *Tried To Hide* on *Mind Blowers, Vol. 1*, *Austin Landing, Vol. 1* and *The International Artists Singles Collection*; live '67 recordings of *You're Gonna Miss Me* and *She Lives In A Time Of Her Own*, without Roky on *Acid Visions - The Complete Collection, Vol. 1* (3-CD set); A live track from a 1972 reunion *Maxine* on *Austin Landing, Vol. 2*; A loose jam based around *Levitation* entitled *Elevator Jam* on *Sixties Rebellion Vol's 1 & 2* (CD); The live version of *The Word* on *Turds On A Bum Ride, Vol. 4* and finally, *Epitaph For A Legend*, a double compilation LP first issued in 1980, contains an excerpt from *Fire Engine*, a radio ad for the *Bull Of The Woods* LP, the previously unissued *Wait For My Love* and Roky and Clementine Hall performing previously unissued versions of *Splash 1* and the Powell St. John composition *Right Track Now*.

For more information on the band, check Danny Thomas' website: http://www.geocities.com/ucdnlo/index.html and the Roky Erickson community: http://www.egroups.com/group/Roky

Public Service Announcement: Anyone with deep pockets may also be interested in an original drumhead, with the 13th Floor Elevators "Eye" logo - bids start at $10,000... still interested? Then mail ivor@borderlinebooks.com and I'll put ya in touch with the seller.

(Vernon Joynson / Craig Malek / Tom Bright / Stephane Rebeschini)



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Thirty Days Out *to* Those Of Us

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Thirty Days Out
- Thirty-first of February
- This Side Up
- Susan and Richard Thomas
- Thomas A. Edison Electric Band
- Thomas Group
- Don Thompson
- Mayo Thompson
- Thorinshield
- Thornton, Fradkin and Unger and The Big Band
- Those Boys
- Those Guys
- Those of Us

Thirty Days Out

Personnel:

PHIL LOWE	drms, vcls	A
JACK MALKEN	ld gtr, vcls	A
MONTE MELNICK	bs, vcls, organ	A
JOHN MICALEFF	ld vcls, gtr	A
(JIM DICKINSON	keyb'ds	A)
(LARRY KNECHTEL	keyb'ds	A)

ALBUM:

1(A) THIRTY DAYS OUT (Reprise RS 6450) 1971

Produced by Larry Marks (Lee Michaels, Phil Ochs) and recorded in New York and L.A., judging by their album this was a rather undistinguished band. It offers eight tracks penned by Micaleff and Malken and which mix competent guitars with early '70s style vocals. Influenced by Free on some tracks (*Doing The Best That I Can* or *Survival*, a rip-off of Clover's *Shotgun*). The most interesting element is perhaps the keyboards which are played by two ace sessionmen, Knechtel and Dickinson. The lyrics have often a Christian content

The band thank the Hole Hog Juice Band from Greenfield, Massachussets on the sleeve, so maybe, that could be their hometown.

In fact the album is maybe mainly notable for a weird packaging idea, as it came wrapped in a poster of a

steamliner. Once the shrink wrap was opened, the hidden black and white sleeve with pictures of the group became visible.

(Stephane Rebeschini)

Thirty-first of February

Personnel:

- BUTCH TRUCKS drms A
- SCOTT BOYER gtr, vcls A
- DAVE BROWN bs, vcls A

ALBUM:

1. (A) THIRTY-FIRST OF FEBRUARY (Vanguard VSD-6503) 1969

45s:

1. Sandcastles/Pick A Gripe (Vanguard 35066) 1969
2. In The Morning When I'm Real/Porcelain Mirrors (Vanguard 35087) 1969

From Jacksonville, Florida, they previously recorded a 45 as The Tiffany System. Produced by Steve Alaimo, their album, which is of the 'progressive' genre, is a very minor collectable, though it has its moments; from the extended moody cover of *Codine*, the evocative but doomy dirge *Cries Of Treason*; the Byrdsy folk-rock of *A Different Kind Of Head*; and the almost excellent psychy freakout of *A Nickel's Worth Of Benny's Help*. An LP that has some rewards for the patient listener.

Afterward the album, they teamed up with Greg and Duane Allman, recording the tapes which were finally released as Greg and Duane Allman by Steve Alaimo on his Bold label.

Trucks stayed with the Allman to form The Allman Brothers, Boyer created Cowboy with Tommy Talton (ex We The People) and David Brown would join Santana and Boz Scaggs.

(Vernon Joynson / Max Waller / Stephane Rebeschini)

This Side Up

Personnel:

- DAVID CORTOPASSI
- RUSSELL KERGER
- VINCE SILVERA
- DAVE STURGEON
- SCOTT WILLIAMS

45:

1. Lose Yourself/Turn Your Head (Century V-255 25) 1966

When Dave Sturgeon left the band, he was replaced by Rusty Kurig and they re-named themselves as The Elastik Band, later of *Spazz* infamy.

Susan and Richard Thomas

ALBUM:

1	A BURST OF LIFE	(Blue Hour)	1973 R1

From Wisconsin, a rare folk psyche private pressing with female vocals.

(Stephane Rebeschini)

Thomas A. Edison Electric Band

45:

1. Methyl Ethyl/The Name Of The Game (Cameo Parkway C-490) 1967

Despite the intriguing name and title, *Methyl Ethyl* is tame novelty pop. However, the flip is rather better snotty garage-pop wherein this Pennsylvanian outfit let their guitarist step on the fuzz pedal and evoke a short screeching solo. The band were earlier known as **The Chimps** and released an uncredited cash-in/exploito album *Monkey Business* (Wyncote W-9199) with a couple of Monkees covers and some good garage noises.

They later changed their name to Edison Electric Band, recording an album for Cotillion.

You can also find *The Name Of The Game* on *Mindrocker, Vol. 11*

(Max Waller)

Thomas Group

Personnel:

TONY THOMAS	drms	A

45:

1	Penny Arcade/Ordinary Girl	(Dunhill 4027)	1966

Another Sloan/Barry creation. They released some other folk/rock singles but without any success. *Penny Arcade*

has been compiled on *Penny Arcade, Dunhill Folk Rock, Vol. 2*.

(Stephane Rebeschini)

Don Thompson

ALBUMS:

1. JUPITER (Sunday KS 5101) 1975 R2
2. JUPITER (Korona) 1976 SC

A local Illinois folk-rock artist whose albums feature electronic embellishments. The first was issued in a hand-silk-screened cover with an insert. The second, which could be a reissue of the first, in a printed cover.

Mayo Thompson

ALBUMS:

1. CORKY'S DEBT TO HIS FATHER (Texas Revolution 2270) 1969
2. CORRECTED SLOGANS (Music Language 1848) 1976

NB. (1) reissued by Glass (GLALP 015) 1986 in the UK, (2) reissued by Recommended in the U.K. in 1982.

Thompson was arguably the main creative force behind The Red Krayola who produced the weirdest music for International Artists in the late sixties. Upon their demise he worked with Saddlesore and recorded *Corky's Debt...*, which like Red Crayola is also a little strange. It was made with the help of friends including most members of Fun And Games. He eventually turned up to do sessions with the Art Of Language organisation in 1976. This resulted in demos which are compiled on *Corrected Slogans*, an album of simple songs, operatic vocals and complex lyrics.

In 1979 he reformed Red Krayola, with drummer Jesse Chamberlain, who he had earlier met in New York in the winter of 1974/75 and had gigged with intermittently since. Aided by Lora Logic and Pere Ubu they recorded *Soldier Talk* (Radar RAD 18) 1979, which united the garage music of the sixties with fragmented, modernistic arrangements and *Kangaroo* (Rough Trade) 1980, an album of avant-garde theatre music, which reunited Red Crayola and Art Of Language followed. He also played with Pere Ubu from 1980 onwards.

A previously unreleased recording, *Woof*, from the *Corky's Debt...* sessions, has also resurfaced on the EP *Meat Pie Toecloth Scraper* which was issued with Ptolemaic Terrascope magazine (#20) in 1996.

Thorinshield

Personnel:

TERRY HAND	A
BOBBY RAY	A
JAMES SMITH	A

ALBUM:

1(A)	THORINSHIELD	(Philips PHS-600251)	1967

NB: (1) a mono pressing also exists (PHM 200-251).

45s:

1	The Best Of It/Life Is A Dream	(Philips 40492)	1967
2	Family Of Man/Lonely Mountain Again	(Philips 40521)	1968

NB: Some copies of (1) came in an art sleeve which advertised the album.

This obscure Los Angeles trio had its roots in the folk movement but at times played lip service to some of the psychedelic trappings of the era. The first 45 was on the album which is full of rather ordinary songs. but pleasant, songs. Produced by the famous L.A. sax player Steve Douglas and arranged by Perry Botkin Jr, all their songs were written by Bobby Ray and James Smith.

Bobby Ray may be the same guy who played bass on Donovan's May 1966 sessions in L.A., including *Season Of The Witch*, *The Trip* and two unreleased pieces: *Super Lungs* (different version) and *Breezes of Patchulie*.

Lonely Mountain Again has also resurfaced on *High All The Time Vol. 2*.

(Vernon Joynson/Stephane Rebeschini/Bob Brainen)

Thornton, Fradkin and Unger and The Big Band

TOP

Personnel:

LESLIE FRADKIN	12 string gtr, mellotron, bs, drms, vcls	A
PAUL THORNTON	gtr, vcls	A
BOB UNGER	bs	A
(RICHARD DAVIS	bs	A)
(RANDY EDELMAN	piano, vcls	A)
(ANDREW LLOYD	drms	A)
(PAUL & LINDA McCARTNEY	bs, vcls	A)
(DAVID PEEL	vcls	A)
(DENNY SEIWELL	drms	A)

ALBUM:

1(A)	PASS ON THIS SIDE	(ESP ESP-63019)	1974

Including Paul Thornton who had previously been in The Godz, this album has nothing in common with his earlier avant garde work. It is in fact largely inspired by Dylan circa 1966 and The Byrds (Roger McGuinn even gets a "Special Thanx"). The material was written by Fradkin and Thornton and features some good tracks with 12 string guitar: *Walkin Guitar Blues*, *Oh Woman*, *God Bless California* (with Paul and Linda McCartney!), *Sometimes* or *Jimi* (a rip-off of *Hey Joe* dedicated to Hendrix).

Another New Yorker, David Peel, guests on one track, a version of his *To Err Is Human*. This is strongly "influenced" by Dylan's *Maggie's Farm*, with lyrics like "I'm just a human being that don't give a damn". The album was recorded in New York between 1970 and 1974 and produced by Fradkin.

(Stephane Rebeschini)

Those Boys

TOP

45s:

1. Girls Don't Leave Me/Never Go Away (Fed 1012) 1966
2. The Only Girl For Me/No Good Girl (Fed 1016) 1967

Houston act. *No Good Girl* can also be found on *Pebbles, Vol. 16*. It's a half decent folk-punk effort.

Those Guys

TOP

Personnel incl:

- EDDIE DEATON
- BOB BARNES

45s:

1. I Want To Hold Your Hand/Teresa (Charay 57) 1966
2. Stereopsis Of A Floret/Cool (Jenko 14) 1967
3. People Say/Three Days Gone (Black Sheep 103) 1967
4. Lookin' At You Behind The Glasses/Stereopsis Of A Floret (Black Sheep 104) 1967

From the Dallas/Fort Worth area of Texas, they started out playing a lot of instrumentals and *I Want To Hold Your Hand* and *Cool* are examples of such. Their finest moment was *Lookin' At You Behind The Glasses* which you'll also find on *Texas Psychedelia From The Sixties*. Both Barnes and Deaton were previously with The Elite, and Barnes went on to The Yellow Payges.

Those of Us

TOP

45:

1. Without You/That's Love (IGL 124) 1967

From Sioux Falls, South Dakota, this group earlier made a 45 as Dale Gregory and the Shouters. *Without You* can also be found on *The IGL Rock Story Part One*.

(Max Waller)



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3's A Crowd *to* Thundering Heard

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- 3's A Crowd
- Threshold of Sound
- Tom Thumb and The Casuals
- Thunder and Roses
- Thunder Head
- Thunder Mugs
- The Thunderbirds
- The Thunderbirds
- Thunderbolts
- Thunderduk
- Thundering Heard

3's A Crowd

45:

1. Keep On Walking/No Where (Golden Voice no #) 1968

Catchy garagey beat from Illinois backed with a teenbeat ballad.

(Max Waller)

Threshold of Sound

Personnel incl:
L. HOLZENTHAL A

45s:

1	She's Mine/Nobody But Us	(Nettie 101)	196?
2	Run To The Morning Sun / Make ...	(Mor Soul 006)	196?

From New Orleans, Louisiana. *She's Mine*, a typically primitive garage-punker, was later included on Eva's *Louisiana Punk From The Sixties, Vol. 1*. There's some frenzied instrumentation in places but it's pretty average really.

The second 45 may be by a different outfit.

(Max Waller/Andrew Brown)

Tom Thumb and The Casuals

Personnel:

- TOM (THUMB) BLESSING sax, gtr, ld vcls A B C
- LARRY EVANS bs A B C
- SCOTT LETTERMAN drms A B C
- JIM WOLFE keyb'ds A B C
- BRAD MILLER gtr B
- STEVE VALLEY ld gtr c
- STEVE ALCOBRACK gtr A

45s:

1. Movin' On/The Shuffle Thing (Bolo 753) 1965
2. I Should Know/I Don't Want Much (Panorama 21) 1965
3. I Should Know/I Don't Want Much (Verve 10478) 1966
4. The Draft/lrresistible You (Panorama 36) 1966

This band was formed in Seattle, Washington when Blessing and Letterman recruited Wolfe from local band The Nomads in 1963. They attracted sufficient interest to get a one-off deal with Seafair-Bolo Records. *Movin ' On* got a lot of local airplay and became a local hit. Then in 1965 Jim Valley's brother Steve joined the band on lead guitar and they signed to Jerry Dennon's Panorama label. Their two resulting 45s attracted considerable airplay. Just when the future looked rosy tragedy struck. The band's vehicle crashed en route to a performance in Richland, Washington. Blessing and Evans were killed, Valley was injured but recovered. Wolfe, Letterman and Valley reformed the band as The American Dream adding Mike Holiday (ex-Paul Revere and The Raiders) and songwriter Danny O'Keefe. After this short-lived venture Wolfe and Letterman formed The Time Machine. *I Should Know* later resurfaced on *Highs In The Mid-Sixties, Vol. 14*.

Thunder and Roses



Personnel:

- CHRIS BOND gtr, vcls A
- GEORGE EMME drms A
- TOM SCHAEFER bs, vcls A

ALBUM:

1. (A) KING OF THE BLACK SUNRISE (United Artists UAS 6709) 1969

NB: (1) reissued in 1998 on CD (LIZARD LR 0705-2).

45:

1. Country Life/I Love A Woman (United Artists 50536) 1969

A Hendrix-influenced heavy psychedelic trio from Philadelphia, they even managed a pretty decent cover of *Red House* on the album, which is now a minor collectable. The 45 is off the album (two of its worst tracks), the title cut is an instrumental. Its finest moments are the opening cut, *White Lance And Strange*, and the finale, *Open Up Your Eyes*, which are both brimming with heavy psychedelic guitar work.

Thunder Head

TOP

45:

1. And I Need You/Don't Run (Charm 6092/3) 1972

They were previously known as The Unsettled Society which came from Pennellville, New York, although the sleeve notes of *Sixties Rebellion* claim that they were from Pennsylvania. The 'A' side, a slow progressive number, has resurfaced on *Sixties Rebellion, Vol. 15: The Apple Glass Syndrom*. The flip is mellow and laid-back rock par excellence.

Thunder Mugs



TOP

Personnel:

DENNIS BASSETTI	bs, vcls	A
BOB JONTE	drms	A
JACK LUTZ	vcls, gtr, keyb'ds	A
JERRY ROY	ld gtr, vcls	A

ALBUM:

1(A)	ON THE SPOT	(All American AA-5793-LPD)	1999

NB: (1) reissue on Akarma AK 043) 1999.

45:

1	Motion Tree / Captain Midnight	(All-American?, unconfirmed)	196?

An obscure late '60s Californian act whose album, which was apparently unreleased at the time, is available again. It's predominantly soft psychy rock-pop with occasional good guitar, a few effects and period charm. Stand-outs are the upfront *Motion Tree* and *Lucky Lady*. All songs were composed by Jack Lutz.

(Max Waller)

The Thunderbirds

ALBUM:

1	MEET THE FABULOUS THUNDERBIRDS	(Red Feather TH-1)	1964

45s:

1	Steel / Stalking The Thunderbird	(Ermine 51)	1963
2	Simmering / Summertime	(Ermine 54)	1964
3	Kissin' Time / Crater Soda	(Ermine 56)	1964
4	I Need Your Love / ?	(Delaware 1704)	c1965
5	Take A Look At Me / Hey Little Darlin'	(Delaware 1706)	1965
6	Is It Wrong /	(Delaware 1708)	1965
7	Your Ma Said You Cried / Before It's Too Late	(Delaware 1710)	1965
8 ?	Cindy, Oh Cindy / Before It's Too Late	(Ivanhoe 50,000)	c1966

A very rare album which changes hands for quite a lot of money. A cut from the album *Just Let Me Know* later emerged on the *Oil Stains* compilation. It's a pretty ordinary pre-punk beat offering.

(Max Waller)

The Thunderbirds

45s:

1. Take A Look At Me/Hey Little Darlin' (Delaware 1706) 1965
2. Your Ma Said You Cried (In Your Sleep Last Night)/Before It's Too Late (Delaware 1710) 1965
3. Cindy, Oh, Cindy/? (Ivanhoe 50000) 196?

The work of a different, possibly Chicago, outfit. *A Journey To Tyme, Vol. 4* includes *Your Ma Said You Cried*, later covered by an outfit called The Other Four (Decca 32050, 1966).

Another Thunderbirds, from neighbouring Wisconsin, with a least three 45s on Ermine may be connected.

Thunderbolts

45:

1. Heart So Cold/A Taste Of Honey (No label 22158) 1968

A garage band from Vermont. *Heart So Cold* is on *The Essential Pebbles Collection, Vol.1* 2-CD.

(Max Waller)

Thunderduk



Personnel:

- PHIL HILOW vcls, gtr A B
- BOB TURCHEK drms A B
- JEFF ULMICHER vcls, gtr A B
- GARY WALLIS vcls, bs A B
- RICK FISCHER drms B

ALBUMS:

1. (A) COLLECTOR'S ITEM (Agency Recording Studios) 1972 R4
2. (B) THUNDERDUK (Rockadelic RRLP 23) 1995 R1

NB: (1) was a 12" metal acetate. (2) reissues seven of the eight tracks on the original acetate plus two previously unissued tracks from 1974.

A highly uncommercial Cleveland, Ohio rock group. Their recordings are rather hit and miss affairs. All nine cuts on the Rockadelic album are originals. The finer moments include, the driving guitar on opener *Why Don't You Love Me?,* the fine jamming guitar work on *Time And Again* and, by contrast, the mellow slow-paced *Something To Look At* with its dominant percussion work.

The recordings on the Rockadelic album span the 1972 - 74 period when their desire to play original music and their on stage antics made them one of the top drawers in the Cleveland Club scene in the early seventies. Bob Turchek was later replaced on drums by ex-Catscradle drummer Rick Fischer. Most of the material on the Rockadelic album was played by the band on two Agency Studio live broadcasts carried by local station WNCR.

Thundering Heard

45:

1. Sunny Street Love/Daisy's Prism (Liquid Stereo LS 26) 1968

Light 'n' airy psych-rock from alternatively quoted as from Seattle and Lake Oswego, Oregon. Both sides trip along, merrily with *Daisy's Prism* being the better of the two. Get to hear both cuts on *Psychedelic Moods - Part Two* (CD) or the flip on *High All The Time, Vol. 2*. (Max Waller)

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Thunderpussy *to* The Tikis

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Thunderpussy
- Thundertree
- Thursdays Children
- The Thyme
- The Tiaras
- The Tidal Waves
- The Tidal Waves
- The Tidal Waves
- Tide
- Tides In
- Tiffany Shade
- Tiffany System
- The Tigermen
- Tight Little Unit
- The Tikis
- The Tikis
- The Tikis

Thunderpussy

Personnel:

- BEN RUSSELL bs, flute A
- GEORGE JAKETUTKO drms A
- STEVEN JAY MORRIS gtr A

ALBUM:

1. (A) DOCUMENTS OF CAPTIVITY (MRT RL 31748) 1973

NB. Reissued on Breeder (German) and on CD by Wild Places (WILD 002).

This is the work of a hard rock/progressive trio from Quincy in South Illinois. The album came with a lyric sheet and originals were and still are sought-after. Morris later embarked on a solo career.

Thundertree

Personnel:

- BILL HALLOUIST vcls, gtr A
- RICK Lia BRAATEN drms A
- JOHN MIESEN organ A
- TERRY TILLEY bs A
- DERVIN WALLIN vcls A

ALBUM:

1. (A) THUNDERTREE (Roulette SR-42038) 1970

A Minneapolis band whose album transgresses psychedelia and progressivism. It's now becoming a minor collectable and is very hard to find. The medley on side two is full of variety and interest but the highlights are the opening cut, *Head Embers*, which has lots of good guitar work and the mildly psychedelic, *At The Top Of The Stairs*. There are a few awful tracks, but there are lots of ideas on this album and if you're into psychedelic guitar and keyboards this is one for you.

The band evolved out of The Good Idea. When that band had split in 1969, John Miesen landed a deal with Roulette on the basis on an unreleased The Good Idea track, *12:25*, which was used for one side of the **Thundertree** album.

Bill Hallquist later recorded two solo albums. The first under the name of Billy, *Persephone* (Orion 20510) 1972, although he's more often referred to as Persephone Billy, due to a typographical error on the sleeve. On this he was helped out by, amongst others, Rick liaBraaten (also ex-**Thundertree**). The album, which is pretty rare and sought-after, consists of pleasant, dreamy folk-rock and comes in a striking black and white cover. After second, *Travelin'* (Mill City) 1976, Bill Hallquist did some session work including Kevin Odegard's *Silver Lining* album. (Kevin, in turn played on one of the songs on Dylan's *Blood On The Tracks*). Bill:- "In 1976 Kevin and I played together in The K.O. Band. Our drummer later became a member of Prince and The Revolution (Bobby Z), and guitar player (Jeff Dayton) currently plays with Glen Campbell. After that I played with a folk trio Macavity with Tim Sparks (Rio Nido), followed by a bar band Cimarron. Later, I wrote/produced radio jingles before becoming Director of Marketing at K-tel here in the U.S. I am still active musically as a songwriter and as a member of Perfectly Loud. The K.O. band is doing a reunion gig Sept. 1, 2000 at a club here in Mpls./St. Paul".

Thursdays Children

Personnel:

- CHARLES HELPINSTILL vcls A
- PAT SULLIVAN A
- JAN PEDERSON A
- RICHARD GOLLWITZER A

ALBUM:

1. (A) THURSDAYS CHILDREN (Voxx 200.052) 1989

NB: There's also a CD with The Children, *Stoned Sixties*, on Collectables (COL-CD-0600).

45s:

1. You'll Never Be My Girl/Try, Girl (Paradise 1022) 1966
2. Air-Conditioned Man/Dominoes (Int. Artists 110) 1966
3. Help, Murder, Police/You Can Forget About That (Int. Artists 115) 1967
4. No More Rock And Roll/Before I Die (Rampart Street RSRS 0608) 1968

Originally known as The Druids when they formed in Houston, Texas in 1964 they changed their name to **Thursdays Children** during 1965. The first 45 was quite an accessible punk, whilst their second and third were more British-influenced.

After one final and disappointing rock and roll 45, drugs and the draft had accounted for many of the band and they regrouped as The Pointing Hand Group. Charles Helpinstill also recorded a solo 45, *To Touch The Rainbow/lndian River* (Akashie 1001) and he later formed The Helpinstill Factory Band.

The retrospective album includes material spanning their career from 1965-69 with 45s, unissued and live material. It's the best source to their recorded output. They also had a previously unreleased cut on *Epitaph For A Legend*.

Compilation appearances include: *You'll Never Be My Girl* on *Pebbles, Vol. 5*, *Pebbles Box* set and *Acid Visions, Vol. 2*. *Air-Conditioned Man* on *Highs In The Mid-Sixties, Vol. 12:- Texas, Part Two* and *Pebbles Box* set. *Help, Murder, Police* and *You Can Forget About That* on *The International Artists Singles Collection*. *Help, Murder, Police* can also be found on *Garage Punk Unknowns, Vol. 7*, *Moxie's '60s Punk Classics (EP), Vol. 4* and together with *Try Girl* and *You'll Never Be My Girl* on *Acid Visions - The Complete Collection, Vol. 1* (3-CD set).

The Thyme

TOP

45s:

1	Love To Love/Very Last Day	(Bang 546)	1967
2	Somehow/Shame Shame	(A2 201)	1967
3	Time Of The Season/I Found A Love	(A2 202)	196?

Hailing from Ann Arbor, Michigan, they started out as The Hitch-Hikers. Though regarded as one of the area's more popular 'garage' acts their vinyl output was rather disappointing for garage collectors as it's pretty straight poppish fayre, as witness their cover of Neil Diamond's *Love To Love*. Their cover of The Zombies *Time Of The Season* is pretty decent however and *Somehow*, is undoubtedly their finest moment - an intensely dramatic ballad with searing fuzz interludes.

Compilation appearances have included:- *Love To Love* on *Mindrocker, Vol. 5*; *Very Last Day*, *Somehow* and *Time Of The Season* on *Sixties Archives Vol. 7* CD; and *Somehow* on *Fuzz, Flaykes And Shakes Vol. 1*.

(Max Waller)

The Tiaras

45s:

1	* Lorraine/You Told A Lie	(Fawn 6002)	196?
2	* Bull Moose/All I Want	(Alliance 1690)	196?
3	Mexican Rock/Red Sails In The Sunset	(Alliance 1934)	1964
4	Sticks And Stones/Southern Love	(Ruff 45-1019)	1966

NB: (1) and (2) as Jackie Dallas and The Tiaras.

Originally from Amarillo this band also operated in Louisiana and both sides of the Ruff 45 appear on Eva's *Louisiana Punk From The Sixties, Vol. 1*. *Southern Love* is the stronger of these two fuzz-pop efforts.

The Tidal Waves

45s:

1. Farmer John/She Left Me Alone (SVR 1007) 1966
2. Farmer John/She Left Me Alone (HBR 482) 1966 123
3. Big Boy Pete/I Don't Need Love ((HBR 501) 1966
4. Action (Speaks Louder Than Words)/Hot Stuff (HBR 515) 1967 -

A Detroit, Michigan quintet whose recordings have received good compilation coverage recently. Their version of *Farmer John* can also be heard on *Cicadelic Sixties, Vol. 11*, *Michigan Brand Nuggets* and *SVR Rock Hits Of The 60's*, this last compilation also showcases *Action, Big Boy Pete, I Don't Need Love* and *She Left Me All Alone*, which can also be found on *Good Roots* (also known as *All Cops In Delirium*).

The Tidal Waves

Personnel:

WALT MARSDEN	gtr	A
STEVE PENNEY	bs	A
DON SMITH	ld gtr	A
BILL SILLIKER	drms	A

45s:

1	You Name It/So I Guess	(Strafford 6503)	1965
2	Laugh/Farmer John	(Right 6607)	Oct 1966

A New Hampshire outfit whose members hailed from Sanford, Maine and Durham, New Hampshire. Not to be confused with the Tidal Waves from Detroit, despite both outfits covering *Farmer John*.

Silliker had previously been in the Electrons alongside Jay Sneider, pre-Euphoria's Id.

Laugh, their 'punkiest' 45 appears on *The Psychedelic Sixties*, whilst *Farmer John* is on *Vol. 2* of the series - (*Vol. 4* on the CD series features both). Hear both 45s on *The Strafford/Right Records Story* CD.

(Max Waller/Aram Heller/Erik Lindgren)

The Tidal Waves

45:

1	Little Boy Sad / I Don't Want To Lose You Now	(Plymouth 2967/8)	1967

Thought to be from Massachusetts and unconnected to the New Hampshire band.

(Max Waller/Aram Heller)

Tide

Personnel:

- STEVE HALL drms A
- PAUL MILLER bs,vcls A
- TIM SMITH flute, sax, gtr, hrmnca, vcls A
- JIM STRINGER ld gtr, piano, ld vcls A

ALBUM:

1. (A) ALMOST LIVE (Mouth 7237 S2) 1971

45s:

1. I Wish It Hadn't Ended That Way/The Cowboy Song (Mouth 513) 1972
2. I'm In A Dancing Mood/Country John (PS) (Mouth 875) 1975

A local Lawrence, Kansas bar band whose album is now rare. A marginal case for inclusion here, it is a varied album with a jazz, country and, even at times, blues flavour. A few tracks have loud fuzz leads and the album also makes occasional excursions into Buffalo Springfield twisted folk-rock territory. Pleasant and rather mellow.

Tides In

45:

1. Trip With Me/? (Sanfris 18) 1966

You'll also find *Trip With Me* on *Chosen Few, Vol. 1*. From Brooklyn, New York it's a rather laboured punker and not what the title promises.

Tiffany Shade



Personnel:

MICHAEL BARNES	ld gtr, vcls	A
BOB LEONARD	gtr	A
ROB MURPHY	bs	A
TOM SCHUSTER	drms	A

ALBUM:

1(A)	THE TIFFANY SHADE	(Mainstream S/6105)	1968

NB: (1) also released in the U.K. on Fontana. (1) reissued on vinyl 2000.

45s:

1	One Good Reason/Would You Take My Mind Out For A Walk	(Mainstream 677)	1968
2	An Older Man/Sam	(Mainstream 680)	1968

A light'n'fresh psychedelic-punk-pop band from Cleveland, Ohio, with quite an Anglophile sound. Their album is a very minor collectable. *An Older Man* is included on *The Garage Zone, Vol. 4*.

Tiffany System



Personnel:

- DAVE BROWN
- C. (SCOTT) BOYER
- C. (BUTCH) TRUCKS, Jnr.

45:

1. Let's Get Together/Wayward One (Minaret MIN-128) 196?

The above personnel, who later recorded as 31st of February are credited with the 'A' side which is a cover of that hippie evergreen by Chester Powers (aka Dino Valents). Both sides of this are pleasantly laid-back melodic folk-rock. From Jacksonville, Florida. (MW).

The Tigermen



Personnel incl:

- CONSTENTINE
- FARRELL

45s:

1. Close That Door/Love Me Girl (Buff 1005) 1965
2. Tiger Girl/Runaway (Buff 1005) 1965

A short-lived quartet from upstate New York, which lasted from early '65 until August 1966 when college and the draft led to the band's demise. Both 45s were recorded at a Buffalo studio in October 1965. *Close That Door*, a pretty typical garage punker can also be heard on *Back From The Grave, Vol. 5* and you could check out *Tiger Girl* on *Scum Of The Earth, Part 1* or *Follow That Munster, Vol. 2*. The flip to this one was a cover of the Del Shannon hit.

Tight Little Unit

TOP

ALBUM:

1. SINGS "JUST SEND HER TO ME" (Orchid) 1966 R3

A local Tennessee garage band recorded this album live in a bowling alley. It was issued in a plain cover with one of at least two different stickers glued on the front. (Clark Faville)

The Tikis

TOP

45:

1. Show You Love/Careful What You Say (Fujimo 917 F 6139) 1966

This teen band from Syracuse in Northern Indiana exhibited a strong Stones-influence on the ballad 'A' side of their sole 45. The single was recorded at RCA's Chicago studios.

You can also find *Show You Love* on *Back From The Grave, Vol. 5*, whilst *Careful What You Say* is featured on *Hoosier Hotshots*.

The Tikis

TOP

45:

1. Somebody's Son/Little Miss Lovelight (Dial 4048) 1966

Tough pop-punker *Somebody's Son* features on both *Kicks & Chicks, Vol. 1* and *I Turned Into A Helium Balloon* (CD). This **Tikis** is thought to hail from the East Coast but ... Other Tikis abound. Of course there's the pre-Harpers

Bizarre bunch with at least six 45s on Ascot, Autumn and Warner Bros, the last of which they recorded as The Other Tikis!!

You've also got another Michigan bunch on Universal Sound, another on Philips, Len Wade & The Tikis on Minaret and Portland, Oregon's Tikis and Fabulons. And that's just the sixties.

(Max Waller)

The Tikis

Personnel incl:

HUGH PEARL	ld gtr	A
BILL SCHEREK	bs	A

45s:

1	We're On The Move/Rick-O-Shay	(Sara 6641)	1966
2	Glitter And Gold/She Belongs To Me	(Rampro 115)	1966

NB: (2) recorded as The Talismen.

According to Tim Warren's sleeve-notes for *Back From The Grave, Vol. 8*. (which compiles *We're On The Move*), this quartet was formed at the University of Wisconsin, in Madison, in the fall of 1965. After about six months they headed to James Kirchstein's Cuca Studios in Sauk City and laid down two originals for their 45. The band lasted thru' the rest of the school year but was history by fall 1966. Bass player Bill Scherek (who wrote the 45) then put together The Talismen and cut a cool version of *Glitter and Gold* on Rampro. He stayed in the music business through the '70s and '80s and was involved with many national artists. In 1995 Bill relocated to Australia.

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Tim Tam and The Turn-Ons *to* TNT

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Tim Tam and The Turn-Ons
- Timbercreek
- The Time Machine
- Time of Your Life
- Time Piece
- The Timestoppers
- The Timetakers
- The Timezone
- Timmothy (Tim Ward)
- Tin House
- Tingling Mothers Circus
- The Tinkers
- Bill Tinkler
- Tino and The Revlons
- Tiny Tim
- The Titans
- Titus and Ross
- Titus Oates
- TNT

Tim Tam and The Turn-Ons

TOP

45:

1. Wait A Minute/Ophelia (Palmer 5002) 1965
2. Cheryl Ann/Sealed With A Kiss (Palmer 5003) 1966
3. I Leave You In Tears/Kimberly (Palmer 5006) 1966
4. Don't Say Hi (vcls)/Don't Say Hi (instr.) (Palmer 5014) 1967

A Detroit, Michigan combo. *Wait A Minute* has resurfaced on the *Michigan Brand Nuggets* compilation, whilst *Ophelia* is on *Garage Monsters*.

Timbercreek



Personnel:

- FRANK GUMMERSAL A
- JON HICKS A
- CARL HOLLAND A
- DOUG OSBURN A
- LARRY ROSS A

ALBUM:

1. (A) HELLBOUND HIGHWAY (Renegade JAH 95014) 1975 R2

This hippie rock album was the work of a local Boulder Creek, California band. It's a very good album of rural Grateful Dead style rockers. (Clark Faville)

The Time Machine

Personnel:

- MIKE ALLEN bs A
- PAUL GILLINGHAM gtr, vcls A B C
- SCOTT LETTERMAN drms A B C
- CHARLIE MORGAN gtr, vcls A B C
- JIM WOLFE keyb'ds A B C
- FRED ALDOMDGE bs B
- PHIL POTH bs C

line-up 'A' 1966; B 1967; C 1968.

45:

1. All Or Nothing/? (New Sound 1) 1967

This band was formed in Seattle, Washington by Wolfe and Letterman upon the demise ot their previous band American Dream. Their sole 45, which was a hit in the U.K. for The Small Faces, was a pretty strong, if straight forward, version of the song. Sadly, the band fell apart after appearing regularly at The Embers Club.

Paul Gillingham is now an Atorney in Seattle and still plays with a bluegrass group, whilst Mike Allen went on to The Magic Fern.

(Max Waller/Darryl F. Riffero/Tom Whiting)

Time of Your Life

45:

1 You Make Me Feel Good/Ode To A Bad Dream (Ionic 101) 1967

NB: (1) A-side actually by The Town Cryers, but miscredited to **Time Of Your Life**.

Hailing from Long Beach, Ca., the 'A' side was a remake of an old Zombies' song, given a new garage angle. It was in fact by another Long Beach outfit, The Town Cryers, but miscredited on the label to **Time Of Your Life**. The 'B' side, an interesting spacey number, will be of interest to the readers of this book, with some good purring organ work and spacey sound effects.

Compilation coverage has included:- *Ode To A Bad Dream* on *Highs In The Mid-Sixties, Vol. 3* and *Fuzz Flaykes And Shakes Vol. 1*.

(Max Waller)

Time Piece

45:

1. Swallows Fly/Autumn (4M Records 1000) 196?

This band operated out of Rapid City, South Dakota.

The Timestoppers

45:

1. I Need Love/Fickle Frog (HBR 516) 1967

A rather ordinary Pittsburgh punk band. *I Need Love* is also on *Pebbles, Vol. 5*.

The Timetakers

45:

1. At Least I'll Try/You'll Never Walk Alone (Audio Dynamics 109) 1966

This Springfield, Massachusetts outfit's 45 was an amalgam of garage and pop.

The Timezone

45:

1 Space Walker/? (White Whale 269) 1968

Probably from California, an obscure psych garage group.

(Stephane Rebeschini)

Timmothy (Tim Ward)

ALBUM:

1. STRANGE BUT TRUE (Pear) 1972 R4

45:

1. A Woman/Maybe I'm High (Pear 500) 197?

An ultra-rare Bay City, Michigan home-made folk-rock album by Tim Ward, the former leader of Blues Company.

Tin House

Personnel:

JEFF COLE	bs, vcls	A
MIKE LOGAN	drms, perc, vcls	A
FLOYD RADFORD	gtr, vcls	A

ALBUM:

1(A) TIN HOUSE (Epic 30511) 1971

NB: (1) has been repressed.

Produced by Rick Derringer, this is an excellent heavy blues rock album a la Third Power with lots of distortion, wah wah pedals etc. Radford would later play with Johnny Winter.

(Stephane Rebeschini)

Tingling Mother's Circus

Personnel incl:

- ELLIOT RANDALL
- ANDREA
- JIMMY
- STU

ALBUM:

1. A CIRCUS OF THE MIND (Musicor MS-3167) 1968

45:

1. Face In My Mind/Isn't It Strange (Roulette 4758) 1967
2. Positively Negative/Sunday Kind Of Feeling (Musicor MU-1335) 1968
3. I Found A New Love/Happy Bubbles (Musicor MU-1 359) 1969

Bands of this ilk are often touted as 'psychedelic' by dealers presumably to boost collectors' interest and asking prices. Pleasant flowery folk-rock-pop with occasional sound effects it may be, mind-expanding it ain't. Just a slightly hipper version of the Fifth Dimension in many cases and (I) include the likes of Forum, Split Level and Yankee Dollar here too. If you like trendy but slightly fabricated MOR sixties pop, then great. Enjoy it - I ain't knockin' it, just the dealers who hype it as something it isn't.

From New York, they included Elliot Randall, who went on to be a highly rated session man.

(Max Waller)

The Tinkers

TOP

Personnel incl:

- MYLES POLIN

45:

1. You're Just Like All The Rest/Love Lights (Stop 106) 196?
2. My Lost Love/You're Making Me Sad (Stop 107) 196?

A minor-league Boston 'garage' outfit whose material is an amalgam of beat and R & B with a soul tinge. Anathema to the *Back From The Grave* legion! (MW).

Bill Tinkler

TOP

ALBUM:

1	INSIDE OUT	(Tower ST 5???)	1968 SC

An oddball pop rock singer with songs like *You Could Get High*.

(Stephane Rebeschini)

Tino and The Revlons



Personnel incl:

- DIVITO
- RUDKIN

ALBUM:

1. BY REQUEST, AT THE SWAY-ZEE (Dearborn) 1966

Some 45:

1. Little Girl Little Girl/Rave On (Dearborn D-525) 1965
2. Lazy Mary Memphis/I'm Coming Home (Dearborn D-530) 1966
3. Lotta Lotts Lovin'/Red Sails In The Sunset (Dearborn D-540) 1966
4. Story Of Our Love/Black Bermudas & Knee-Socks (Mark 154) 196?
5. Wedding Bells Will Ring/Heidi (Pip 4000) 196?

A borderline inclusion. Primarily frat-rockers from Michigan, they'd occasionally cross into garage-beat territory as on *I'm Coming Home* which is the flip to an excellent party swinger. Most garage collectors would be attracted to them due to their releases on the rated Dearborn label. (MW).

Tiny Tim



ALBUMS:

1. GOD BLESS TINY TIM (Reprise 6292) 1968 7
2. 2ND ALBUM (Reprise 6323) 1968 -
3. FOR ALL MY LITTLE FRIENDS (Reprise 6351) 1968
4. CONCERT IN FAIRYLAND (Bouquet 771) 1974

45:

1. Tip-Toe Thru' The Tulips With Me/Fill Your Heart (Reprise 0679) 1967 17
2. Tip-Toe Thru' The Tulips With Me/Don't Bite The Hand That Feeds You (Reprise 0740) 1967 -
3. Hello, Hello/Bring BackThose Rockabye Baby Days (Reprise 0760) 1967 122
4. Bring Back Those Rockabye Baby Days/This Is All I Ask (Reprise 0760) 1967 95
5. This Is All I Ask/Be My Love (Reprise 0769) 1967 -
6. Great Balls Of Fire/As Time Goes By (Reprise 0802) 1968 85
7. On The Good Ship Lollipop/America I Love You (Reprise 0837) 1968 -

8. I'm A Lonesome Little Raindrop/What The World Needs Now Is Love (Reprise 0867) 1968 -

Born Herbert Khaury on 12th April 1930 in New York City 'Tiny Tim' was a novelty singer and ukulele player who associated himself with the late sixties hippie movement. Before he became famous he was a well known eccentric around Greenwich Village and **'Tiny Tim'** was one of several pseudonyms he used. He achieved some success with his falsetto renditions of his favourite twenties tunes, none more so than with *Tip- Toe Thru' The Tulips With Me*, (which had originally stayed at No. 1 for 10 weeks when originally issued by Nick Lucas back in 1929). His first album also made No. 7 in the U.S. Album Charts and he was back in the public eye again in 1969 when he married 'Miss Vicki' on the Tonight Show (they later divorced in 1977). Many of us would put down his music but as a 'character' of the era he deserves a mention.

Tiny Tim died of a heart attack, at the age of 64, in November 1996.

Two of his tracks appeared on the EP accompanying 'Ptolemaic Terrascope' issue 18, *Devil May Care* and a live 1968 version of *Tiptoe Thru' The Tulips*.

The Titans

TOP

Personnel:

DENNIS BRADY	drms	A
GEORGE JOHNSON	gtr	A
GEORGE McLELLAN	bs	A
STEVE TAMASY	gtr	A

45s:

1	Hideaway / On The Spot	(Vampire 10762)	1962
2	Summer Place / Tchaikovsky Rides Again	(Soma 1402)	1963
4	The Noplace Special / Reveille Rock	(Soma 1411)	Feb 1964
5	The Noplace Special / Reveille Rock	(Soma 1411)	1963
5	Surfer's Lullaby / Motivation	(Bangar 00611/00612)	1964
6	Fun Seekers / Need You (PS)	(Sound Of Music Ltd. 3-12186)	1966
7	To Covet The Turf / Mountain Of Love	(Metrobeat 4452)	1967
8	Little Girl / Pretty Young Thing	(Duff's 111)	1968
9	Ode To Billy Martin / Please Don't Be Angry	(Duff's 112)	1969

NB: (1) as 'Dale Allen and the Rebel Rousers'.

From Duluth, Minnesota and initally known as of (Dale Allen &) The Rebel Rousers they became **The Titans** in 1963 and would see out the '60s with a few personnel changes.

Predominantly a rock'n'roll, instrumental and surf oriented band rather than post-Invasion garage, plenty of their efforts have been compiled of late to check out: *The Noplace Special* on *The Soma Records Story Vol. 1, Summer Place* on *Vol. 2* of the same series, *Tchaikovsky Rides Again* and *Reveille Rock On Vol. 3. Reveille Rock* turns up again on *Wail On The Beach!*; an unreleased 1965 track *Skokiaan* on *Free Flight (Unreleased Dove 1964-69)*; *To Covet The Turf* on *The Best Of Metrobeat.*

The *Fun Seekers* 45 is bouncy beat-pop with a sunny disposition backed by a weepy Paul Anka teen-ballad.

For their full and detailed history look no further than the ultimate Midwest zine 'Lost And Found' (issue #5).

(Max Waller)

Titus and Ross

Personnel:

- JACK ROSS gtr, vcls A
- ART TITUS bs, piano, vcls A
- TOM WELLS drms A

ALBUM:

1. (A) TITUS AND ROSS (No label PRP 17 3 71/2) 1970 R1

This local Marion, Indiana folk-rock album includes a killer track called *Cycle Thing* that the liner notes claim was used on a network TV sports special in 1969. (Clark Faville)

Titus Oates

Personnel:

- LOU TIELLI gtr A
- STEVE TODD gtr A
- RICK JACKSON bs, vcls A
- CHRIS EIGENMANN perc A
- BILL BEAUDET keyb'ds A

ALBUM:

1. () JUNGLE LADY (Lips) 1974 R3
2. (A) JUNGLE LADY (Lips L 004) 197? R3

NB: (1) is a demo disc which appeared in a plain sleeve as a very different mix. (2) reissued on Hab label (HBL 11006) 1988.

A Dallas-based rock combo. Rick Jackson wrote all the material on the album on which the keyboards and vocals blend nicely with some melodic guitar work. The reissue is worth obtaining but the originals still change hands for a lot of bucks. (Vernon Joynson/Clark Faville)

TNT

Personnel:

- DAVE BOYER bs, vcls A
- DAVE COLE drms, vcls A
- ERIK LINDGREN keyb'ds, gtr, vcls A
- JEFF LOCK gtr, flute, vcls A

CD:

1. (A) MOD PSYCH POWER POP FROM CENTRAL P.A. (Arf Arf AA 052) 199?

Pennsylvania band featuring a very young Erik Lindgren (Mr. Arf Arf). The CD above consists of cool covers of songs by Chocolate Watch Band, Left Banke, Choir, Moving Sidewalks, Balloon Farm and their own mod infected material which was recorded between 1974 and 1976. One track, *99th Floor*, has resurfaced on *30 Seconds Before The Calico Wall* (CD).

In addition to the band's core personnel, some tracks on the CD also feature Simon Clement (gtr), Robin Cole (vcls), George Mahar (gtr), Mindy McGeary (flute), Bart Roberts (bs, vcls, synth) and Kirk Wynn (lead vcls).



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Toad Hall *to* Tomorrow's Children

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Toad Hall
- Toads
- Toby Ben
- Today
- Today's Special
- The Todds
- The Togas
- The Tokays
- Tom and The Cats
- Tombstones
- Tommy and The Blue Velvets
- Tommy and The Hustlers
- Tomorrows Children

Toad Hall

TOP

Personnel:

- CLAPTON GUGLIAMO ld gtr A
- THOMAS OCTAVIUS MARCUS gtr, vcls A
- GARY RAZZANTE bs A
- JOHN RICHARDSON ld vcls, perc A
- CHRIS SIGWALD drms A

ALBUM:

1. (A) TOAD HALL (Liberty LST-7580) 1968

The *Toad Hall* album is typical but mediocre pop with the occasional track that catches the ear. There's some reasonable fuzz guitar work on *Elegy On A Brick Wall* and some Byrds-influenced guitar playing on *Storybook Love*. Some of the pop, notably *On The Beach* and *A Thousand Years* is quite melodic, but the rest is eminently dispensable including an awful cover version of Bobby Hebb's *Sunny*. Tommy Marcus wrote most of the material but not surprisingly it's yet to capture the interest of many collectors.

The band seem to have gotten their initial break after being taped as house band for New York's Cafe Wha.

(Vernon Joynson / Scott Blackerby)

Toads

45:

1	Leaving It All Behind/Babe, While The Wind Blows (Decca 31847) Goodbye	Nov 1965

An outfit from San Mateo, California given the Gary Usher treatment of Byrdsy folk-punk on *Leaving* - quite excellent but sounds like you've heard it somewhere else and is not surprisingly rather like the L.A. Teens. The flip has a more Dylanesque quality and is also cool. This may not be their only waxing - another **Toads** share a 45 on an L.A. label with The Golden Boys - *Backaruda / Modernistic* (Brent 7050) 1966.

Leaving It All Behind has now appeared on, and lends its name to, a moody folk-punker compilation (Leaving It All Behind) on Misty Lane.

(Max Waller)

Toby Ben

ALBUM:

1(-)	WAKE UP TO THE SUNSHINE	(Venture VTS-4003)	1968

An unknown Californian group that some dealers describe as psychedelic (although we haven't heard it). Venture was a small Beverly Hills label which also released the first Southwind album. Their records were distributed by MGM.

(Stephane Rebeschini)

Today

Personnel:

- BOB EVESLAGE vcls, piano, gtr, bs
- TRUDY EVESLAGE vcls, flute
- HARLAN WENIGER vcls, drms, 12-string gtr
- SUSAN WENIGER vcls

45:

1. We've Been A Bad, Bad Boy /That's What I'm For (Burdette 488) 1969

A studio only outfit, **Today** included The Unbelievable Uglies member Bob Eveslage, who had moved to Seattle for a couple of years to help run a recording studio there. The 45 utilised four-part harmony vocals and Bob recalls that label boss Jerry Dennon actually flew the band down from Seattle to the Capitol Tower Building in Hollywood

to see the record being pressed!

See the Uglies entry for more info on Bob's career.

Today's Special

Personnel:

JOHNNY MILLER	vcls, gtr	A
MARK MORRIS	drms	A
NEIL PORTNOW	bs	A
LOUIS SEIGAL	organ	A
JON SHOLLE	ld gtr	A

45:

1	Krista/Stop And Say You're Sorry	(Decca 32408)	1968

From Great Neck, New York originally, this act evolved out of London and The Bridges and The Savages.

They cut a few songs written by 'Bridges members Johnny Miller and Richard Weintraub (who also sang backing vocals on some tracks, though he was never a full time member), which were produced by Eddie Simon (Paul Simon's brother).

Jon Sholle went on to become a blue grass performer of some note with records such as *Catfish For Supper* and *Out Of The Frying Pan*. He also played with acts like Melissa Manchester and Meatloaf, performed with Bette Midler in the movie "The Rose" and is still doing his own thing, a combo of Bluesgrass and Jazz, regularly in NYC.

(Max Waller / Mike Markesich)

The Todds

45:

1. I Want Her Back/Things Will Change (Toddlin Town 102) 1966

Hailed from Chicago. The 'A' side, a routine garage punker, has received good compilation coverage on *Everywhere Interferences*, *Highs In The Mid-Sixties, Vol. 4*, *The '60s Choice, Vol. 2* and *Pebbles, Vol. 6* (CD). The flip, *Things Will Change* can also be found on *Tymes Gone By*.

The Togas

See Chris Morgan and The Togas.

The Tokays

Personnel:

BOYER	A
JIM GEIL	A
STEPHEN GEIL	A
HENRY	A
SMART	A

45:

1	Now/Ask Me No Questions	(Scorpio 403)	Oct. 1965

A mid-sixties Merced, California-based outfit. *Now* is a soft harmony minor mooder reminiscent of The Zombies; the flip is a thumping beat ballad, Both composed by 'Geil' are more pop than garage, but decent nonetheless.

Two unreleased tracks, *Hole In The Wall* and *Time*, also appear on *The Scorpio Records Story* CD.

(Max Waller/Alec Palao)

Tom and The Cats

45s:

1. The Wine Song/What's Happening Baby (Jewel 750) 1965
2. Walkin' Man/Summertime Blues (Paula 242) 1966
3. Good Good Lovin'/Nothing In This World (Paula 253) 1966

Only the second 45 above has been heard to-date but it justifies an entry. The band have yet to appear on any compilation and their origins are unknown - Paula/Jewel/Ronn records were based in Shreveport, Louisiana if that helps. Anyways, *Walkin' Man* is catchy pop-beat with raucous vocals. *Summertime Blues* is converted to a mid-sixties garage-rocker with great vocals, fuzzed guitar and a smokin' break - definitely one of the best versions. (Max Waller)

Tombstones

45:

1	I Want You / ?	(Grave 1001)	1966

Originally out of Greenville, South Carolina, they cut a pounding punk number *I Want You* for Grave Records in 1966. Well worth a spin, you'll also find it on *Back From The Grave, Vol. 7*. They were really tough rock'n'rollers with a good live act centred round a real tombstone they'd ripped off and used to set up on stage. When their

leader, a very able vocalist/lead guitarist was drafted in 1967 they re-grouped and entered the National Battle Of The Bands up in Braintree, Massachusetts. The double/triple LP-set of that event captures them covering The Doors' *Light My Fire*.

(Max Waller)

Tommy and The Blue Velvets

Personnel:

DOUG CLIFFORD	drms	A
STU COOK	bs	A
JOHN FOGERTY	gtr	A
TOM FOGERTY	gtr, vcls, hrmnca	A

45s:

1	Have You Ever Been Lonely/Bonita	(Orchestra 1010)	1964

From El Cerrito, a small town across the Bay from San Francisco, came **Tommy and The Blue Velvets**. After one flop single on the local Orchestra label, they made a trip to the Fantasy offices and signed with the company which renamed them The Golliwogs. They would later be known as Creedence Clearwater Revival.

(Stephane Rebeschini)

Tommy and The Hustlers

45:

1. Diggin' Out/Right Size (Fantasy 573) 1963

This band were part of San Francisco's music scene prior to the San Francisco-based rock revolution and the hippie movement. Theirs was the first rock 45 to appear on the Fantasy label. The 'A' side, a pretty good instrumental rocker, can also be heard on *Pebbles, Vol. 21* and *Diggin' Out* but it really predates the era of this book.

Tomorrow's Children

45:

1. In The Midnight Hour/I Can Only Give You Everything (Raynard 10065) 1967

A good punk covers 45 recorded by a band from Virginia in Northeast Minnesota. Another 45, *Take A Good Look* on Brookmont, is by a different outfit.



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Tongue and Groove *to* Touch

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Tongue and Groove
- Toni and Terri
- Tonto and The Renegades
- Tony and The Bandits
- Top Drawer
- Topsy Turbys
- The Tormentors
- Toronados
- Torquays
- Touch
- Touch
- The Touch

Tongue and Groove

TOP

Personnel:

(JAMES BURTON	dobro	A)
THERUTIUS DEEPS	gtr, vcls	A B
MICHAEL FERGUSON	vcls, piano, timbales	A
LYNNE HUGHES	vcls	A B
RANDY LEWIS	gtr	A
(RICHARD OLSEN	bs	A)
HAL BLAINE	drms	B
GARY COLEMAN	perc	B
MIKE DEASY	gtr, sitar, dobro	B
MIKE MELVOIN	keyb'ds	B
JOE OSBORNE	bs	B
JERRY SCHEFF	bs	B
LOUIE SHELTON	gtr	B

ALBUMS:

1(A)	TONGUE AND GROOVE	(Fontana SRF 67593)	1968
2(B)	TONGUE AND GROOVE PRESENTS LYNNE HUGHES, FREEWAY GYPSY	(Fontana SRF 67611)	1969

45s:

1	Cherry Ball/Devil	(Fontana 1640)	1968
2	Come On In My Kitchen/Mailman's Sack	(Fontana 1653)	1968

Tongue and Groove were a popular act in the San Francisco area, formed by Mike Ferguson after he left The Charlatans. Produced by Abe "Voco" Kesh (Savage Resurrection, Lynn County, Morning Glory) and Milan Melvin (Blue Cheer), the first album is an excellent west-coast blues/rock album. Graced by the vocals of Lynne Hughes, the former Red Dog Saloon barmaid who worked with The Charlatans on their unreleased Kama Sutra album, the band revisit several songs from The Charlatans repertoire including: *Devil, The Shadow Knows, Sidetrack* and a Dan Hicks song *Fallin' Apart*. Another Charlatan, Richard Olsen plays bass on the record. The other songs are electrified versions of traditional blues by Mance Lipscomb or Brownie McGhee. The gatefold sleeve was designed by Ferguson and is a superb psychedelic drawing.

The second album is not as interesting, its best moments being covers of Nick Gravenites *Gypsy Good Time*" and Doug Sahm's *It didn't Even Bring Me Down*.

Lynn Hughes later joined Stoneground.

(Stephane Rebeschini)

Tonto and The Renegades

TOP

45:

1. Anytime You Want Some Lovin'/The Easy Way Out (Sound Of The Sceen 2178) 1967
2. I Knew This Thing Would Happen/Little Boy Blue (Sound Of The Sceen 2212) 1967

This garage teen combo operated out of Lansing, Michigan and played frequently at the Sceen club there, which issued their 45s. *Little Boy Blue*, a fine example of its genre, can also be heard on *Back From The Grave, Vol. 4* and *Let 'Em Have It Vol. 1* CD. The five piece had teamed up with local producer Dick Wagner (Bossmen, Frost) to record the first 45 which is light'n'poppy teenbeat.

(Vernon Joynson / Max Waller)

Toni and Terri

TOP

45:

1. I Want You/Take Me Now (Mercury 72489) 1965

Psychedelic Unknowns, Vol. 8 includes a cut called *I Want You* by this combo, but it's just a strident folk-rocker by an anonymous duo A la Sonny and Cher.

Tony and The Bandits

TOP

Personnel incl:

- ANTHONY J.BRAZIS

45:

1. (Oh No) I Can't Lose/It's A Bit Of Alright (Flo-Roe FR-500) 1965
2. (Oh No) I Can't Lose/It's A Bit Of Alright (Coral 62461) 1965
3. I'm Goin'Away/The Sun Don't Shine Now That You've Gone (Coral 62477) 1966

Driving British Invasion sounds from a combo sometimes previously claimed as from Florida, Illinois, Kentucky and Tennessee, but who in fact hailed from Middletown, Ohio! The band later evolved into The Chosen Lot.

You can also find *(Oh No) I Can't Lose* on *Sixties Rebellion Vol. 6* (CD).

(Max Waller / Kip Brown / Mike Markesich)

Top Drawer

Personnel:

- STEVE GEARY trumpet, vcls A
- JOHN BAKER ld gtr A
- RON LINN keyb'ds, gtr A
- RAY HERR drms A
- ALAN BERRY bs A

ALBUM:

1. (A) SOLID OAK (Wishbon 83615) 1968/69

NB. Reissued on Resurrection (CX 1185) 198? and reissued on CD (Solid Oak 721207) in a limited edition of 555 copies.

This Fairdale, Kentucky combo's album, which leans more towards heavy rock than psychedelia, is likely to appeal more to 'progressive' rock fans. One track, the evocative *Song For A Sinner* has also reappared on *Turds On A Bum Ride, Vol. 6*.

Topsy Turbys

45s:

1	Jungle Song/Topsy Turby	(Liberty Bell 45-101)	196?
2	Hey Tiger/Snake Woman	(Liberty Bell 45-102)	1965

From Phoenix, Arizona. *Hey Tiger* is on *Boulders Vol. 3* and *Tougher Than Stains*. (Max Waller)

The Tormentors

Personnel:

TIM DALEY	ld vcls, drms	A

MARK DAVIS	ld gtr	A
DAN DAVIS	bs, organ	A
LEE HARPER	gtr, ld vcls	A

ALBUM:

1(A)	HANGING' ROUND	(Royal RLP-111)	196?

NB: (1) reissued on Eva (1 2055) 1988.

45s:

1	Didn't It Rain Pt. 1 /Didn't It Rain Pt. 2	(Kerwood 712)	196?
2	She's Gone/Black Coffee	(Royal R-002)	196?
3	Black Coffee / Hey, Hey, Little Girl	(Royal 002-3)	196?
4	Capricious Lolita/Merry-Go-Round Song	(Royal R-003)	196?
5	Sounds Of Summer/Motate	(Royal R 003 6 / R 001 2)	1966

This fascinating outfit, origins unknown (possibly California?), put out one LP that encompasses a variety of influences and styles from frat-rock, British Invasion-style beat, folk-rock, Everly Bros style harmonies to garage fuzz-rockers. Highlights of this eclectic platter for garage fans are: the frat-fuzzer *Black Coffee*; garage punkers *Blue Blooded Lady* and *'Cause You Don't Love Me* (the same songs as by The Odds And Ends on *Boulders, Vol. 2* and *Garage Punk Unknowns, Vol. 3*); a good cover of The Beau Brummels' *Still In Love With You Baby*, and the cool beat-ballad *She's Gone* with its Jaggeresque intonations.

Note for completists: The Merry-Go-Round Song on the 4th 45 above is just an alternate title for the LP cut *Sound Of Summer*, which was also issued on 45 under the *Sound Of Summer* title. Other 45 tracks are to be found on the LP but its unknown how *Didn't It Rain, Pts. 1 & 2* differ from the LP track.

(Max Waller)

Toronados

TOP

45s:

1	Alone / Let Me Be Your Man	(Phalanx 1004/1005)	Apr. 1966
2	She's Gone / Rainy Day Fairy Tales (+ pic insert)	(Phalanx 1014/1015)	1966

The short-lived Phalanx label from Portage, Michigan has become a minor treasure trove for obscure and sometimes superb garage punkers and ballads by the Ethics, Pastels, Troyes, Blues Inc., Olivers and Rainmakers to name a few. This outfit's debut *Alone* is a soppy ballad with echoes of *Unchained Melody* and featuring soft sax solos. Its flip is much better - subdued garage-beat borrowing heavily from *Baby Let Me Take You Home*.

The follow-up *She's Gone*, found on *When The Time Run Out*, kicks off with an encouraging burst of fuzz but thereafter is pretty average garage fare.

Another **Toronados** 45 from 1966 - *Hey Baby* / *Next Stop Kansas City* (Date 1519) isn't confirmed (or thought to be) the same band. Its comprises a pair of confident upbeat poppers, featuring a Four Seasons style rendition of Bruce Channel's *Hey Baby*.

(Max Waller)

Torquays

Personnel:

GEORGE BARGAS		A
FREDDIE CISUEROS	gtr	A
JIM JONES	vcls	A
DAVID MORRIS		A

45s:

1	Escondido/Surfer's City	(Gee Gee Gee 1009)	196?
2	Image Of A Girl/Stolen Moments	(Rock-It 1004)	1964
3	Image Of A Girl/Stolen Moments	(Colpix 782)	1965
4	Harmonica Man From London Town/Stoked On Her	(Rock-It 1005)	1966
5	Harmonica Man From London Town/Our Teenage Love	(Original Sound 66)	1967
6	Heart Of Love/Somethin' Else Kind Of Woman	(Bellman 711)	1967

Starting out as a surf band in San Bernadino, California in the early sixties they later progressed into a garage band. They recorded numerous 45s on Bill Bellman's local labels (Rock-It and Bellman). Two of the above were big 'local' hits and were leased to larger labels (Colpix and Original Sound). *Stolen Moments* (featured on *Garage Punk Unknowns, Vol. 4*) got to No. 26 on KFXM in early 1965 and *Harmonics Man* (featured on *Garage Punk Unknowns, Vol. 2*) made the charts again in 1967.

Other Torquays were around to confuse the collector: from Memphis (one 45 on ARA) and Detroit (a 45 on the Hideout subsidiary Punch and another on Gypsy).

Freddie Cisueros was previously with the Overlanders and the Nightmares. He and Jim Jones would go on to form Jim Jones and The Chauntneys.

The upbeat *Somethin' Else Kind Of Woman* is on Sick And Tired.

(Max Waller)

Touch



Personnel:

- OVID BILDERBACK perc A
- PAULETTE BUTTS vcls, tamb A
- JERRY SCHULTE bs A B C
- RAY SCHULTE (aka RAYMOND STONE) gtr, vcls, hrmnca A B C
- TOM RHOTY perc B C
- CHUCK SABATINO vcls B
- ERIC SALAS perc C

ALBUMS:

1. (A) STREET SUITE (Mainline Records LP 2001) 1969

NB: (1) reissued on CD (Gear Fab GF-105) 1997, with all non-LP 45 cuts, three unreleased cuts by **Touch**: *Lady Of The Universe, The Magic Inside You* and *Rainbow*, plus two recent Ray Schulte recordings.

45:

1. (B) Stormy Monday Blues/Day To Day Man (Mainline # unknown) 1969
2. (B) Light My Fire/Round Trip (Mainline # unknown) 1969

A local St. Louis, Missouri band. Only 100 copies of their album were pressed and the above two non-LP 45s were often given away free with it. We're talking an ultra rarity of the highest order here. There are a couple of throwaway country tracks (*Happy Face* and *Got To Keep Travelling On*) and the finale, *Gettin' Off*, is marred by a tedious drum solo but the rest is for the most part mindblowing psychedelia. The best of these are *Catfish*, with some bluesy psychedelic guitar work, and two social commentary songs, *Get A Gun* and *Let's Keep The Children On The Streets*, a song about the riots of the sixties.

Ray Schulte had earlier played in Bob Kuban and The In Men in 1962, before helping to form The Guise and, with his brother Jerry, an act called The Sheratons. Tiring of the pop and R&B scene, **Touch** were formed in mid-67, to create a more powerful fusion of psychedelic blues, and they quickly picked up support slots for acts such as Steppenwolf, Cream and Iron Butterfly, also playing at a Free festival with Big Brother & The Holding Co. and The Allman Bros in '68.

Shortly after their album was recorded, Paulette headed west to join a commune, and Ovid quit. A new line-up recorded two further 45s, which feature some good fuzzy guitar work and in particular their version of *Light My Fire*, which is slower and fuzzier than The Doors', comes off well.

One final session in 1970, with Royal on electric harpsichord and lead vocals and David Surkamp (later of Pavlov's Dog) on rhythm guitar, resulted in three songs, that have recently been included on the Gear Fab reissue. In particular *The Magic Inside You* is noteworthy for some particularly fine lyrics, echoing the changing times. Incongruously, the band then landed the job as back up band for Tony Orlando & Dawn, who were riding high on a wave of commercial success from hits such as *Tie A Yellow Ribbon*.

Today, Royal and Ray Schulte are still performing in the St. Louis area as The Essence.

The recent Gear Fab reissue is highly recommended for fans of the progressive and psychedelic genres - appreciation grows with repeated listening.

Light My Fire has also turned up on *Project Blue Vol. 2*.

(Vernon Joynson/Max Waller)

Touch



Personnel:

- DON GALLUCI keyb'ds, vcls A
- JEFF HAWKS vcls A
- BRUCE HAUSER bs, vcls A
- JOHN BORDONARO drms, vcls A
- JOEY NEWMAN gtr A

ALBUM:

1. (A) 20/20 SOUND (Coliseum 51004) 1969

NB. (1) Issued by Deram (SML 1033) in the UK. Also issued on CD by Renaissance (RCD 1001) 1993 with two unreleased cuts - an 11 minute *Blue Feeling* and a demo version of *Alesha And Others*.

45:

1. Miss Teach/We Feel Free (Coliseum 2712) 1969

Galluci, Hawks and Newman had all previously been in Don And The Goodtimes, a popular club band from Portland, Oregon. Prior to that Galluci, who later became a house producer for Elektra, was with The Kingsmen and Newman with The Liberty Party. Their album was a really exploratory effort with touches of psychedelia (*Down At Circes Place*), jazz, avant-garde and progressive rock. The 45 was taken from the LP. The vocals on the album sound rather like Tim Buckley in his *Starsailor* period - amazin! It was produced by Gene Shiveley, who also produced the Elyse Weinberg album on which Gallucci and Joey Newman appeared.

Renaissance also put out a sampler CD - *Buried Treasures* - containing three further **Touch** tracks: a 1968 demo of *The Spiritual Death Of Howard Greer, We Finally Met Today* from an unreleased 45, and *The Second Coming Of Suzanne* from 1973.

Hawks and Hauser were later in Stepson who made an album in 1974 along with Newman, who had been in Blue Mountain Eagle in the interim. Newman later played with Shawn Cassidy.

(Vernon Joynson / Max Waller / Stephane Rebeschini)

Touch

45:

1. Not So Fine/No Shame (Public PR-1 0314) 1968

This was actually L.A. based Hunger, under a pseudonym. *Not So Fine* is an excellent psych-punker, in the same style as Hunger's highly rated album. Check it out for yourself on *Psychedelic Unknowns Vol. 3* (CD).

Other outfits who purloined this moniker include a Michigan outfit (*Dissonet/Seventy Five* on the Xebec label), and an unknown sorta funky-groove instrumental outfit (*Blue On Green/Pick And Shovel*on Lecasver (ARA/B-1 001)).

(Max Waller)

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Touchstone *to* The Traits

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Touchstone
- Touchstone
- Tower
- The Town Criers
- Toy Factory
- Toy Factory
- The Tracers
- Tracers
- Traces Of Time
- The Trackers
- The Trademarks
- Trademarks
- Trademarks
- The Tradewinds
- Trafalgar Square
- Train
- The Train
- The Traits
- The Traits

Touchstone

Personnel:

- JIM BYERS violin A
- TOM CONSTANTEN keyb'ds A
- PAUL DRESHER gtr, flute A
- ART FAYER violin A
- GARY 'CHICKEN' HIRSH perc A
- RUBBER DUCK tamb A
- WES STEELE bs, cello A

ALBUM:

1. (A) TAROT (United Artists 5563) 1972

A pleasant enough progressive instrumental album with lots of strings and keyboards which is now a minor collectable. The band were from New York. Tom Constanten is better known for his involvement with Grateful Dead and Gary 'Chicken' Hirsh was previously with Country Joe and The Fish.

Constanten went on to compose soundtracks and recorded with Jorma Kaukonen in the '90s. Paul Dresher worked with Steve Reich and Terry Riley and relesaed several albums on very small labels.

(Vernon Joynson/Stephane Rebeschini)

Touchstone

Personnel incl:

- MARK HALMAN
- JOHN UNDERWOOD

45:

1. Walk Out In The Rain/Give Me Leeway (Sound Machine 10051) c 1969

Michigan was a haven for hard'n'heavy guitar rock outfits in the '68-'71 period as demonstrated on several compilations including the *Michigan Mixture* series. Whether such outfits fly the 'garage' or 'psychedelic' freak flags is open to contention but there is no doubt that some excellent post-Hendrix sounds abounded from the region. This bunch hailed from Kalamazoo and while *Walk Out* may be too poppy for Michigan fanatics, the flip is punctuated by some fine fluid acid-tinged guitar. (MW).

Tower

ALBUM:

1	THE TOWER	(Other World)	1973 R1/R2

From New York, a concept album about a post nuclear holocaust, with electronic effects and treated vocals.

(Stephane Rebeschini)

The Town Criers

ALBUMS:

1	LET'S DO IT	(Town Criers no #)	1966
2	LIVE	(Town Criers no #)	1968

45s:

1	Blues Chase Up A Rabbit/Gather Them Rosebuds	(Lowery 009)	196?

2	I Walk The Sun/She Loves Me	(Horizon 101)	1967
3	I Think Of You, And Cry/She Loves Me	(Town Criers 1001)	1967
4	I Think Of You, And Cry/She Loves Me	(Cinema 005)	1967
5	Poor Old Gullible Me / Weeping ... (incomplete title)	(Jag 259)	196?

They cried out from Houston in Texas.

Toy Factory

TOP

Personnel:

- GREG WEISS vcls A
- BILL bs A
- JOEY drms A
- SAL organ A
- BILLY gtr A

ALBUM:

1. (A) TOY FACTORY (Avco Embassy AVE 33013) 196?

45:

1. What Is A Youth?/? (Avco Embassy 4533) 196?

Despite the psychedelic apparel the band wear on the album cover, the vinyl consists largely of sickly pop ballads. There are a couple of more experimental tracks (particularly *Things*) and they do a passable cover of George Gershwin's *Summertime*, but overall this album cannot be recommended.

Toy Factory

TOP

45:

1	Sunny Sunny Feeling / What's The Melody	(Jubilee 5668)	1969

A different outfit from Milwaukee, Wisconsin - also known as the Next Five.

(Max Waller)

The Tracers

TOP

Personnel:

- GARY MILLER A
- RON THIBERT A
- SAMMY BOE A
- RAY BOE A

45:

1. She Said Yeah/Watch Me (Sully 928) 1966

Originally from Mynot in North Dakota, where a serviceman saw their act and offered to move them to Texas to possibly record with Ray Ruff who owned a management company and the Amarillo-based Sully Records. En route to Amarillo they stopped off in Oklahoma City, where they recorded *Watch Me* which they saved for the 'B' side of their 1966 45, *She Said Yeah*. The first pressings were released as The Stones. The 'A' side was a hard rocker and included a long drum solo from the band's 15 year old drummer. Both sides of the 45 can also be heard on *Psychedelic Unknowns, Vol. 3*. However, after a few months gigging at small teen gigs around West Texas they became disheartened and returned to Mynot.

Just six months later Thibert persuaded them to return to Texas again, this time to Fort Worth. They spiced up their act and changed their name to the Try-Cerz when another group called The Tracers threatened legal action. Later still they became Sweet Smoke.

Tracers

TOP

45s:

1	One Of The Crowd / Who Do You Love	(All-American 363)	1967

A different **Tracers**, from California, on Bill Holmes' label that brought Thee Sixpence, later the Strawberry Alarm Clock, to the world. Their cover of *Who Do You Love* is a decent snotty punker but lacks the aggression of The Preachers' version, which may have inspired it. Check it out on *Fuzz, Flaykes And Shakes Vol. 2*.

(Max Waller)

Traces Of Time

TOP

Acetate
45:

1	Oh Bob..... / ?	(Sound Studios Inc.)	196?

An unknown outfit whose rare acetate from a Chicago studio is aired on *Fuzz, Flaykes And Shakes Vol. 2*.

(Max Waller)

The Trackers

Personnel:

BRIETZKE ?	A
BYRNEY	A
WILLIAMS	A
WILLIAMS	A

45:

1	You Are My World/Why Do I Cry?	(Landa Sounds 101)	Jun 1966

This punk outfit hailed from New Braunfels in Texas. *You Are My World* sets out in folk-rock style before erupting into a fuzz guitar extravaganza. The flip is an emotional Searchers-style folk-punker.

Compilation appearances have included:- *You Are My World* on *Texas Flashbacks Vol. 5* or *Highs In The Mid-Sixties Vol.12: Texas, Part Two*.

(Vernon Joynson/Max Waller)

The Trademarks

45:

1. Free Your Fears/I Can Set You Free (Reginald RR 1411) 196?

From Greenville, Mississippi and produced by the ubiquitous Tommy Bee (who could be the Xit / Lincoln St Exit /Fe Fi Four Plus Two guy - or a different Tom Bee, who also produced The Hooterville Trolley/Magic Sand). *Free Your Fears* latterly features some biting guitar and is the choice cut here - garage with a little bit o'soul. Its brother is more overtly James Brown funkified soul-garage. (Max Waller)

Trademarks

45:

1. I Need You/If I Was Gone (Palmer 5018) 1967

A Detroit outfit. This seems to have been their sole vinyl offering. You can also check out *If I Was Gone* on *Garage Punk Unknowns, Vol. 2, Sixties Archives Vol. 7* CD or *Let 'Em Have It Vol. 1* CD.

Trademarks

Personnel:

- RANDY BOYTE keyb'ds A
- DAVID FRIEDMAN drms A
- SHERMAN McGREGOR rhythm gtr A
- WAYNE PROCTOR ld gtr A
- BILL THACKER vcls A

45:

1. (A) Don't Say You Love Me Too/Here Comes Elmer's Boys (Arlingwood ARW-8610) 1964/5

From Leesburg, Florida, this act is best known for featuring pre-We The People members Wayne Proctor and Randy Boyte. All except Randy had earlier played with Nation Rocking Shadows (of *Anesthesia* fame) and the **Trademarks** were formed in October 1964, after Ron Skinner was ousted from the 'Shadows.

Don't Say You Love Me is Beatlesque beat, with little hint at the shape of things to come, but you can find it, along with the previously unreleased rocker *Everything'll Be All Right* on the awesome We The People double CD retrospective, *Mirror Of Our Minds* (Sundazed SC 11056) 1998.

The Tradewinds

Personnel:

PETE ANDERS (ANDREOLI)	A
VINNIE PONCIA	A

ALBUM:

1(A)	EXCURSIONS	(Kama Sutra 8057)	1967

45s:

1	New York's A Lonely Town/Club Seventeen	(Red Bird 10020)	1965 32
2	Summertime Girl/The Party Starts At Nine	(Red Bird 10033)	1965
3	Mind Excursion/Little Susan's Dreamin'	(Kama Sutra 212)	1966 51
4	Catch Me In The Meadow/I Believe In Her	(Kama Sutra 218)	1966
5	Mind Excursion/Only When I'm Dreaming	(Kama Sutra 234)	1967

NB: There's also a French EP with PS: *Mind Excursion/Little Susan's Dreamin'/I Believe In Her/It's Not Gonna Take Too Long* (Kama Sutra 614 104).

Coming from Providence, Rhode Island, Anders and Poncia released a single on a local label as the Vidals in 1960 and then moved to New York, where they signed to a national label. Their second single, *Mr. Lonely*, made the charts but its follow-ups failed. The duo were then signed as contract writers for Hill & Range and penned some hits

and played for the Ronettes, The Crystals, Darlene Love and other Phil Spector productions. After a brief stint with Red Bird Records, they became **The Tradewinds** and signed with Kama Sutra as writers, producers and singers. **The Tradewinds** were a pop duo who occasionally became caught up in some of the psychedelic trappings of their era, most notably on *Mind Excursion*, which can also be found on *Nuggets, Vol. 5*.

Mind Excursion and *New York Is A Lonely Town* were also featured on the 1970 Buddah sampler LP, *Incense And Oldies*.

They also recorded as The Innocence and even worked on an Elvis Presley film score. In 1968 they formed Map City Productions with Frank Mell and used this label to produce and release some East Coast groups, including Yesterday Children, the Blue Jays and Mardi Gras.

In 1969, they had a further self-titled album as *Anders And Poncia* (Warner WS 1776). This was produced by Richard Perry, but despite some excellent guitar from Ry Cooder, isn't very good overall.

In 1972, Peter Anders released a solo album, *Peter Anders* (Family Productions FPS 2705). A competent Californian folk rock album, it's notable for featuring Hamilton Wesley Watt, ex-Euphoria, on guitars. Poncia went on to produce several albums for Ringo Starr and Melissa Manchester and also wrote Kiss' *I Was Made For Loving You Baby*!

(Vernon Joynson / Stephane Rebeschini / Max Waller)

Trafalgar Square

TOP

45:

1. It's A Shame Girl/Till The End Of The Day (USA 890) 1967

This Chicago garage band was obviously influenced by The Kinks, Steve Gijmm, who wrote the 'A' side, may have been in the band.

Train

TOP

Personnel:

- BOB LENOX vcls, keyb'ds A
- DON KEIDER drms A
- MURRY GORDON bs A
- VINNIE BELL gtr, sitar A

ALBUM:

1. (A) COSTUMED CUTIES (Vanguard 6542) 1970

A Danish band who emigrated to the USA. The album sounds like a better version of Ars Nova and is a fast growing collectable. *Dreams And Realities*, presumably taken from the album, is also featured on *Electric Psychedelic Sitar Headswirlers Vol. 3* CD.

The Train

45:

1. l Want Sunshine/You Make Me Feel Alright (Fulltone 102) 196?

Came out of Aberdeen, South Dakota, with this punk rock 45.

The Traits

45:

1. Nobody Loves The Hulk/Better Things (PS) (QNS 101) 1969

Recorded a novelty record *Nobody Loves The Hulk* (presumably after the U.S. TV show 'The Hulk') in the mid-sixties. It has a certain charm and punk energy and you'll find it on *Glimpses, Vol. 4* or *Pebbles, Vol. 21*. Not connected to either Houston's Traits or the outfit from Pelham, New York as far as we know.

The Traits

From Pelham, New York, their *High On A Cloud* is a classic garage tracks, built around a repetitive Seeds like riff. According to the liner notes to *Pebbles Vol. 5* (CD), *High On A Cloud* was originally released on a *Battle Of The Bands* album (Ren-vell) circa 1966.

The track can also be found on *Relics* and *Garage Punk Unknowns, Vol. 7* and in the 1980s, The Pandoras also covered this track to great effect.

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The Transactions *to* Tree

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Transactions
- Trans-Atlantic Subway
- Transatlantic Winkham Chiken No. 5
- The Trashmen
- Travel Agency
- The Travel Agency
- The Travelers (IV)
- The Travelling Salesmen
- Travis
- Dave Travis (Extreme)
- Dick Treadway
- The Treds
- Tree
- Tree

The Transactions

TOP

45:

1. Spooky/Simple Simon & Steppin' Stones (BRC 3294) 1967

Three bouncy and seedy workouts of recent hits of their era by a bunch of local Baltimore, Maryland lads who obviously dug the sounds of ? and The Mysterians. (MW).

Trans-Atlantic Subway

TOP

45:

1. Servant Of The People/Winter Snow (Lightfoot 100,333/4) 1968

A very obscure Massachusetts-based combo whose short 45, *Servant Of The People*, later resurfaced on *Pebbles, Vol. 14* and ends with some rather unusual guitar work.

Transatlantic Winkham Chiken No. 5

Personnel:

- G. COONLEY
- C. LAMPLEY
- J. STANLEY
- R. STUBBS
- G. ZANARDI

45:

1. The Crystal Mountain/You'll Never Find Her (Silverado SR 101) 1967

Despite its proximity to the San Francisco Bay Area, there are few known sixties records from Napa, California. This super rare garage 45 is the only verified one to date!

The Trashmen



Personnel:

TONY ANDREASON	A
BOB REED	A
STEVE WAHRER	A
DAL WINSLOW	A

ALBUM:

1(A)	SURFIN' BIRD	(Soma LPGA 200)	1964 48

NB. (1) has been repressed and reissued on CD by Sundazed (SC 6064) with bonus tracks. LIVE BIRD '65-'67 (Sundazed 5002) 199?, includes 14 cuts and interviews with the band and is also available on CD (SC 11006) with extra tracks. GREAT LOST ALBUM! (Sundazed 5003) 199?, contains 14 previously unreleased studio cuts from 1964/66 and is also on CD (SC 11007) with two tracks, recorded in Texas in 1966. This should have been the follow-up to the *Surfin' Bird* album. TUBE CITY! THE BEST OF (Sundazed SC 11011) 199? issued on CD only. Readers may also be interested in *Bird Dance Beat* which compiled many of their rare singles.

French EPs:

1	Surfin' Bird/King Of The Surf/Henrietta/The Sleeper (PS)	(Columbia ESRF 1491)	1964
2	Bad News/Bird Dance Beat/A-Bone/Money (PS)	(Columbia ESRF 1564)	1965
3	W		

Trees *to* Tripsichord (Music Box)

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Trees
- Trees
- The Trees
- Amanda Trees
- Treez
- The Tremelons
- Tremors
- The Trenchmen
- Bobby Trend
- The Trespassers
- The Treytones
- Trials and Tribulations
- Triangle
- The Tribu-Terrys
- Trilogy
- The Trippers
- The Trippers
- The Trips
- Tripsichord (Music Box)

Trees

TOP

45:

1. Don't Miss The Turn/Your Life (Bali-Hi 808/9) 196?

Trenton, New Jersey was home to these guys whose excellent moody punker with a searing break is highly sought-after. Enjoy it on *30 Seconds Before The Calico Wall* and *Off The Wall*. It's rumoured that the Van Eaton brothers were connected with this group. (Max Waller)

Trees

TOP

Another branch of Trees, this lot were from Dearborn, Michigan. They didn't make it onto 45 at the time but the Collectables 3-CD set *The History Of Michigan Garage Bands In The '60s Vol. 1* features three cuts:- *The Only*

Life For Me, Do You Think About It Now and *Fly Like An Eagle*.

(Max Waller)

The Trees

ALBUM:

1	THE CHRIST TREE - A MUSICAL MEDITATION (Pomegranate)	1975 R2

A rare Christian folk psych album. These **Trees** consisted of group of four men and four women in robes, singing and playing an assortment of sitars, zither, dulcimer, flutes, guitar, gong, tamboura... Housed in a black sleeve with pictures on the back, the album contains two long cuts on Side One and seven on Side Two. A few hundred copies were pressed.

(Stephane Rebeschini)

Amanda Trees

Personnel:

ROBERT CUMMINGS JUMA		A
EDDIE HEATH OLLIE		A
AMANDA TREES	vcls	A

ALBUM:

1(A)	AMANDA	(Poppy PP-LA003-F)	1972

This is a strange album of "real people" psych folk. You'll either like it or hate it. **Amanda Trees** sings songs about *Pineapple Dinosaur*, *Prehistoric Animals*, *Spirit* plus a weird cover of Bobby Hebb's *Sunny*. Produced by Kliff Adam.

(Stephane Rebeschini)

Treez

45:

1. You Lied To Me Before/Only As Long As You Want It (Harlequin 660725) 1966

From the label that produced 006's *Like What Me Worry*. A Chicago area outfit whose vicious girl put-down punker *You Lied* is also featured on *Off The Wall, Vol. II*. (Max Waller)

The Tremelons

EP:

1	ALL GIRL COMBO	(Sundazed SEP 121)	1996

NB: (1) Contains *Whole Lotta Shakin' Goin On, Heartbreak Hotel, Theme For A DJ* and *Please Let Me Know*.

45s:

1	Whole Lotta Shakin' Goin' On / Heartbreak Hotel	(Wildwood 005)	1964
2	Theme For A DJ / Please Let Me Know	(Wildwood ??)	1964

A Chicago all-girl band who would mutate into The Luv'd Ones in 1966, a band who recorded for Dunwich. They recorded two singles for a tiny local label in 1964 which are collected on the Sundazed EP. *Whole Lotta Shakin' Goin' On* is also featured on *The Big Itch Vol. 2*.

(Max Waller)

Tremors

45:

1. Wondering Why/What Have I Done (Catalina 03/04) 196?

Out of Urbana, Ohio, *Wondering Why*, a half decent amalgam of punk and psychedelia, can also be found on *Garage Punk Unknowns, Vol. 3*, *Vol. 2* (CD) and the *Garage Punk Unknowns Box Set*.

(Max Waller / George Gell)

The Trenchmen

45:

1. Chains On My Heart/Travel With Me (Impact Sound 23667) 1967

They hailed from Minot in North Dakota with a good fuzz guitar 45. *Chains On My Heart* can also be found on the EP, *Garage Dreams Revisited Vol. 1*.

Bobby Trend

45s:

1	Good Day/Good Day	(Metromedia MM-203)	1969

A bubblegum music singer.

(Stephane Rebeschini)

The Trespassers

45:

1. Living Memories/Come With Me (Silver Seal 1020) 196?

Thought to have been an East Coast band. *Living Memories* is a fine slice of psychedelic punk with a few moments of dementia. It can also be found on *Pebbles, Vol. 14*, *Mayhem And Psychosis, Vol. 2* or *Psychedelic Unknowns, Vol. 6*, whilst the flip *Come With Me* is to be found on *The Psychedelic Experience Vol. 2* CD.

The Treytones

45:

1. Nonymous/Dream Lover (Sunliner 101) 1963

A pre-punk Bo Diddley-influenced vocal trio from Wooster, Ohio. They formed in 1962 and were quite a popular live attraction for a while. *Nonymous*, a real Diddley-style pounder, can also be heard on *Psychedelic Unknowns Vol. 4* and *Back From The Grave, Vol. 6* (*Vol. 3* CD).

(Max Waller / George Gell)

Trials and Tribulations

ALBUM:

1 TRIALS AND TRIBULATIONS (Vanguard VSD 6565) 1970

An interesting psych tinged folk rock quartet, their album rarely turns up for sale.

(Stephane Rebeschini)

Triangle

Personnel:

- MICHAEL CARELLI vcls, gtr A
- TY GRIMES drms A
- HOWARD J. STEELE bs A

ALBUM:

1. (A) HOW NOW BLUE COW (Amaret/Capitol ST 5001) 1969

45s:

1. Magic Touch/Music, Music, Music (Amaret 108) 1969
2. Lucille/99.5 (Amaret 113) 1969

Originally from El Paso in Texas this band later moved to LA. *Music, Music* is the best cut on their album which mixed hard rock, Western blues and rock'n'roll. The 45s are taken from the album. Grimes went on to Rick Nelson's Stone Canyon Band and later still to Captain Beefheart.

The Tribu-Terrys



45:

1. Leavin'To Stay/My Shadow Is You (Prism 1235-45-PR-1951) 196?

This outfit were from the Dayton, Ohio area. *The Garage Zone, Vol. 2* includes their *Leavin' To Stay*, which in places sounds vaguely like *(I'm Not Your) Steppin' Stone*. Lots of echo but a rather monotonous backing. The flip is a melancholy garage ballad.

Trilogy



Personnel:

- SKIP GRIPARIS ld gtr, piano, vcls A
- KEVIN McCANN gtr, hrmnca, organ, vcls A
- BERNIE PERSHEY drms, tablas A
- THOM RICHARDS bs, flute A
- BOB WILSON ld gtr, vcls A

ALBUM:

1. (A) I'M BEGINNING TO FEEL IT (Mercury SR-61310) 1970

45:

1. * I'm Beginning To Feel/I'm Beginning To Feel (Mercury 73154) 1970
2. I'm Beginning To Feel/Goodbye Flying (Mercury 73154) 1970

NB: (1) is a double-sided promo.

The album, which was recorded in Chicago, ranges from mellow folk to harder rock. The first side is the best and includes the highlights; *Three Blind Mice, Removing Myself* and *Goodbye Flying*. Rick Barr guests on drums on

one track. Berni Parsley (from Lightning) and Tom Richards assisted on the album, but weren't really part of the core group.

The Trippers

TOP

45s:

1. Watch Yourself/Pictures Of Lilly (Fulltone 9260) 1968
2. Have You Ever/Kaleidoscope (Milltown 101) 1969

A progressive late sixties outfit from Sioux Falls, South Dakota who produced these two highly-touted 45s.

The Trippers

TOP

45s:

1. Dance With Me/Keep A Knockin' (Dot 16947) 1966
2. Taking Care Of Business/Charlena (Ruby-Doo 5) 1967
3. Taking Care Of Business/Charlena (GNP Crescendo 387) 1967

An L.A. garage outfit, though it's not certain that the Dot 45 is by this same bunch. *Taking Care Of Business* is a superb up front fast frenetic fuzz-laden belter that would blister paint - only recently compiled on *The Lost Generation* and *Mayhem & Psychosis Vol. 2* CD. The flip covers The Sevilles' *Charlena* in a frat-party style with a rasping sax break.

(Max Waller)

The Trips

TOP

45:

1. There Was A Girl/At Least She's Happy (Score T-069) c 1966

A Californian combo with a yearning garagey teen-ballad reminiscent of London Knights' *Go To Him* or the mid-sixties Cascades output. *At Least She's Happy* is uptempo Byrdsy folk-beat and can be found on *Love Is A Sad Song Vol. 1.*

Tripsichord (Music Box)



TOP

Personnel incl:

RANDY GUZMAN (aka RANDY GORDON)	drms	A

OLIVER McKINNEY	keyb'ds	A
FRANK STRAIGHT	ld gtr	A
DAVE ZANDANOTTI	bs	A B C
B. CARR		C

ALBUM:

1(C)	TRIPSICHORD	(Janus JLS 3016)	1971

NB: (1) has been pirated on CD by Eva, issued offically on CD by San Francisco Sound and by Akarma on both CD and LP. Two original pressings exist on Janus records, both with identical covers: (i) Tan label, Janus logo, no mention of "San Francisco Sound" on label (R3). (ii) Tan label, Janus logo, large "San Francisco Sound" logo at bottom of label (R3). (ii) was reissued in the eighties, this has a white label with black print and is considered a counterfeit (SC). Something very curious about the two legit Janus pressings: If you turn the volume up very high on either pressing, you can hear transcription noise, and edits between tracks, suggesting that it was not mastered from the original tapes. If the master tapes to this album were not available, the Janus issue would have to have been mastered from a test pressing or a demo disc... and, in fact, such a disc is known to exist. This extremely rare (R6) version has a plain cover with two stickers on it, both with San Francisco Sound and Tripsichord Music Box on them. The front sticker is lime green and larger than the hot-orange back sticker but both have the same cool psych graphics. Inside the album has red/black San Francisco Sound label # T 4A(or 3B)).

45s:

1	Times And Seasons/Sunday The Third	(San Francisco Sound 115)	1970
2	We Have Passed Away/Fly Baby	(San Francisco Sound 127)	1971

NB: (2) Contains album tracks, although *Fly Baby* is radically edited due to its length.

Tripsichord Music Box (name shortened to 'Tripsichord' circa 1970) were one of the Bay Area's most enigmatic, and yet amazing bands. While their contributions to the *Fifth Pipedream - Volume 1* compilation (*It's Not Good, You're The Woman* and *Family Song*) and their early non-LP 45 were both remarkable, their self-titled album (recorded in 1969) proves conclusively that they alone carried the torch during that year that was once shared by Quicksilver Messenger Service, Frumious Bandersnatch and Moby Grape. The *Tripsichord* album is essentially what the world was hoping *Shady Grove* would be! The record is an embarrassing wealth of riches both musically and in it's dark and menacing lyrical imagery. The dual guitar interplay on this under-rated gem is as good as anything by the three groups mentioned and has stood the test of time well. Aside from the rather "normal" sounding *Short Order Steward*, every track is killer and required listening for all fans of sixties music. Many of the tracks have a skewed religious angle, rather than a loving one:

> In my shallow depth perception I could easily lose my cool
> For the world says 'take advantage! Make your neighbour work for you!'
> You've got the money - you can surely buy a ticket on the last ride
> I'm just trying to get to heaven, but I guess I cannot go
> I've no money so I can't afford a ticket on the last ride
> - from On The Last Ride.

...or an obsession with death:

> The life that I lived and the image I reflected
> Still remains in the eyes of those who I protected
> And now I rest eternally...
> The dim light shines from the black door where I have just passed through...
> - from Black Door.

Probably the most stunning track is *The Narrow Gate* which not only has creepy lyrics "Lovely, lovely living souls, blowing warmth from purple heat... now I'm cold", but a stunning instrumental track loaded with unusual percussion in the background. *Fly Baby* is the great Quicksilver Messenger Service track that they never did... one

of the greatest albums of the era!

Tripsichord (Music Box) started life as The Ban before changing names to Now. The group was managed by Randy Guzman's parents, so he took the name Gordon, for business reasons. The Guzman's had shopped the group around to all of the L.A. labels and promotors, playing great gigs at the Sea Witch and Pandora's Box on the Sunset Strip, and had built up a stong following playing the same circuit as the Seeds, Strawberry Alarm Clock, Yellow Payges etc. They were finally brought to the attention of Matthew Katz in San Francisco. Katz' had just lost contractual control of the Jefferson Airplane and was looking for new groups to bolster his stable of Rock groups.

The Now moved to San Francisco and were given the name **Tripsichord Music Box**. They played mostly in Seattle, Washington, at the San Francisco Sound Ballroom, run by Matthew Katz' San Francisco Sounds/After You Productions. In December 1967, they were the first group in 'Frisco to record on 8-track equipment (prior to that most S.F. bands were going to L.A. to record). From those sessions came the cuts that ended up on the *Fifth Pipedream* album (*You're The Woman, It's Not Good* and *Family Song*).

When Katz lost the group Moby Grape, he had **Tripsichord** play a number of shows as the now imfamous "fake grape". Gregg McKinney (Oliver's brother) recalls: "They did the free show in Encanto Park, Phoenix, AZ, where our 93 year old grandmother came to the "love-in" to see her grand son play. For the record, the guys did not like ripping off other peoples fans and would rather have kept playing their own music.... Oliver ended up playing guitar on stage, something her truly hated!"

In 1969, Oliver McKinney and his family moved to Pensacola, Florida where he played for 15 or 16 years in assorted rock/country/bar bands in and around North West Florida. He now is a commercial artist and plays cello in a church orchestra.

Dave Zandonatti and Ron McNeeley (who may have been a member of **Tripsichord** in the (B) or (C) line-ups) also appear on a rare various artists 2 LP set, **The Sons Of Mosiah**: *Live In Washington, D.C.* (dbl) (Lab Productions) 1970. **The Sons...** were a local Utah band... who, given about 25 minutes, play acoustic versions of both sides of the first **Tripsichord Music Box** 45 plus three other original tracks. In between the tracks, they explain to the audience how the lyrics relate to the Mormon religion! The emcee of the show introduces the pair as "former members of Moby Grape".

Rather ironically, and as a final twist, **Tripsichord** drummer Randy Gordon has been behind the drumstool for the *real* Moby Grape in recent years.

Compilation coverage has included: *Sunday The Third* and *Times And Seasons* from their non LP 45, on *Filling The Gap*; Matthew Katz's *Then And Now Vol. 1* includes *You're The Woman* and *Fly Baby*, whilst *Vol. 2* includes *Family Song* and *On The Last Ride*.

(Clark Faville w/thanks to Gregg McKinney)

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The Triumphs *to* Truk

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Triumphs
- The Triumphs
- The Triumphs
- The Trodden Path
- Chuck Trois and The National Bank
- Trojans of Evol
- The Trolley
- The Troll
- The Trolls
- Trolls
- The Trophies
- The Tropics
- Troy
- The Troyes
- The Troys
- William Truckaway
- True Blue Facts
- Truk

The Triumphs

Personnel incl:

- FRED CARNEY keyb'ds A
- DON DRACHENBERG sax, vcls A
- TIM GRIFFITH bs A
- TOM GRIFFITH gtr A
- GARY KOEPPEN hrns A
- TEDDY MENSIK drms A
- B.J. THOMAS vcls A
- DENVER "DENNY" ZATYKA A
- JOHN PERRY bs
- DOUG GRIFFITH keyb'ds
- RON PETERSEN hrns

45:

1. I Know It's Wrong/Lazy Man (Dante) 1962
2. Garner St. Park / On The Loose (Joed 117) 1964
3. Keep It Up/Vietnam (Joed 119) 1965
4. Better Come Get Her/Monicia Baker (Pacemaker 238) 1966

Formed in Rosenberg/Needville, Texas in the mid 1950s, all bar Don Drachenberg met at Lamar Consolidated High School in Rosenberg. The 'A' side to the above 45 resurfaced on *Vile Vinyl, Vol. 1*, but they also made other recordings including *Garner St. Park* with which they had a local hit in the Houston area with around 1964.

After B.J. Thomas quit the band, Drachenberg took over vocal duties and **The Triumphs** continued right the way through to 1983, with John Perry taking over bass duties and Doug Griffith's joining in the early eighties.

In 1993 **The Triumphs** had a successful re-union, and they're still performing to this day - indeed they have a gig on New Years eve 1999 at Fort Bend County Fair grounds if you're in the area! B.J. Thomas too is also still performing as a solo act.

Sadly Denny Zatyka passed away in 1997.

There was also a different Triumphs from Houston in the early seventies with 45s on Master and Wand who'd formerly been The Inside Trax.

(Max Waller / Terri J. Drachenberg)

The Triumphs

TOP

45s:

1. Lovin' Cup/It's So Easy (Genuine 152) May 1967
2. The Walk/People Try My Mind (Genuine 163) 1969

From Ashtabula, Ohio, their first 45 was recorded at the famous Chess studios in Chicago. *Lovin' Cup* can also be heard on *Off The Wall, Vol. 2* and *Teenage Shutdown, Vol. 10*.

(George Gell / Max Waller)

The Triumphs

TOP

45s:

1	Don't Ask Me Why / It Doesn't Matter Anymore	(Barclay 14211/2)	1964
2	Question / What Did I Do	(Barclay 14249/50)	1964

This Hamburg, Pennsylvania bunch changed their name from this all too used moniker to The Razor's Edge. They subsequently found that their new name had also been bagged so after one further 45 they became Pat Farrell & the Believers.

Arf Arf have unearthed this bands output - both 45s can now be found on *Eastern Pa Rock - Part One*, and five unreleased cuts are unearthed on the Pat Farrell & The Believers CD.

Other Triumphs of interest include the Milwaukee bunch whose *Surfside Date* (I.F.F. 151) graces *Back From The Grave, Vol. 2* and an uncompiled Chicago garage outfit with two 45s on the Cha Cha label.

(Max Waller)

The Trodden Path

45:

1. Don't Follow Me/Can't You See (Night Owl 6711) 1967

Out of Wisconsin, they combined folk-rock with fake British accents on *Don't Follow Me*, which you'll also find on *Highs In The Mid-Sixties, Vol. 10:- Wisconsin*.

Chuck Trois and The National Bank

ALBUM:

1 CHUCK TROIS AND THE NATIONAL BANK (A&M SP 42??) c1970

From Philadelphia, this interesting group sounded a bit like BST on acid, with two long twisted covers of Traffic and their own *Free Thing*.

Their leader and guitarist, **Chuck Trois**, was previously in The Soul Survivors.

(Stephane Rebeschini)

Trojans of Evol

45:

1. Through The Night/Why Girl (T.O.E. 125969/125970) 1966

Hailed from Gary, Indiana, and travelled up to Chicago's Columbia studios to record the above 45 which they put out on their own label. The 'A' side had a pretty good guitar break and lots of fuzz. Check it out on *Back From The Grave, Vol. 6*.

The Trolley

Personnel:

- GARY CHURCH bs A
- MIKE LANGDON ld gtr, ld vcls A
- BARRY PUHLMAN keyb'ds, vcls A
- DENNIS RICHEY vcls, perc A
- PETE SACK drms A
- KIRBY SHELL bs
- RICK JOHNSON drms

45:

1. Toy Shop/Breakdown (Piccadilly 246) Oct. 1967

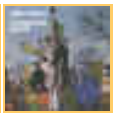
A Pacific Northwest act, from Seattle. Their 45 consists of a hypnotic jingle-jangle melodic and melancholy pop ballad backed by an excellent, though restrained, punker along the usual girl-put-down lines. They were sometimes known as The Peppermint Trolley, but shouldn't be confused with the Acta Recording act of the same name.

Peter Sack went on to play with Merrilee Rush.

Breakdown also appears on *Midnight To Sixty-Six*.

(Darryl F. Riffero/Max Waller)

The Troll



TOP

Personnel:

- RICHARD CLARK organ, vcls A
- KEN APPLES drms
- MAX JORDAN, Jr. bs, vcls A
- RICHARD GALLAGHER gtr, vcls A
- KEN CORTESE drms

ALBUM:

1. (A) ANIMATED MUSIC (Smash SRS 67114) 1968

NB: (1) reissued on CD (Flashback 10) 1997.

45s:

1. Every Day And Every Night/Are You The One? (ABC Paramount 10823) 1966 96
2. Something Here Inside/Laughing All The Way (ABC Paramount 10884) 1966 -
3. There Was A Time/They Don't Know (ABC Paramount 10916) 1967
4. Who Was That Boy?/Baby, What You Ain't Got (ABC Paramount 10952) 1967
5. I've Got To Have You (one sided promo) (USA 905) 1968
6. I Got To Have You/Don't Come Around (USA 905) 1968 129
7. Satin City News/Professor Potts Pornographic Projector (Smash S-2208) 1969 -

This group of psychedelic rockers, halling from Chicago in Illinois, released one very interesting album in 1968. This included the powerful *Werewolf* and *Witchbreath* and a number of other psychedelic numbers such as *Satin City News* and *Everybody's Child*, alongside the lighthearted *Professor Potts Pornographic Projector* and *Have You Seen The Queen?*. The album had a splattering of slower numbers, too, notably *A Winter's Song* and *I've Only Myself To Blame*. The album is recommended but originals are not easily obtained, as it's now a mini-collectors' item.

The band were later known as **Troll**. Prior to their album they recorded a string of singles (in a pop-beat style) and enjoyed a couple of minor hits. *Don't Come Around* has since resurfaced on *Mindrocker, Vol. 2*, you'll also find *Everyday And Every Night* on *Psychedelic Unknowns, Vol. 3*, *The Essential Pebbles Collection Vol. 1* (CD) and *Pebbles, Vol. 7* (CD). A recording of *I Got To Have You* from February 1968 has also been included on the *Early Chicago* compilation. Of the uncompiled 45 material, *I There Was A Time* is a decent frantic fuzzy popper and *Baby What You Ain't Got* is a heavy'n'intense fuzz-fest.

(Vernon Joynson / Max Waller)

The Trolls

TOP

45s:

1. Walkin' Shoes/How Do You Expect Me To Trust You? (EU 23267) 1966
2. Walkin' Shoes/How Do You Expect Me ToTrust You? (Peatlore 23267) 1966

A mid-sixties San Jose-based outfit. *Walkin' Shoes* was written by Jim McPherson of Stained Glass. Check it out on the *Son Of The Gathering Of The Tribe* compilation.

Trolls

TOP

45s:

1. That's The Way Love Is/Into My Arms (Rum 1010) 1966
2. Stupid Girl/I Don't Recall (PS) (Warrior 173) 1966

A different band from Pueblo, Colorado. The 'A' side of their first 45 was erroneously included on the Texan compilation *(Texas) Flashback, Vol. 1*. Some copies of the follow-up came in a picture sleeve. The 'A' side was a Rolling Stones cover, the flip written by R. Gonzales.

Later *That's The Way Love Is* appeared on *Monsters Of The Midwest, III* whose sleeve-notes say the band later became White Lightnin' and issued a 45 on Sandoz and then Jade with a 45 on Jade. However, according to the sleevenotes of *Highs In The Mid-Sixties, Vol. 18*, which features both sides of the Warrier 45, they became Baby Magic! Can anyone set the record straight!?

The Trophies

TOP

45s:

1. Walking The Dog/Somethin' Else (Nork 79907) Jun. 1964
2. Everywhere I Go/Baby Doesn't Live Here Anymore (Kapp 714) 1965
3. Leave My Girl Alone/You're The Queen (Kapp 750) 1966

Either from Greenfield, Massachusetts or Brattelboro, Vermont, their first 45 features good rockin' versions of Rufus Thomas and Eddie Cochran classics. By their third 45 they'd smoothed out some of the rough edges to put down a slick garagey folk-rocker ballad in The Knaves' *The Girl I Threw Away* mould.

Somethin' Else can be heard on *Psychedelic Unknowns Vol. 9*.

(Max Waller)

The Tropics

TOP

Personnel incl:

DAVE BURKE	bs	
C.L. LAMP		
B. PENDERGRASS		
A.V. SCHWEIKERP		
BOBBY SHEA		A
CHARLIE J. SOUZA		

45s:

1	I Want More/Goodbye My Love	(Knight 102)	1965
2	I Want More/Goodbye My Love	(Freeport FR 1006)	1966
3	It's You I Miss/You Better Move	(Laurie 3330)	1966
4	For A Long Time/Black Jacket Woman	(Thames T-103)	1966
5	As Times Gone/Time	(Columbia 4-43976)	1967
6	This Must BeThe Place/Summerfime Blues/Land Of 1,000 Dances	(Columbia 4-44248)	1967
7	Groovy Christmas/Toy Soldier	(Malaco 2002)	1968
8	Tired Of Waiting/Talkin' Bout Love	(Malaco 2003)	1969

NB: (7) shown as by Chipper.

A revered St. Petersburg/Tampa, Florida outfit, also known as Chipper, whose members would go on to outfits including White Witch and Bacchus. Their finest moment is probably the stunning *As Time's Gone* first featured on *Mind Blowers, Vol. 1*, covered by The Fuzztones on their *Lysergic Emanations* LP and so featured again on *Songs We Taught The Fuzztones*. A dangerous punker punctuated by a strange 'whoop' it's one of Florida's finest contributions to the genre. Their raucous belter *You Better Move* can also be found on *Riot City* and *I Was A Teenage Caveman*, but they were obviously a diverse act, as their next 45, *For A Long Time* verges on Byrds/Beatles influenced folk rock. An early effort *I Want More* is also featured on the *Pebbles Box Set*.

By their last 45 they'd moved into the seriously heavy school of post-Cream/Vanilla Fudge sounds to deliver a rather pedestrian version of The Kinks' hit backed by a melodramatic fuzz-rocker.

Dave Burke left **The Tropics** to join The Standells.

You can also find *For A Long Time* on *Destination Frantic!* CD.

(Max Waller/Greg Shaw/Robin Sibucao)

Troy

Personnel:

- ANDY BROWN gtr A
- BILL JOSEPH ld gtr, vcls A
- WAYNE McMANNERS drms A

45:

1. Amnesia/Papiermache (Alhambra 001,02) 1969

Originally known as Merlynn Tree, they came from Austin, Texas, and split after they graduated in 1971. Their sole 45 is an unexceptional piece of heavy psychedelia. You can check out the 'A' side on the *Psychedelic Experience, Vol. 1* CD.

The Troyes

45s:

1. Why?/Rainbow Chaser (Phalanx 1008/1009) 1966
2. Why?/Rainbow Chaser (Space 7001) 1966
3. Help Me Find Myself/Love Comes, Love Dies (Space 7002) 1967

A Michigan mob - you'll also find their excellent fuzz-punker *Rainbow Chaser* (NOT the Nirvana song) on *Glimpses, Vol. 1*, *Let Em Have It Vol. 1* (CD) and *Psychedelic Sixties, Vol. 1*. Both sides of their second Space 45 resurfaced on *Glimpses, Vol. 2*, whilst *Help Me Find Myself* is also on *The Lost Generation* and *Love Comes, Love Dies* is on *Mindblowing Encounters Of The Purple Kind*.

(Max Waller)

The Troys

45:

1. Got To Fit You Into My Life/Take Care (Tower 406) 1968

This Chicago outfit's claim to fame is that it included Mark Gallagher before he was lured away to join The Litter as Denny Waite's replacement. *Take Care* has also resurfaced on *If You're Ready! The Best Of Dunwich Records, Vol. 2*. (Max Waller)

William Truckaway

Personnel:

RUSSEL DaSHIELL	gtr	A
TERRY DOLAN	12-str gtr	A
BILL DOUGLAS	acc bs	A
BUDDY EMMONS	pedal steel	A
RICHARD GREENE	violin, viola	A
LARRY HANKS	jews harp	A
DAVID HAYES	bs	A
DOUG KILLMER	bs	A
CHARLES LLOYD	flute	A
NORMAN MAYELL	drms, sitar, tamboura	A
STOVALL SISTERS	bcking vcl	A
WILLIAM TRUCKAWAY	gtr, harp, keyb'ds, moog	A
DALLAS WILLIAMS	autoharp, perc, orbital maintenance	A

ALBUM:

1(A)	BREAKAWAY	(Reprise)	1971

NB: (1) also released in the U.K. (K14465) 1971.

45s:

1	Bluegreens/Bluegreens On The Wing	(Reprise 0935)	1971
2	I Go Slow/I Go Slow (mono)	(Reprise 0966)	1971

William Truckaway was in fact William Sievers, former member of the Sopwith Camel. His only solo album was produced in 1971 by Erik Jacobsen and sounds very similar to the Norman Greenbaum albums, the main musicians being the same.

The lyrics of *Hard, Cold City Life* are particularly noteworthy:

> "I came to San Francisco
> Got into the music scene
> There hippie girls and acid swirls
> Filled my head with dreams
> I used to think that love was free
> But that's just what it seems"

The music is mainly mid-tempo with good melodies and some unusual moog interventions.

Norman Mayell was with Sievers in Sopwith Camel, Richard Greene was in Seatrain. Terry Dolan and David Hayes would later form Terry and The Pirates with John Cipollina.

(Stephane Rebeschini)

True Blue Facts

Personnel incl:

- TOMMY FAIA

45s:

1. * Who's Got The Right?/I'm Back (A&M 900) 1968
2. * Rain, Rain, Rain, Rain/The Boy I Left Behind (A&M 945) 1968
3. You've Got My Soul/An Exception To The Rule (A&M 983) 1968

* with Tommy Faia.

A San Francisco-based pop outfit. *The Boy I Left Behind* kicks off with some riffs very similar to Animated Egg and launches into some 'hip' lyrics - "I'm sinking in a morass of idiotic slime, whose cadence is the temple of our time". *I'm Back* features some anti-drug lyrics, and provides a neat 'comedown' concluding the *Psychedelic Experience, Vol. 1* CD.

(Vernon Joynson / Max Waller)

Truk

Personnel:

MOBY ANDERSON	bs	A
BILL DAFFERN	drms	A
MIKE GRAHAM	vcls	A
PAT GRAHAM	organ	A
GLENN TOWNSEND	gtr	A

ALBUM:

1(A)	TRUK TRACKS	(Columbia C 30005)	1970

NB: (1) also released in England (CBS 64367).

A hard rock outfit from Oklahoma, with histrionic vocals and loud organ. Their album contains a cover of Gun's *Yellow Cab Man*; the other cuts are self-penned. *You* is a beautiful ballad.

In 1973 Glenn Townsend resurfaced with Johnny Rivers and later Willy Daffern played with the reformation of Captain Beyond.

(Clark Faville/Stephane Rebeschini)

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Truth *to* Turnquist Remedy

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Truth
- Truth
- Truth
- Truth
- Truth
- Truth and Janey
- Truth of Truths
- Truths
- Try-Cerz
- Tommy Tucker and The Esquires
- The Tuesday Club
- The Tulu Babies
- The Tumblers
- Turks
- Richard William Turner
- Velvert Turner Group
- Turnquist Remedy

Truth

TOP

Personnel:

- RICK ARMSTRONG drms, vcls A
- SHERRY KARNES organ, vcls A
- GARY LEEAH organ, bs, vcls A
- JIMMY LEEAH gtr
- RON LOGAN bs, gtr, vcls A

Out of El Paso in Texas. They had four cuts:- *Its A Nice Day Isn't It, If You Can Sing A Song, No. 57* and *The Colour Red* on the *I Love You Gorgo* (Suemi 1090) 1969 compilation. This comp had a limited repress of 300 copies in 1997.

Truth

TOP

45:

1. I Can/One Day Like This (Cadet 5627) 1968

This seems to have been this Chicago outfit's sole vinyl offering. *I Can* can also be heard on *Mindrocker, Vol. 13*.

Truth

45s:

1	Under My Thumb/Midnight Horsemen	(Sound Command 81472)	1972
2	Around And Around/Straight Eight Pontiac	(Driving Wheel 7302)	1973

This act from Cedar Rapids, Iowa would later team up with guitarist Billy Janey to become Truth & Janey, surprise surprise!

All four cuts are due to be reissued in 2000 as bonus tracks on a Truth & Janey CD from Monster Records.

(Vernon Joynson / Max Waller)

Truth

45:

1. P.S. (Prognosis Stegnosis)/Momentarily Gone (Warner Brothers 7214) 1968

Fragmented L.A. psych produced by Dave Hassinger. Check out *P.S.* on *A Heavy Dose Of Lyte Psych*. As noted by Erik Lindgren, on the aforementioned compilation the flip is worthwhile too. A bit chaotic again, with atonal guitars and the odd blasts of sax, and frequent changes in direction just when you think they've settled into a theme. Avant-garde psych? (Max Waller)

Truth

Personnel:

- BOB DORAN A
- M. DE GREVE A
- J. KERR A

ALBUM:

1. (A) TRUTH (People PLP 5002) 1970

An album whose mixture of acoustic and orchestrated folkie-rock, comes complete with three-part harmonies out of The Jefferson Airplane school. A minor collectable which may interest readers.

(Vernon Joynson / Max Waller)

Truth and Janey



Personnel incl:

- STEVEN BOCK vcls A
- BILLY JANEY gtr A

ALBUMS:

1. (A) NO REST FOR THE WICKED (Montross MR 376) 1976
2. (-) JUST A LITTLE BIT OF MAGIC (Bee Bel Records) 1979
3. (-) LIVE (dbl) (Rock and Bach Records) 1988

NB. (1) was recorded in 1975, and has also been pirated on CD. A legitimate reissue from Monster Records is promised in 2000 with 3 unreleased studio cuts and four 45 cuts as Truth. (3) was recorded in 1976 but not released until 1988.

Basically an Iowa merger of Billy Janey and the band, Truth, who were originally from Cedar Rapids. This is essentially a driving hard rock outfit whose guitar work on their first album often has some psychedelic trappings. A marginal case for inclusion here, their other two albums fall outside this book's time frame. If you like killer guitar work treat yourself to a copy of their first album which is now rare. The guitar work on tracks like *Remember* is stunning.

More recently Steve Bock appeared on a record in the '80s with southern California band, Nowhere Fast. Guitarist Billy Janey (who now goes by the name Billy Lee Janey) has also released at least four solo Blues Rock CD's during the late '80s - '90s.

(Vernon Joynson / Dennis B.)

Truth of Truths

ALBUM:

1	CONTEMPORARY ROCK OPERA	(Oak Records ORS-1???)	1971

A double album with booklet which may interest fans of 'Jesus Christ Superstar' and the other "rock operas". This one features some good guitar work.

(Stephane Rebeschini)

Truths

45:

1. Pending/Why (Circle 45-953) Aug. 1965

Two glorious top notch garage folk-rockers in a Searchers meets Beau Brummels vein - the fabulous moody *Why* with its ringing break can now be heard on *Sixties Rebellion, Vol. 14: The Basement*. The songs were penned by Ray Harris and James Pettey and it's now thought that they were from Riverside, California.

Try-Cerz

Personnel incl:

- GARY MILLER A
- RON THIBERT A
- SAMMY BOE A
- RAY BOE A

45:

1. Almost There/Taxman (Jan-Gi 91) 1967

Originally known as The Tracers and later Sweet Smoke they issued the above 45 whilst in Fort Worth. You'll find the 'A' side on *Scum Of The Earth, Part 1*.

Tommy Tucker and The Esquires

45s:

1. Peace Of Mind/How Did I Know? (IGL 108) 1966
2. Don't Tell Me Lies/What Would You Do? (IGL 121) 1967

As Tommy T's Federal Reserve:
45s:

1. Take The Midnight Train/Grow Up Someday (Cadet 5584) 1967
2. Let's Go Down To The Park/Someday They'll Reach Out (Cadet 5622) 1968
3. Get It Together/45 Second Blues (R-Jay 6856) 1968

As Salt River:
45:

1. Messenger/I Need A Friend (Cantaloupe 66) 1968

From Des Moines, Iowa, *Monsters Of The Midwest, Vol. 2* includes their pounding three chord garage rocker, *Don't Tell Me Lies*. A name change to Tommy T's Federal Reserve resulted in three poppy 45s, followed by one more as Salt River, none of which would appeal to garage collectors.

(Vernon Joynson / Max Waller)

The Tuesday Club

45:

1. Goddess In Many Ways/Only Human (Philips 40478) 1967

Another very obscure one. *Only Human* later resurfaced on *Moxie's Punk Classics (EP), Vol. 1*.

The Tulu Babies

45s:

1. Hurtin' Kind/Mine Forever (Tema 817) 1966
2. Hurtin' Kind/Mine Forever (Mar no #) 1966
3. Debbie/? (Tema 125) 1966

NB: (2) is a bootleg miscredited as The Talula Babies.

Hurtin' Kind is a superb hand stamped double-sided single, strongly influenced by The Kinks. Although they actually came from Cleveland, Ohio, both sides of the single were included on Eva's *Florida Punk Groups From The Sixties*. *Mine Forever* (from the Mar release) can also be heard on *Valley Of The Son Of Gathering Of The Tribe* (from the Tema release) and *Hurtin' Kind* (from the Mar release) can be found on *Open Up Your Door*. Both sides are worth checking out but the 'A' side in particular has a fine guitar break and a good organ sound. *Debbie* can also be heard on *Pride Of Cleveland Past*.

The group also recorded as The Baskerville Hounds, re-recording versions of both *Hurtin' Kind* and *Debbie*.

It should also be pointed out that their first 45 was bootlegged at the time, and miscredited as The Talula Babes... three decades on and it's still appearing miscredited on bootlegs, with the both sides resurfacing on Eva's *Sixties Archives, Vol. 4* (CD) and *Florida Punk Groups From The Sixties*, and the flip making an additional appearance on *Valley Of The Son Of The Gathering Of The Tribe*.

(Max Waller / George Gell)

The Tumblers

45:

1. Make You All Mine/Scream (Pocono 6417) 1964

Riot City! and *Mondo Frat Dance Bash A Go Go* (CD) compilations both include this outfit's *Scream*, which mostly features just that. They must've been really popular with the neighbours in Allentown, Pennsylvania!

Turks

45:

1 Fire / ? (TK 6118) 1968

From Elkin in North Carolina, these misfits managed a pretty decent cover of Jimi Hendrix's *Fire* for TK Records back in late 1968. It can now be heard on *Tobacco-A-Go-Go, Vol. 1*.

(Vernon Joynson / Max Waller)

Richard William Turner

ALBUM:

1 THE PASSANGER (TH-56082078) 1973?

A limited pressing, recorded in mono and issued on a plain white sleeve with handwritten titles. A kind of hippie folk, which has its moments.

(Stephane Rebeschini)

Velvert Turner Group

Personnel:

BOB HOGANS	keyb'ds	A
BOB LENOX	keyb'ds	A
TIM McGOVERN	drms	A
PRESCOTT NILES	bs	A
CHRISTOPHER ROBINSON	keyb'ds	A
VELVERT TURNER	vcls, gtr	A B

NB: There were two versions of (1). A 'heavy' version with crazed solo guitar overdubbed - matrix no. 16741 and a 'soul' version in basic power trio format with second lead guitar overdubs removed - matrix no. 16951. (1) also released in Germany (Philips).

Based in Los Angeles, **Velvert Turner** was an excellent Hendrix-style black guitarist / vocalist and both versions of his album on Family are recommended. Prescott Niles and Tim McGovern both played on Randy California's solo album *Kapt. Kopter And The Fabulous Twirly Birds* in 1972. **Velvet Turner** later played with Arthur Lee on his 1981 album. Tim McGovern also teamed up with Neil Merryweather for several albums and Prescott Niles went on to form The Knack of *My Sharona* fame.

(Clark Faville/Stephane Rebeschini)

Turnquist Remedy

Personnel incl:

- SCOTT HARDER bs, vcls A
- JOHN MAGGI drms, perc A
- MURPHYS CARNECCHIA ld gtr, vcls A
- MICHAEL WOODS gtr, vcls A

ALBUM:

- (A) IOWA BY THE SEA (Pentagram PE 10004) 1970

The best thing about this album is the surrealistic cover. Only *All Gone Blues Act II* is worthy of the psychedelic tag some dealers try to give this album which for the most part is pretty bland country-rock. The finale *Reno, Nevada* is also worth a listen. Maggi later played with String Cheese.



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The Turtles *to* 27 Dollar Snap On Face

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Turtles
- Twas Brillig
- Charlie Tweedle
- The Twelfth Night
- The 12 AM
- 27 Dollar Snap On Face

The Turtles

Personnel incl:

HOWARD KAYLAN	vcls	A B C D
DON MURRAY	drms	A
AL NICHOL	ld gtr	A B C D
CHUCK PORTZ	bs	A (B)
JIM TUCKER	gtr	A B
MARK VOLMAN	vcls	A B C D
JOEL LARSON	drms	B
CHIP DOUGLAS	bs	B
JOHN BARBATA	drms	C
JIM PONS	bs	C D
JOHN SEITER	drms	D
JOHN USSERY	vcls	

ALBUMS:
(up to 1972)

1(A)	IT AIN'T ME BABE	(White Whale 7111)	1965 98
2(A)	YOU BABY	(White Whale 7112)	1966 -
3(A)	HAPPY TOGETHER	(White Whale 7114)	1967 25
4(C)	GOLDEN HITS	(White Whale 7115)	1967 7
5(C)	BATTLE OF THE BANDS	(White Whale 7118)	1968 128
6(D)	TURTLE SOUP	(White Whale 7124)	1969 117
7(-)	MORE GOLDEN HITS	(White Whale 7127)	1970 146

8(A)	WOODENHEADS (1965 out-takes)	(White Whale 7l33)	1972
9()	HAPPY TOGETHER AGAIN (dbl)	(Sire SASH-3703)	1974

NB: (1), (2), (3), (5), (6) and (8) (SC 6087), have all been reissued on CD by Sundazed, containing many bonus tracks (SC 6035/6/7/8 and 6086/7 respectively). Most of their original albums have been issued on CD in Europe too, including (1) (Repertoire REP 4399-WY), with two bonus tracks; (3) (Repertoire REP 4320-WY), with nine bonus tracks; (6) (Repertoire REP 4398-WY) and (8) (Repertoire REP 4400-WY). Some retrosepctives include *30 Years Of Rock 'n' Roll: Happy Together*, a 60 track anthology CD, was issued in 1996 on the Laserlight label. Rhino have also released two *Greatest Hits* collections on CD. Rhino Records have also released a profusion of reissues and out-takes. These include *Turtles 1968* (1981) (a collection of rare and unissued cuts), *Turtles Golden Hits* (1982) and a triple LP *History Of The Turtles And Flo And Eddie* (1983); *It Ain't Me Babe* (Rhino RNLP-151) 1984; *Happy Together* (Rhino RNLP-152) 1984; *You Baby* (Rhino RNLP-153) 1984; *Wooden Head* (Rhino RNLP-154) 1984; *Greatest Hits* (Rhino RNLP-160) 1984; 1968 (Rhino RNDP-901A) 1984 (also issued as picture disc); and Turtlesized (Rhino RNLP-280) 1984. Rhino EPs have included *The Turtles* (1978) and *Turtlesised* (1982).

EP:

1	IT AIN'T ME BABE	(White Whale)	1967

45s:

1	It Ain't Me Babe/Almost There	(White Whale 222)	1965 8
2	Let Me Be/Your Maw Said You Cried	(White Whale 224)	1965 29
3	You, Baby/Wanderin' Kind	(White Whale 227)	1966 20
4	Grim Reaper Of Love/Come Back	(White Whale 231)	1966 81
5	Outside Chance/We'll Meet Again	(White Whale 234)	1966 -
6	Outside Chance/Making My Mind Up	(White Whale 237)	1966 -
7	Can I Get To Know You Better?/Like The Seasons	(White Whale 238)	1966 89
8	Happy Together/Like The Seasons	(White Whale 244)	1967 1
9	She'd Rather Be With Me/The Walking Song	(White Whale 249)	1967 3
10	Guide For The Married Man/Think I'll Run Away	(White Whale 251)	1967 -
11	You Know What I Mean/Rugs Of Woods And Flowers	(White Whale 254)	1967 12
12	She's My Girl/Chicken Little Was Right	(White Whale 260)	1967 14
13	Sound Asleep/Umbussa The Dragon	(White Whale 264)	1968 57
14	The Story Of Rock And Roll/Can't You Hear The Cows?	(White Whale 273)	1968 48
15	Elenore/Surfer Dan	(White Whale 276)	1968 6
16	You Showed Me/Buzz Saw	(White Whale 292)	1968 6
17	You Don't Have To Walk In The Rain/Come Over	(White Whale 308)	1969 51
18	Love In The City/Bachelor Mother	(White Whale 326)	1969 91
19	Lady-O/Somewhere Friday Nite	(White Whale 334)	1969 78
20	Who Would Ever Think That/Would Marry Margaret?/We Ain't Gonna Part No More	(White Whale 341)	1970

21	Is It Any Wonder?/Wanderin' Kind	(White Whale 350)	1970
22	Eve Of Destruction/Wanderin' Kind	(White Whale 355)	1970 100
23	Me About You/Think I'll Run Away	(White Whale 364)	1970 105

NB: (11) and (12) also issued in France with PS by London. There are also four French EPs with PS on Polydor and London.

They formed at Westchester High School in Los Angeles in 1961. Their key founder members were Mark Volman, a native of LA (he'd been born there on 19 April 1947 and Howard Kaylan (real name Howard Kaplan), a New Yorker, he'd been born there back in June 1947. They were originally known as The Nightriders, then The Crossfires, until in 1965 their name change to **The Turtles** was a condition of their contract with White Whale. In their early days they were very much part of the LA folk-rock boom. Their first 45 was a Dylan song and the next two were P.F. Sloan compositions. All three achieved considerable commercial success. Their first album, which climbed to No. 98 in the U.S. Charts, contained two other Dylan compositions:- *Love Minus Zero* and *Like A Rolling Stone*, in addition to the title track and P.F. Sloan's *Eve Of Destruction*. They had a few good originals, too:- *Wanderin' Kind* was a good folk-rocker and *Let The Cold Wind Blow*, a protest song. Their second album, too, was a similar blend of originals and Dylan and P.F. Sloan compositions.

As 1967 came they underwent some personnel changes and Bonner and Gordon, formerly with The Magicians became their new songwriters. Inevitably there was a change of style and initially a more commercial pop sound. With *Happy Together*, a classic love song, they enjoyed a No. 1 U.S. hit (and it also made 12 in the UK). They issued an album of the same name which was in many respects a compromise between commercialism and their own progress. It made No. 25 in the U.S. Album Charts. They followed the 45 success of *Happy Together* with *She'd Rather Be With Me*, a bouncy pop song with pleasant harmonies which made No. 3 in the U.S. and No. 4 in the UK. Their next single *Guide For A Married Man* was written for a Walter Matthau film but withdrawn after just one week and replaced by *You Know What I Mean* which peaked at No. 12 in the US.

Golden Hits, which contained most of their 45 releases and two previously unissued tracks, *Is It Any Wonder?* and *So Goes Love*, became what would be their best selling U.S. Album peaking at No. 7.

They're also rumoured to have released an excellent pop-punk 45 in December 1967, under the pseudonym of The Odyssey. A year later they recorded a Christmas single with Linda Ronstadt as Christmas Spirit.

From 1968 their music became more experimental, although when White Whale became impatient for another big hit Volman and Kaylan came up with the brilliant *Elenore*, which was a big transatlantic hit peaking at No. 6 in the U.S. and No. 7 in the UK. Their *Battle Of The Bands* and *Turtle Soup* albums are both worth investigation. They enjoyed further minor hits, of which *Lady O*, a Judy Sill composition, was the last 45 released with their approval. Many of these later 45s were included on their *More Golden Hits* album along with two previously unissued tracks:- *We Ain't Going To The Party* and *Cat In The Window*, The first of these was intended for an album, *Shell Shock*, they were working on which was never released. Now heavily immersed in the flower-power movement they were recording numerous deranged tapes which White Whale wouldn't release. The record company continued to release their own choice of material but none of it met with much success commercially and, in September 1970, the band disintegrated.

Volman and Kaylan both later joined The Mothers Of Invention, then in 1972 they worked as a duo first as Phlorescent Leech and Eddie and later as simply Flo and Eddie. Much of **The Turtles'** material has stood the test of time quite well, and whilst they were most successful as a folk-rock/harmony outfit **The Turtles** main significance for this book was as part of the flower-power movement, even though that movement was ultimately to prove their downfall.

Compilation appearances have included *Elenore* and *Happy Together* on *The Golden Archive Series Sampler* and

Can I Get To Know You Better?, *She's My Girl*and *It Ain't Me Babe* on *Nuggets, Vol. 3*, *9* and *10* respectively.

(Vernon Joynson/Stephane Rebeschini)

Twas Brillig

TOP

45s:

1. Dirty Old Man/You Love (Scotty 6621) 1967
2. Dirty Old Man/This Weeks Children (Date 2-1550) 1967

This was a continuation of The Electras, the top '60s band from Ely up in Northeast Minnesota. Indeed, they had first recorded their best known song, *Dirty Old Man*, when they were The Electras. Both these 45s are now quite rare and sought-after but fortunately you'll also find *Dirty Old Man* on *Changes*, which is itself becoming rare, *Acid Dreams Vol. 2* and *Moxie's '60s Punk EP, Vol. 2*. It also turned up on Eva's *Litter' Rare Tracks'* LP along with other Electras tracks due to the mistaken assumption that this was a Litter offshoot - not so, see The Electras entry.

Charlie Tweedle

TOP

ALBUM:

1. FANTASTIC (GREATEST HITS BY EILRAHC ELDDEWT) (No label) 197? R3/R4

A rare, but really inept and stupid (intentionally!) local Bay Area album from circa 1974. The incredibly beautiful psychedelic gatefold sleeve belies the fact that the contents are largely sound snippets and crickets chirping in the night - the very epitome of a record whose impossible rarity is fully justified. (Clark Faville)

The Twelfth Night

TOP

Personnel:

DON HALL	gtr, vcls	A B
BOB MAGUIRE	bs	A
BOB SELLERS	ld gtr	A B
GARY VAUGHN	drms	A B
STEVE JAY	bs	B

45:

1	Grim Reaper/I Don't Believe You	(Whiteholme 1984)	1965

Four young Orlando teens started out in 1963 as The Emotions, playing youth clubs and school hops. Two years later, still only 16/17 years of age, they changed their name to **The Twelfth Night** and put out their own 45 on a label set up for them by friend Bob Benzing.

The following year they acquired a manager and another name change to Covington Tower. Maguire joined the USAF at this point and was replaced by Steve Jay (bassist for Weird Al Yankovic for over twenty years). Covington Tower lasted until 1969.

Grim Reaper, a charming lo-fi fuzzer with a frantic solo, is on *The Chosen Few Vol. 2* and Psychedelic States: Florida Vol. 1 (CD).

(Max Waller/Don Hall/Roger Maglio)

The 12 AM

45:

1. The Way I Feel/Good Day (Groovy 102) 1967

This San Antonio band produced one of the better Texan punk 45s from the era. Check out the 'A' side on *Pebbles, Vol. 5*.

27 Dollar Snap On Face

Personnel incl:

- BOB S O'CONNOR gtr, vcls A
- JIM DOHERTY gtr A
- DAVID PETRI vcls, perc A
- STEVE NELSON bs, vcls A
- RON INGALSBE drms A

ALBUM:

1. (A) HETERODYNE STATE HOSPITAL (Heterodyne 001 -002-00001) 1977

45:

1. Let's Have An Affair/Ticking Around (Heterodyne) 1976

Pressed on blue vinyl and recorded by a bunch of crazy Californians based in Sebastopol, this will interest some readers. This band's recordings are strictly outside the archive's timeframe, but I've included them because the album frequently appears in sales lists of the psych and garage recordings of this era.

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Twentieth Century Zoo *to* Tyrannies

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Twentieth Century Zoo
- The Twilighters
- The Twilighters
- The Twilighters
- The Twiliters
- Twilighters
- Twin Connexion
- Two Boys In The Windows
- The Two Of Clubs
- Tyde
- Tyler Mudge
- Tyme
- Tyme of Day
- Tymes Children
- Tyrannies

Twentieth Century Zoo



TOP

Personnel:

PAUL BENNETT	drms	A
ALLAN CHITWOOD	bs	A B
GREG FARLEY	gtr	A B
PAUL "SKIP" LADD	ld gtr	A B
BOB STUKO	vcls, hrmnca	A B
RANDY WELLS	drms	B

ALBUM:

1(A) THUNDER ON A CLEAR DAY (Vault 122) 1968

NB: (1) reissued on CD by Afterglow in 1995, and again by Sundazed with extra tracks: both Caz 45s, the final Vault 45 and three unreleased cuts *Country*, *Hall Of The Mountain King* and *Enchanted Park* (Sundazed SC 11063) 1999.

EP:

1 TWENTIETH CENTURY ZOO (PS) (Sundazed SEP 145) 1999

45s:

1	You Don't Remember/Clean Old Man	(Caz L- 103)	Nov 1967
2	Love In Your Face/Tossing And Turning	(Caz L-104)	April 1968
3	Rainbow/Bullfrog	(Vault 948)	1969
4	Only Thing That's Wrong/Stallion Of Fate	(Vault 961)	1970

NB: A few copies of (1) came with a picture sleeve, which now command high prices.

Recorded in Los Angeles, this is a fair album. It's predominantly bluesy with a splattering of sound effects. The 'A' side to their first 45 was re-recorded when they signed to Vault in 1969. The 45 version of *You Don't Remember* has also resurfaced on *An Overdose Of Heavy Psych* CD and *Psychedellc Disaster Whirl*. *Only Thing That's Wrong* (also non-LP) is a country rocker which can also be heard on *Mindrocker, Vol. 13*. The same compilation features the abridged (45 version) of *Bullfrog*.

Thought to be a Los Angeles band they were actually from Phoenix, Arizona and were known until late 1967 as the Bittersweets, releasing three locally successful and now sought-after 45s before they added Ladd (from the Laser Beats) to the line-up and changed their name. Bennett was drafted late 1967 and replaced by Randy Wells from another local band Sounds Incorporated.

The Sundazed EP features three of the four Caz 45 tracks - *Clean Old Man* is missing for reasons unknown. Still, a welcome reissue and a chance to sample their earlier rampant fuzz-heavy-garage sounds that were somewhat diluted by the time of the album. The Sundazed CD is recommended.

(Vernon Joynson / Max Waller)

The Twilighters

TOP

45:

1. Nothing Can Bring Me Down/I Need You (Mark VII 1023) 1968

Hailed from Waco in Texas. The 'A' side of this 45 is a strong song with effective vocals, superb fuzz guitar, great lyrics, and catchy chorus... "Well my mind is so messed up, nothing can bring me down, Nothing is strong enough, to save me now...".

It later appeared on *Psychedelic Experience, Vol. 1* (CD), *Flashback, Vol. 2*, *Austin Landing, Vol. 2* and *Basement Walls*. Highly recommended.

The Twilighters

TOP

45:

1. Spell Bound/? (Red Flame 1005) 1967

Came from Kirksville, Missouri. *Spell Bound* was a rousing frat rocker which has resurfaced on *Monsters Of The Midwest, Vol. 4* and *Drink Beer! Yell! Dance!*.

The Twilighters

45s:

1. Be Faithful/Thumper (Bell 624) 1965
2. Eeny Meeny Miney Mo/Boo's Blues (Bell 631) 1965
3. Shake A Tail Feather / Road To Fortune - Imperial 66201
4. I Still Love You / Meat Ball - Imperial 66238

From Cleveland, Ohio this act were also known as Tony and The Twilighters and members would later be in the Returns and the Originals. Their finest moment *Be Faithful* can also be heard on *Pride Of Cleveland Past*.

(Max Waller / George Gell)

The Twilighters

Personnel incl:
BILL KENNEDY A

45s:

1	(Everybody's Goin' To) Rollerland / Shakin' All Over	(Empire E-4)	1964
2	The Girl From Liverpool / Move It	(Empire E-6)	Sep 1964
3	Mary Lou / ?	(Empire??)	1966

NB: (2) as "The Twiliters with Bill Kennedy".

Invasion-influenced garage rock'n'rollers outta Plattsburgh, NY. Their cover of Cliff Richard's early hit *Move It* can be found on *It's Finkin' Time* and *Teenage Shutdown Vol. 11*, whilst *Teenage Shutdown Vol. 2* features the flip.

(Max Waller / George Gell / Mike Markesich)

Twilighters

ALBUM:

1	BOTH SIDES OF THE TWILIGHTERS	(Vanco)	1968 SC

Another **Twilighters**, their album contains two good garage/psych cuts, plus many weak tracks. It was released on the same label as Easy Chair, so perhaps they came from the Northwest.

(Stephane Rebeschini)

Twin Connexion

ALBUM:

1 TWIN CONNEXION (Decca) 1968

A breezy pop psyche group with sitar, probably a studio project.

(Stephane Rebeschini)

Two Boys In The Windows

Probably from Texas hence the inclusion of *If You Love Me Girl* on *Acid Visions Box Set 1* (CD).

The Two Of Clubs

The Two Of Clubs were a girl duo from Cincinnati. Their raunch-punk version of Petula Clark's *Heart* has resurfaced on *Psychotic Reactions* but the pair also had a chart hit with *Walk Tall (Like A Man)* on Fraternity which is much more of a "pretty" song.

(Vernon Joynson / John Gold / George Gell)

Tyde

45:

1. Psychedelic Pill/Lost (Fredlo 6901) 1969

A late sixties outfit from Burlingon, Iowa. You can also check out *Psychedelic Pill* on *Hipsville, Vol. 3* and the flip on both *30 Seconds Before The Calico Wall* (CD) and *Mindblowing Encounters Of The Purple Kind*.

Tyler Mudge

45:

1. Search For The Answer/I'll Bring You Back (Onyx 3287) 1970

This psychedelic 45 was the work of a Massachusetts outfit.

Tyme

The members of this garage-punk combo all attended Northwestern Regional High School in Winsted, Connecticut. They recorded an acetate in 1966 which consisted of *Cry For The Trees* backed by *Land Of 1,000 Dances* but it got next to no airplay and with their recording career never taking off they concentrated on their popularity as alive band giving many of the hits of the era their own rather unique garage-punk interpretation. 22 years later *Land Of 1,000 Dances* made vinyl on *Back From The Grave, Vol. 7*.

Tyme of Day

45:

1. Listen To What Is Never Said/I Wanna Know (Mercury 72861) 1968

Possibly a Texan outfit - this 45 was produced by Norman Petty. *Listen...* is a strange ditty about a fathers advice to his son - it has some fuzzy noises but ain't yer normal garage fayre, interesting though. the flip is reedy garage pop. (Max Waller)

Tymes Children

45:

1. Take Me Back/Go To Him (Panorama 38) 1966

Cool beat garage sounds from Salem, Oregon. *Take Me Back* is uptempo Invasion-infused beat. *Go To Him* is another version of the sullen beat ballad covered by the London Knights. (Max Waller)

Tyrannies

45:

1. Little Girl/She's A Queen (Watch 45 1903) 1965

Sultry garagey folk-rock, with a bow to the Beau Brummels, from June 1965. From Abita Springs, Louisiana. Check out *She's A Queen* on *Class Of '66!*

(Max Waller)

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U.S. Apple Corps *to* The Unbelievable Uglies

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- U.S. Apple Corps
- The U.S. Britons
- U.S. Males
- U.S. Rockers
- U.S. 69
- U.S. Stamps
- Ultimates
- Ultimate Spinach
- The Unbelievable Uglies

U.S. Apple Corps

TOP

ALBUM:

1	U.S. APPLE CORPS	(SSS International 12)	1970

45:

1	Prayer For Peace/Peace-Love	(SSS SSS-840)	1969

Another Shelby Singleton project, after the Rugbys, Heather Black and David Allan Coe. **U.S. Apple Corps** released an album of psychedelic gospel rock, with a powerful female singer and fluid guitar solos. The album and single were pressed on transparent blue vinyl.

(Stephane Rebeschini)

The U.S. Britons

TOP

Personnel incl:

- MIKE JONES vcls, gtr

Vocalist Jones was just 15 when this Dallas-based outfit recorded two tracks:- *Come On* and *I'll Show You A Man* for a possible 45. At the time nobody was interested but you can now hear them on *Texas Punk, Vol. 6*.

U.S. Males

TOP

45:

1. Open Up Your Heart/Come Out Of The Rain (on gold-yellow wax) (Britania B-101) 1968

Previously known as The Coastliners, this Houston outfit carried on in the same mould as purveyors of bright-eyed pop-punk, of which *Open Up Your Heart* is a decent example. The flip is a rather good melodic baroque-pop cover of a Five Americans' song. (MW).

U.S. Rockers



45:

1	Bodacious/ March Of The Siamese Children	(Kimco)	196?

Presumably another of Kim Fowley's ventures, as he is credited as producer and 9006 Sunset Strip is given as the label address.

U.S. 69



Personnel:

- BILL DURSO vcls, gtr A
- BILL CARTIER drms A
- BOB DEPALMA flute, sax A
- DON DEPALMA keyb'ds A
- GILNELSON bs A

ALBUM:

1. (A) YESTERDAY'S FOLK (Buddah 5035) 1969

The band was comprised of two Americans and three Mexicans and were based in Connecticut. The album is jazz and soul based with some psychedelic influence. Stand out track is the futuristic *10' 32" 2069, A Spaced Oddity*.

Two of the album cuts were also released as a 45 under the monicker The Mustard Family.

U.S. Stamps



Personnel incl:

ED LANDIS ?	A

45s:

1	Go And Dry Your Tears/Come On	(Galiko 769)	c1967
2	Pull The Wool/We'll Find A Way	(Galiko 770)	c1967

From New York / New Jersey region, their *Pull The Wool* deserves attention. It's a later sounding garage fuzz-punker that's probably '68 rather than '67 - plenty of fuzz but it's sorta 'laid back' with swirling organ and the vocal style has that post-Fudge soulish arrogance. Despite that this ditty works pretty well, but not for the "class of '66" I suspect. The flip is forgettable as you guessed all along.

You can also find *Pull The Wool* on *Let's Dig 'Em Up* and *Midnight To Sixty-Six*.

(Max Waller/Mike Markesich)

Ultimates

TOP

Personnel:

- ALLEN CRAWFORD bs, gtr
- GARY NIELAND drms, vcls
- LEON SANDERS ld gtr, vcls

45s:

1. My Babe/My Little Girl (Lavender LR 2001) 196?
2. Keep On Looking/Black Is Black (Garland 2009) 1968

Formed by Sanders and Nieland, who'd been in The Champs, this combo were based in Salem, Oregon and were also known at various times as Prince Charles and The Crusaders and Dart. Nieland started his own Garland label and eventually dropped out of the group, The Lavender 45 is good no-frills Pacific Northwest garage punctuated throughout by rapid keyboard doodlings on a squeaky organ! (Max Waller)

Ultimate Spinach





TOP

Personnel:

IAN BRUCE-DOUGLAS	vcls	A
BARBARA HUDSON	vcls, kazoos, gtr	A B
KEITH LAHTEINEN	vcls, drms, perc	A
RICHARD NESE	bs	A
GEOFFREY WINTHROP	vcls, sitar, gtr	A
JEFF BAXTER	ld gtr	B
MIKE LEVINE	bs	B
RUSS LEVINE	drms	B
TED MYERS	gtr, vcls	B
TONY SCHEUREN	keyb'ds, vcls	B
(TOM CAULFIELD	bs, hrmnca	B)

ALBUMS:

1(A)	ULTIMATE SPINACH 1	(MGM SE 4518)	1968 34

2(A)	BEHOLD AND SEE	(MGM SE 4570)	1968
3(B)	ULTIMATE SPINACH	(MGM SE 4600)	1969

NB (1) and (2) reissued on Polygram (Greek). (1 - 3) reissued on CD by Big Beat (CDWIKD 142, 148, 165 respectively). (3) has also had a limited 'bootleg' vinyl repress.

45:

1	(Just Like) Romeo and Juliet/Some Days You Just Can't Wait	(MGM 14023)	1969

Originally known as Underground Cinema, this band were discovered by producer Alan Lorber, who changed their name and signed them to MGM. Part of the emerging 'Bosstown Sound' of 1968, they were the brainchild of group member Ian Bruce-Douglas, who also wrote all the material on their first two albums. Barbara Hudson's beautiful voice gave the group a distinctive vocal sound.

Their debut album was a very trippy affair. The double fold-out cover contained highly pretentious sleeve-notes by Bruce-Douglas. This pretentiousness was evident, too, in the album's lyrics. For example, its opening track *Ego Trip* begins:

'Mindless creedence
Gropes through idiosyncrasies
Up - rising up
Down ... (echoes)'
(from *Ego Trlp*)

and again at the beginning of the *Hip Death Goddess*, which captures Hudson's vocals at their best:

'See the glazed eyes
Touch the dead skin
Feel the cold lips
And know the warmth
Of the Hip Death Goddess'.
(from *Hip Death Goddess*)

Instrumental numbers, like *Sacrifice Of The Moon*, sound similar to their equivalents on the early Country Joe and The Fish albums. The album is liberally endowed with wind chimes, bells and sound effects and the lyrics are tailored with flower power mythology:

'I saw a funny freak parade
Marching down the street
They were acting very strange
Kissing everybody they meet
With eyeballs hanging out of their eyes
And daffodils in their hands
Someone asked what's happening here?'
(from *Funny Freak Parade*)

The final track, *Pamela*, which has a similar wind chimes intro to Country Joe's *Grace*, is intended to illustrate 'the intense beauty that can be seen and felt if one's senses are fully employed'. Once again acid was the inspiration behind those lyrics:

'Moonbeams and sapphires

Vibrate as one
I hear prisms
Crystal rainbows fill my sky
Shattered, they glisten
And blind the sun .
(from *Pamela*)

The album met with considerable commercial success peaking at No. 34 in the U.S. Album Charts.

Their follow-up album, *Behold And See* was in similar vein. The lyrics were less impressionable, though, and their music had become more mystical, particularly on the excellent *Genesis Of Beauty Suite* and *Fragmentary Marches Of The Green*. Other tracks like *Mind Flowers*, may be seen as an extension of themes from their earlier album. Once again, Barbara's vocals glisten with beauty. This reached No. 198 in the Album Charts. Be aware that on the Big Beat CD the tracks are resequenced and *Visions of Your Reality* has been dropped, leaving this track unissued on CD. Both albums are classic acid rock period pieces and highly recommended, if one can excuse their more pretentious trappings.

Bruce-Douglas' departure after their second album had a profound effect on the band's musical direction. All the material on the third album, apart from the opening cut *Romeo and Juliet*, was written by the new band and lacked the imagination of Bruce-Douglas' work. For the third album, Jeff Baxter, who later had a spell with Steely Dan, came in on lead guitar and Ted Myers and Tony Scheuren joined from Boston label-mates Chamaeleon Church. Curiously, Mike Levine, who was listed as bassist didn't actually play on the record. Tom Caulfield who had been a lifelong pal of Mike's and who'd previously played for the soul group The Three Degrees, instead played impeccable bass and a super harp solo on *Eddie's Rush*, the blues jam that concludes side one. Only Barbara Hudson remained from the original line-up, and although their final album, is overall less interesting, it is still worth hearing.

Fans of the band may be interested in checking out neo-psych / acid-goth band **Babylonian Tiles** cover of *Hip Death Goddess*, which appears on the St. Thomas Records sampler CD *Saints & Sorcerers Vol. 2* - It's even been approved by Ian Bruce-Douglas as "fulfilling his vision of 'Hip Death Goddess' personified"... *Hip Death Goddess* has also been covered by Lithium X-Mas (on their *Bad Karma* and *Helldorado* CDs).

Ultimate Spinach also appear on a couple of compilations: the *Bosstown Sound-1968* 2-CD set features *(Ballad Of) The Hip Death Goddess*, *Baroque #1*, *Fragmentary March Of Green*, *The World Has Just Begun*, *Happiness Child* and *Eddie's Rush*; and the *Family Circle-Family Tree* CD contains *Back Door Blues* and *Happiness Child*.

(Vernon Joynson / Mark Scheuren / John Melbourne / Max Waller)

The Unbelievable Uglies

TOP

Personnel incl:

- BOB EVESLAGE keybd's A
- WINSTON FINK (DAVE HOFFMAN) vcls, bs A
- GREG PAUL ld gtr A
- DAVE PRENTICE vcls A
- MIKE SHANNON drms A
- ALAN ST. PIERRE (ALAN SPEARS) ld vcls
- MIKE GILSON

45s:

1. Judy Angel/The Log (Music Masters 72164) 1964
2. Off My Hands/The Loner (Cardinal 0071) 196?
3. Keep Her Satisfied/Grand Central Station (Soma 1451) 1965
4. Sorry/Get Straight (Liberty 55935) 1967
5. Spider Man/Research Into The Soul Of Psychedelic Sound (Independence 42767) 1967
6. New Day/Wings (Sound 80) 1967
7. Ain't Gonna Eat My Heart Out/When The Saints (UA 066) 1968
8. The Tin Drum/Mrs Mouse Anthology (UA 106) 1968
9. Hello Gooday/Previews (UA 292) 1969
10. Mr. Skin/Little Lady (Uglies Records 22985) 196?
11. Right Road Now/Dolly (Uglies Records 27444) 196?

NB: (1) released as **The Uglies**.

From Detroit Lakes in Northwest Minnesota they were one of the State's most popular live acts. Their shows were wild and unpredictable, centred around Winston Fink and their 45s are not too hard to find. Bobby Vee produced their 4th 45 and *Spider Man* which is usually considered to be their finest moment, is best described as an organ led up tempo punker.

Dave Hoffman and Mike Gilson later recorded an album and 45 with Friendship whilst Alan St. Pierre also recorded a solo 45 in 1967. Bob Eveslage also released a 45 using the pseudonym Robbie Jay in 1966. All this underscores the depth of their musical talent.

Bob Eveslage now resides in New Ulm, Minnesota, and still writes and records music. He was the founding member of **The Unbelievable Uglies**: "The other four original members were Dave Hoffman (Winston Fink) on stand-up electric bass, Greg Paul on lead guitar, Mike Shannon on drums, Dave Prentice (a very, very funny Front Man who worked hand-in-hand with Winston), and me on the keyboards. Al Spears was a later addition, and a very good R&B vocalist. Members came and went, but the five of us held the band together for about eleven years."

Bob also took a couple of years out of the group, when he moved to Seattle, "I was part owner of a studio and with a studio group called Today we had a single on Jerry Dennon's label called *We've Been A Bad, Bad Boy*. After a couple of years I came back to the **Uglies** and Minnesota. The original members are all still living in the Minnesota area and are doing different things. All but Greg are still involved with music as a profession."

Bob's most recent 45 was released in 1987 on the Clowd label, which was partly run by the late Fred Heggeness (the well known record collector and author from Detroit Lakes). Entitled: *You're The Only One (Patty's Song)* and writen for his wife, it received quite a bit of airplay in the upper midwest. The flip was recorded by Dan Holt with Bob on backing intstruments and was an old Ral Donner cover entitled *You Don't Know What You've Got (Until You Lose It)*.

Compilation appearances so far include: *Get Straight* on *Hipsville, Vol. 3*, *Spider Man* on *The Midwest vs. The Rest, Vol. 1*. *Research Into The Soul Of Psychedelic Sound* on *Everything You've Always Wanted To Know....* CD and *Sixties Rebellion, Vol. 15* and *The Log* on *Mondo Frat Dance Bash A Go Go*.

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The Uncalled For *to* The Underground

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Uncalled For
- Unchained Mynds
- Uncle and The Anteaters
- Uncle Sam and The War Machine
- Uncle Willard
- The Undecided?
- Underbeats
- The Underdogs
- The Underground

The Uncalled For

TOP

45s:

1. Do Like Me/Get Out Of The Way (Dollie 509) 1967
2. Do Like Me/Get Out Of The Way (Laurie 3394) 1967

This punk outfit hailed from Youngstown, Ohio. Their 45 has been heavily compiled: Both sides appear on *Mindrocker, Vol. 10*; *Do Like Me* appears on *Pebbles, Vol. 8* (LP), *Pebbles Vol. 10* (CD) and *The Essential Pebbles Collection Vol. 1* 2-CD; and *Get Out Of The Way* is on *Killer Cuts*. Two previously unreleased tracks from 1966:- *Since You've Been Gone* and *Masters Of War* have also surfaced on *The Cicadelic 60's, Vol. 5* (LP) and *Vol. 3* (CD).

(Max Waller)

Unchained Mynds

TOP

45s:

1. We Can't Go On This Way/Goin' Back To Miami (Trans Action 705) c1968
2. Hole In My Shoe/Warm Smoke (Trans Action 707) c1968/9
3. We Can't Go On This Way/Goin' Back To Miami (Teen Town 109) c1968/9
4. We Can't Go On This Way/Goin' Back (Buddah 111) 1969 115
5. Every Day/? (Buddah 119) 1969
6. Everyday/You Me And My Yo-Yo (Buddah 140) 1969

From LaCrosse, Wisconsin, this four-piece put out an interesting version of The Traffic classic and made it

altogether more garagey by sticking a fuzz lead on it as well as subtley fiddling with the middle break (no little lost girl vocals here), good and if you're one of the 100 owners of *Everywhere Chainsaw Sound 1*, you can enjoy it thereon. Unfortunately their other output fails to match this. The group, or members of it at least, were billed to appear at the 'La Crosse Rock Reunion '91' gathering along with the TJ's, Johnny and The Shy Guys, Dave Kennedy and The Ambassadors, Fax, Ladds, Lost and Founds, Hope, Marauders, Satisfactions, Molly McGuires, Today's Tomorrow and local godfather of rock' - Lindy Shannon.

(Max Waller)

Uncle and The Anteaters



Personnel incl:

- LARRY BARRETT vcls, gtr
- GARY HORRELL bs

45s:

1. Kathy Ran Around/I Can't Go On (Hunt 805) 1966
2. Let's Be Happy/Lover Boy (National 19241) 1967

This Iowa City outfit was fronted by Larry Barrett, the son of a major Midwest jazz musician and DJ, whose earlier band had been The Countdowns, Apparently the new **Uncle and The Anteaters** name was the suggestion of a drunk at a frat party! *Kathy Ran Around* has a typical mid-sixties Farfisa organ solo and sincere vocals, *Lover Boy* contains some nice layered harmonies and *Let's Be Happy*, a much slicker song than the other two, is an attempt at Turtles-style rock. All three songs have resurfaced on the Dirty Water compilation and are well worth a listen. Barrett was later in the XL's and Rox (a post-Daybreakers project).

Uncle Sam and The War Machine



Personnel incl:

- GREG BULLEN piano

45:

1. Spy Girl/Hold On (comes with lyric sheet) (Blue Onion BO-103) 1967/8

Uncle Sam and the War Machine were from Springfield/Amherst area of Massachusetts. Although how they came to record for a label based in Cleveland, Ohio is unknown. *Spy Girl* is a upbeat popper that's somewhere between garage and bubblegum sounds - it also borrows from *Wild Thing*. *Hold On* is a pleasantly haunting garage - folk-rocker and is to be found on *From The New World, Vol. 1.* .

Greg Bullen went on to found a band called **Bald Mountain Road**, consisting of blues and honky tonk. He was a killer piano player. **US & the WM** also once opened for Frank Zappa at Fillmore East. There were a lot of strange double bills in those days. (Max Waller / Jonathan Sharkey)

Uncle Willard

ALBUM:

1	JUST ONE MORE GOOD TIME	(Toya TSTLP-2004)	1972

From Illinois, a hippie rock group with songs like *Dark Cloud* and *Welcome To The Army*. The small label Toya also released Morninglory.

(Stephane Rebeschini)

The Undecided

45:

1. Make Her Cry/I Never Forgot Her (Dearborn 542) 1966

A garage punk outfit from Michigan whose *Make Her Cry* is highly-rated by many, with great catchy vocals and typical "girl put-down" lyrics. You'll also find it on *Michigan Mayhem Vol. 1* (CD), *Mind Blowers* and *Garage Punk Unknowns, Vol. 1*. The flip has also resurfaced on *Highs In The Mid-Sixties, Vol. 5*.

Underbeats

Personnel incl:

ROD EATON	drms	
TOM NYSTROM	drms, vcls	
JAY EPSTEIN	drms	G
JAMES C.JOHNSON	ld gtr, vcls	G
DONI LARSON	bs	G
ENRICO "RICO" ROSENBAUM	gtr, vcls	G
JAMES 'OWL' WALSH	keyb'ds	G

45s:

1	Footstompin' / Route 66	(Garrett 4004)	1964
2	Annie Do The Dog / Sweet Words Of Love	(Garrett unconfirmed)	1964
3	Annie Do The Dog / Sweet Words Of Love	(Bangar 00632)	1964
4	Little Romance / Broken Arrow	(Bangar 00657)	1964
5	Our Love / Jo Jo Gunne	(Twin Town TT 706)	1965
6	Book Of Love / Darling Lorraine	(Soma 1449)	1966
7	I Can't Stand It / Shake It For Me	(Soma 1458)	1966
8	It's Gonna Rain Today /Sweetest Girl In The World	(Metrobeat 4449)	1967
9	Darkness / You're Losing Me	(Pip 8909)	c1968

NB: (1) and (2) released in Canada on Apex (76915 and 76937 respectively). (9) as by the Underbeat.

One of the most popular outfits around Minneapolis in the mid-sixties they produced several classy rockin' beat 45s. After several years as big fishes in the Midwest a wholesale change was undertaken - they relocated to California and became Gypsy (line-up 'G').

Compilation appearances have so far included: *Foot Stompin'*, *Little Romance*, *Annie Do The Dog* and *Sweet Words Of Love* on *The Big Hits Of Mid America*; *Foot Stompin'* and *Jo Jo Gunne* on *Vol. 1* of the '60s Minneapolis sampler series *Top Teen Bands*, with *Broken Arrow* on *Vol. 2* and *Route 66* on *Vol. 3*; *Annie Do The Dog* on *It's Finking Time*; Four unreleased tracks from 1965 - *Love To You, Don't You Lie To Me, Fate Of A Fool* and *Wishes Don't Come True* - on *Free Flight (Unreleased Dove Cuts 1964-69)*; *I Can't Stand It* on *Monsters Of The Midwest Vol. II*; *Shake It For Me* on *The Soma Records Story Vol. 1*; and *It's Gonna Rain Today* on *The Best Of Metrobeat*.

(Max Waller)

The Underdogs

TOP

45s:

1. Man In The Glass/Friday At The Hideout (Judy Be Mine) (Hideout 1001) 1965
2. Man In The Glass/Friday At The Hideout (Judy Be Mine) (Reprise 0422) 1965
3. Little Girl/Don't Pretend (Hideout 1004) 1966
4. Little Girl/Don't Pretend (Reprise 0446) 1966
5. Surprise Surprise/Get Down On Your Knees (Hideout 1011) 1966
6. Love's Gone Bad/Mo Jo Hanna (VIP 25040) 1966 122

A popular sixties band from Grosse Pointe, one of the richer Detroit suburbs, in Michigan. They were one of the top live attractions at the Hideout teen club which was run by local promoters Dave Leone and Ed 'Punch' Andrews. To promote them further Dave Leone decided to put them onto vinyl. He got a poem from a 'friend', put it to music and the result, *Man In The Glass* was issued as the first 45 on Hideout. It was energetically promoted and picked up by Reprise for national distribution, but when Leone later discovered the lyrics were taken from a poem used at Alcoholics Anonymous he had to stop plugging it.

In 1965 the Hideout club label issued the sampler LP *Best Of The Hideouts* (Hideout 1002), which saw a limited vinyl reissue in 1990 - it features *Friday At The Hideout, Man In The Glass, Surprise Surprse* and *Get Down On Your Knees*.

Thereafter, they became the first white act to sign for Motown. *Love's Gone Bad* issued on the VIP subsidiary was quite popular cover of the Chris Clark composition and actually made No. 122 in the U.S. Charts.

Other compilation coverage has so far included: *Love's Gone Bad* on *Nuggets* 4-CD box-set, *Nuggets Vol. 6*; *Man In The Glass* and *Love's Gone Bad* on *Michigan Brand Nuggets*; *Friday At The Hideout* and *Don't Pretend* on *Highs In The Mid-Sixties, Vol. 6*; *Surprise, Surprise* on *Highs In The Mid-Sixties, Vol. 5*; More recently, *Thee Unheard Of* compilation has, included two previously unreleased cuts by the band, *Don't Bother Us* and *Hang It In Your Ear*. The first is rather lame, but the second captures their live sound rather well.

(Max Waller)

ALBUM:

1. PSYCHEDELIC VISIONS (Mercury Wing WC-16337) 1967

On this album a group of unknown musicians do fuzzed-up instrumental cover versions of classics like *Psychotic Reaction*, *Tobacco Road* and *We Ain't Got Nothing Yet*, along with a few originals like *Psychedelic Dream*, *Mind Jammer* and *Psychedelic Visions* (which are all written by Merk Currie). It's not a bad album and, in addition, their version of *Psychotic Reaction* can also be heard on *Relics, Vol. 1*.

There was also a different outfit of this name who released two 45s on Mainstream:-

1. Easy/Satisfy'n Sunday (Mainstream 660) 1966
2. Get Him Out Of Your Mind/Take Me Back (Mainstream 667) 1966

(Vernon Joynson / Max Waller)

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Underground All-Stars *to* The Undesyded

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Underground All-Stars
- Underground Balloon Corps
- Underground Cinema
- Underground Electrics
- The Underground Railroad
- Undeground Sunshine
- The Underprivileged
- The Undertakers
- The Undertakers
- The Undertakers
- The Undertakers
- The Undesyded

Underground All-Stars

Personnel:

- anonymous musicians

ALBUM:

1. (A) EXTREMELY HEAVY (Dot DLP 25964) 1969 SC

Produced by Kim Fowley and housed in a magnificent Rick Griffin skull cover, this album contains covers of Beatles songs (*Get Back, Norwegian Wood*), a Dylan track (*I'll be your baby tonight*), plus Stax material (*Grab this thing, Don't Fight it, The Hunter, You don't know like I know*) and *Louie Louie*. The only original song is Fowley's *Happy Meadow Trail Dance*. Kim Fowley sings on some tracks.

(Clark Faville / Stephane Rebeschini)

Underground Balloon Corps

45s:

1	(Heart) Made Of Soul / Grass In Grenner	(Scope XX1/2)	1967
2	Where Can I Go / The Musicians	(Music Factory 101)	1971?

A Pennsylvanian outfit previously known as The Snaps and later the Balloon Corps. It's not confirmed yet that the

2nd 45 shown above is the same group.

(Max Waller)

Underground Cinema

Personnel incl:

IAN BRUCE-DOUGLAS	A
SKIP TULL	A

Myths have abounded about a pre-Ultimate Spinach outfit thought to have been known as **Underground Cinema**. In 1996 Arf! Arf!'s *New England Teen Scene Unreleased* CD finally uncovered some proof - two 7" acetates featuring *Blackbird*, *Sunday Morning*, *Where Has Time Gone To* and *Moondog Blues* (the first three appear on the CD).

Recorded at AAA studios in Dorchester, Mass. by Bruce-Douglas, Tull and others in 1967, a set of the acetates survived thanks to Al Lorusso (of The Bourbons). They were given to him in appreciation of his loan of equipment for the session. Whether they used the name **Underground Cinema** is still unconfirmed. Other musicians rumoured to be involved include guitarists Richie Bartlett (Brother Fox and Tar Baby, the Fools) and Steven Cataldo (Saint Steven, Nervous Eaters) who recorded as the Front Page Review around the same time.

(Max Waller/Erik Lindgren)

Undergound Electrics

ALBUM:

1	HEY JUDE	(Crown CST 588)	1968/9

Another exploito-LP from the budget label that issued The (Electic) Firebirds, aka 31 Flavors - and this too is rumoured to be the same band.

The contents bear little resemblance to the sleeve - a paisley-bedecked hippie chick sitting cross-legged with arms aloft. After the Beatles' cover with plastic beaker vocals, the remainder is a strong selection of heavy blues-rock in the style of Cream and Led Zeppelin's first album, exploiting the legacy of the likes of Robert Johnson, John Lee Hooker and Elmore James (*Crossroads*, *Boogie Chillun* and *Dust My Blues*).

(Max Waller)

The Underground Railroad

Personnel:

JIM BONAPARTE	vcls, hrmnca	A
PAUL KERRIGAN	drms	A
SAL PULLIA	bs	A
TOM PULLIA	ld gtr	A
DAVID THOMPSON	keyb'ds, vcls	A

45s:

1	You Do Something To Me/A Lilly For Willy	(Littleton 999)	1966/7
2	I'm Coming Over/Sixteen Tons	(Musicor 419)	c1967

Previously thought to be from Littleton, New Hampshire, but actually from Brockton, MA. Their first 45 is garage, but the second, is much heavier with lots of fuzz.

(Joseph Nagarya/Max Waller)

Underground Sunshine

TOP

Personnel:

- CHRIS CONNORS A
- JANE LITTLE A
- FRANK KOHL A
- BETTY KOHL A

ALBUM:

1. (A) LET THERE BE LIGHT (Intrepid 74003) 1969 161

45s:

1. Birthday/All I Want Is You (Intrepid 75002) 1969 26
2. Don't Shut Me Out/Take Me, Break Me (Intrepid 75012) 1969 102
3. NineTo Five (Ain't My Bag)/Rotten Woman Blues (Intrepid 75019) 1970
4. Jesus Is Just Airight/Six O'Clock (Intrepid 75029) 1970

Connors and Little were both from Montello, Wisconsin, whilst the other two members were German. They first attracted attention when their cover of Lennon-McCartney's *Birthday* made the U.S. Top 30. Their album has become a minor collectors' item and actually made No. 161 in the U.S. Album Charts back in 1969.

9 To 5 (Ain't My Bag) also appears on *I'm Trippin' Alone*.

(Vernon Joynson / Max Waller)

The Underprivileged

TOP

Personnel incl:

BRUCE BERNSTEIN	ld gtr	A

45:

1	You Hurt Me/Come On	(Smash 2051)	1966

An obscure band from Illinois. Both sides of their 45 are catchy garage and can also be found on *Sixties Rebellion, Vol. 4*.

Their lead guitarist also played with The Krums.

The Undertakers

Personnel:

GARNER FIELDING	A
WALLY HUBER	A
MIKE JOHNSON	A
LANNIE LONG	A
DONNIE REA	A
JOHN URENDA	A

45:

1	Unchain My Heart/It's My Time (PS)	(Studio 7101)	1965

This was another of Texas' classic punk 45s, The 'A' side, a Ray Charles cover, is a classic punk version, whilst the flip is in a garage/psych vein. From Amarillo, Texas, the 45 was recorded at the Cox studios in Amarillo.

Compilation coverage has included:- *Unchain My Heart* on *Off The Wall, Texas Psychedelic Punk, Vol. 11* (Metal Acetate #4) and *Flashback, 3*; *Unchain My Heart* and *It's My Time* also appear on *Texas Punk Groups From The Sixties* (LP) and *Sixties Archive Vol. 2* (CD).

John Urenda formed The New Undertakers in 1998, who have a website at: http://www.the-undertakers.com

The Undertakers

Personnel:

BOBBY CHURCH	A
FRED DIETRICH	A
RICK FORMAN	A
LEE WARD	A

45s:

1	Searching/The Reason Why	(PH 110)	Sep. 1967
2	Love So Dear/Loneliness To Happiness	(PH 115)	1968

Garage beat-ballads out of Orlando, Florida. Charming but unexceptional and at least a year out-of-date by then. They also backed H. F. Gore on *No One Will Ever Know*/*Washington Report* (PH 117), a mediocre country

recording.

Searching originally appeared on the local 1967 sampler *Bee Jay Demo Vol. II* (Tener 1014) and more recently on both *Acid Dreams Volume Two* and Psychedelic States: Florida Vol. 1. *Love So Dear* has also got a further airing on *Pebbles, Vol. 17.*

(Vernon Joynson / Max Waller/Jeff Lemlich/Roger Maglio)

The Undertakers

TOP

45:

1	Rosalyn / Double Shot	(Scene No #)	1966

NB: 'B' side is by The Spirits.

Thought to have been based in Hawaii thanks to their contribution of three tracks to the rare LP *Live At The Funny Farm* (Scene 200) - *Rosalyn, Bye Bye Johnny* and *Stupid Girl*. Other artists featured thereon are the Casuals, Manchesters Spirits and Val Richards V.

Rosalyn has since appeared on *Diana's Rootin' Tootin'...Party* and on *Grab This And Dance.*

(Max Waller)

The Undertakers

TOP

Another **Undertakers** hailed from the Philadelphia area. They don't appear to have released any 45s but laid down two tracks at the Sound Plus Studios in 1967 which were preserved on a Frankfort/Wayne acetate - *Can't Break Away* and *Little Girl*. The latter can be heard on *Crude Pa. Vol. 2.*

(Max Waller)

The Undesyded

TOP

45:

1	Baby, I Need You / Freedom Of Love	(Reading R-666)	1968

From Reading, Pa. *Baby, I Need You* is on *Psychedelic Unknowns Vol.9* and *Freedom Of Love* on *Pebbles Vol. 2* (CD).

(Max Waller)

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The Unfolding *to* The Unknown

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Unfolding
- The Unholy Trinity
- The Uniques
- The United Nations
- The United Sons Of America
- The United States of America
- The United Travel Service
- The Universal Ignorants
- The Unknown

The Unfolding



TOP

Personnel:

- DAVID DALTON vcls A
- ANDREA ROSS vcls A
- KEN ld gtr, bs A
- PETER lead and rhythm gtr A
- GARY drms A
- STEVE KAPOVITCH narrator A
- VICTORIA SACKVILLE soprano A

ALBUM:

1. (A) HOW TO BLOW YOUR MIND AND HAVE A FREAK-OUT PARTY (Audio Fidelity AFSD-6184) 1967

NB: (1) has had a limited pirate repressing and reissued on CD (Head 3197) 1997.

Composed by David Dalton, this album has been likened to The Deep on a bad day and is recommended to those who find bad records great! Side 1 - Acid Rock - includes *Play Your Game*, which can also be found on the *Echoes In Time* compilation. Side 2 - Meditations - is really weird, full of strange chantings on tracks like *Prana* (an excerpt from this is the 'Bonus track' on *Pebbles, Vol. 3 - The Acid Gallery*): *Electric Buddha*; *Hare Krishna*; and *Parable*. The album came with a booklet of freaky suggestions to make your party swing.

(Vernon Joynson / Max Waller)

The Unholy Trinity

ALBUM:

1	THE UNHOLY TRINITY	(Private Pressing)	1969

From New Jersey, a power trio with ripping guitars and cuts like *I Need Drugs To Survive* or the 18 minute *My God Has Horns*. Apparently only 50 demo copies were pressed.

(Stephane Rebeschini)

The Uniques

Personnel:

- BOBBY SIMS gtr A
- JOE STAMPLEY vcls, keyb'ds A B
- BOBBY STAMPLEY bs A B
- MIKE LOVE drms A B
- RAY MILLS ld gtr A B
- JIM WOODFIELD gtr B
- RONNIE WEISS gtr

ALBUMS:

- (A) UNIQUELY YOURS (Paula LPS 2190) 1966
- (A) HAPPENING NOW (Paula LPS 2194) 1967
- (B) PLAYTIME (Paula LPS 2199) 1968
- (B) THE UNIQUES (Paula LPS 2204) 1969
- (-) GOLDEN HITS (Paula LPS 2208) 1970

45s:

1. Not Too Long Ago/Fast Way Of Living (Paula 219) 1965 66
2. Too Good To Be True/Never Been In Love (Paula 222) 1965 -
3. Lady's Man/Bolivar (Paula 227) 1965
4. Strange/You Ain't Tuff (Paula 231) 1966 -
5. All These Things/Tell Me What To Do (Paula 238) 1966 97
6. Run And Hide/Goodbye, So Long (Paula 245) 1966 126
7. Please Come Home For Xmas Part 1/Part 2 (Paula 255) 1966 -
8. Areba/Groovin'Out (Paula 264) 1966

9. Every Now And Then (I Cry)/Love Is A Precious Thing (Paula 275) 1967
10. Go On And Leave/(flip by different act) (Paula 289) 1967
11. It's All Over Now/All I Took Was Love (Paula 299) 1968
12. It Hurts Me To Remember/I Sure Feel More (Like I Did When I Got Here) (Paula 307) 1968
13. How Lucky Can One Man Be?/You Don't Miss Your Water (Paula 313) 1968 115
14. Sha-la Love/You Know (That I Love You) (Paula 320) 1970 -
15. Toys Are Made For Children/My Babe (Paula 324) 1970 105
16. All These Things/You Know That I Love You (Paula 332) 1970 112
17. All These Things/You Know That I Love You (Paula 417) 1976 -

A pop/punk outfit from Louisiana and Texas who enjoyed some national chart success. Ronnie Weiss was later briefly involved with the band after his spell in Rio Grande before reforming Mouse And The Traps. Joe Stampley later became a country star. *You Ain't Tuff* a track from their first LP, has resurfaced on *Mindrocker, Vol. 6*, *Nuggets, Vol. 12* and *Nuggets* (4-CD set).

The United Nations

TOP

Personnel incl:

- R. ECONOMOUS
- W.M. ARCHIBALD

45:

1. In My Dreams/Cause I Love You (Cha Cha 771) 1966

Soft Invasion-beat sounds from this Chicago outfit whose *In My Dreams* unashamedly borrows a couple of melody lines from The Beatles' *You Won't See Me*. Pleasant, but not for the fuzz'n'farfisa fanatic. (MW).

The United Sons Of America

TOP

Personnel:

GERRY BLAKE	keyb'ds, vcls	A
RICHARD FREEMAN	gtr	A
MIKE HUESTIS	drms, perc	A
JERRY RITCHEY	bs	A
STEVE WOODS	vcls, perc	A

ALBUM:

1(A) GREETINGS FROM U.S. OF A. (Mercury SR 61312) 1970

Probably a Californian group, their album is an efficient mixture of psych and prog with good guitars and keyboards and in the same vein as English groups a la Spooky Tooth. The album came housed in a "Post Card like" sleeve.

(Stephane Rebeschini)

The United States of America



Personnel:

JOSEPH BYRD	electric harp, keyb'ds	A B C
DOROTHY MOSKOWITZ	vcls	A B C
MICHAEL AGNELLO		A
STU BROTMAN	bs	A
GORDON MARRON	electric violin	B
RAND FORBES	bs	B
CRAIG WOODSON	drms, perc	B

ALBUMS:

1(A)	THE UNITED STATES OF AMERICA	(Columbia CBS 9614)	Mar. 1968 181

NB. (1) reissued on Edsel (ED 233) 1987 and also reissued on CD (Edsel EDCD 541) 1997. There was also a 1992 Sony CD reissue with two bonus tracks.

As Joe Byrd (and The Field Hippies):

1	THE AMERICAN METAPHYSICAL CIRCUS	(Columbia CBS 7317)	1969

NB: (1) reissued on CD (One Way A-26792) 1996.

Joe Byrd, who master-minded this group of experimental Californian musicians, was born in Louisville, Kentucky. He is a descendant of the famous Byrd family of Virginia and he grew up in Tucson, Arizona. During high school years, he played in country-and-western and pop music bands, but by the time he entered the University of Arizona he had begun playing vibes with a jazz group.

After graduation, Byrd received Stanford University's Sollnit Fellowship for graduate study composition. But Byrd chose to split for New York, where he had already begun listening to electronic music and meeting far-out Berkeley composers.. While there, he worked as a conductor, arranger, teacher and assistant to critic-composer Virgil Thompson. It was during this era that he developed his interest in experimental music and his works were often performed abroad.

Influenced by events in California in the late sixties, he decided to quit New York and head for the University of California at Los Angeles. Here he worked as a teaching assistant, also finding time to study acoustics, psychology and Indian music. He eventually dropped out of UCLA to work full-time on his musical enterprises, putting together **The United States Of America**, whose other main asset was vocalist (and Byrd's ex-girlfriend) Dorothy Moskowitz, who possessed possibly one of the most attractive singing voices in rock. Other original members included political radical Michael Agnello and bassist Stu Brotman but both left before the band signed to Columbia with Brotman joining Kaleidoscope.

The group's sole album was erratic but often brilliant, with Byrd and Moskowitz writing most of the music and lyrics

between them. Opening track, *The American Metaphysical Circus* parodied Sergeant Pepper and the unusual, but commercial *I Won't Leave My Wooden Wife For You, Sugar* became well known here in England by virtue of its inclusion on the CBS compilation *The Rock Machine Turns You On*.

Overall the album was one of the most successful attempts to marry experimental electronic music, with rock lyrics. Instruments used included a Durrett synthesizer and Tom Oberheim's ring modulator, an electic violin and an unfretted bass. The beauty of the lyrics was matched by the excellence of Moskowitz's voice on tracks like *Cloud Song* and *Love Song For The Dead Che*.

Other tracks like *The Garden Of Earthly Delights*, which was also included on *The Psychedellc Dream* compilation and *Coming Down* appear drug-inspired:

'Poisonous gardens, lethal and sweet
Venomous blossoms
Choleric fruit deadly to eat
Violet nightshades, innocent bloom
Omnivorous orchids
Cautiously wait, hungrily loom
You will find them in her eyes,
In her eyes, In her eyes'
(from *Garden Of Earthly Delights*)

I think it's over now, I think it's ending
I think it's over now, I think it's ending
A thought of coloured clouds all high above my head
A trip that doesn't need a ticket or a bed
And everything is smelling sweeter than the rose'
(from *Coming Down*)

The album is a minor collectors' item but has also been reissued. It climbed as high as No. 181 in the U.S. Album Charts when it was first released. The cover was originally planned to be an American flag dripping with blood but, understandably, Columbia bailed out of the idea.

Live, the band played an exact reproduction of the album but had trouble getting suitable gigs. One, in which they were paired with The Troggs, was an unmitigated disaster and they also had an ill-tempered coupling with The Velvet Underground (in fact, after leaving the Velvets, Nico tried to join the **USA**). In addition, tension between bandmembers was rife, with Byrd, who the album's producer David Rubinson describes as "one of the most insane examples of control freak that I've, to this day, ever experienced", attempting fruitlessly to dictate policy to the other strong personalities in the band. Every rehearsal became, in Byrd's words, "group therapy". When three of them were busted for marijuana at a gig in Orange County, California, only Byrd and Moskowitz remained and they soon split into two factions with each leading their own group.

After the group split, Byrd made a further album with a bunch of 12 musicians called The Field Hippies. Although not as successful as The USA album, this was a strange voyage into the world of mystical and quasi-religious music. Once again he found three female vocalists - Susan de Lange, Victoria Bond and Christie Thompson - with seductive voices. The lyrics often paralleled themes on the earlier album.

'Waitin' to die for the seventeenth time
Etched on a mirror in the back of your mind
Trapped on a mountain nobody can climb
You can't ever come down...'
(from *You Can't Ever Come Down*)

Susan de Lange's beautiful rendering of *Moonsong-Peloc* paralleled the *Cloud Song* on the earlier album. Victoria's beautiful *Patriot's Lullaby* was in similar vein, but unfortunately most of the material on side 2 failed to again the

same standard.

Today, Joe Byrd is a recognised composer and arranger who plays electronic music, organ, electric harpsichord and, occasionally, calliope. In 1975 he released a synthesizer albums, *Yankee Trancendoodle* and followed this with *Xmas Yet To Come* in 1980.

(Vernon Joynson/Lloyd Peasley)

The United Travel Service

TOP

Personnel incl:

- BEN HOFF

45s:

1. Wind And Stone/Drummer Of Your Mind (Ridon 854) 1967
2. Wind And Stone/Drummer Of Your Mind (Rust R 5120) 1967
3. Gypsy Eyes/Echo Of You (Ridon 860) 1967/8

Folk-rockers from Seattle, Washington (also quoted as from Portland Oregon). They landed a distribution deal through the New York-based Rust label. Both sides of their first 45 are excellent soft psych-rock songs, *Wind And Stone* being a classic 'back to the wilds' theme song with a glorious spirit-lifting raga-esque break, and lyrics reflecting the rejection of "the plastic society". The *Gypsy Eyes* 45 contains two more melodic folk-rockers with the odd effect and is full of dewey-eyed romantic yearning.

Their first, classic 45 has been heavily compiled. Both sides are included on *Psychedelic Moods - Part Two* (CD) and you can also find *Wind And Stone* on *Acid & Flowers* CD, *Echoes In Time, Vol. 1* and *Highs In The Mid-Slxtles, Vol. 16*. The flip, *Drummer Of Your Mind* also appears on *Sixties Punk Ballads Sampler*.

(Vernon Joynson / Max Waller)

The Universal Ignorants

TOP

ALBUM:

1	TRANSITIONS	(WFB)	1968 R2/R3

An excellent west-coast group in the Jefferson Airplane style. Unfortunately, the album was split with the Hilltones, a dissapointing folk group.

(Stephane Rebeschini)

The Unknown

TOP

45:

1. Shake A Tail Feather/Night Walkin' (SVR 1008) 1966

A Detroit, Michigan band whose best known song *Shake A Tail Feather*, a popular number for sixties beat bands, can also be heard on *Highs In The Mid-Sixties, Vol. 5* and *S.V R. Rock Hits Of The Sixties*. Both sides of the 45 also appear on *The Cicadelic '60s Vol. 8* CD.

(Max Waller)



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The Unknown Kind *to* Unusual We

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Unknown Kind
- The Unknowns
- The Unknowns
- The Unknowns
- The Unknowns
- The Unlimited
- The Unrelated Segments
- Unsettled Society
- The Unspoken Word
- The Untamed
- The Untouchables
- Untoucables
- (Kathi McDonald and) The Unusuals
- Unusuals
- Unusual We

The Unknown Kind

Personnel incl:

- BILL MARREN
- BLECHEIR

45:

1. Who Cares/Since You've Come Back To Me (Star Trek 3405/6) 1966

From Amherst, Ohio. *Who Cares*, a slow punker, can also be heard on *Highs In The Mid-Slxties, Vol. 21*. This was their sole 45, and the label wasn't connected to any "Star Trek" labels around.

Bill Marren later played with The Estes Brothers.

(George Gell / Max Waller)

The Unknowns

Personnel:

STEVE ALAIMO	A
KEITH ALLISON	A
MARK LINDSAY	A

45s:

1	Melody For An Unknown Girl/Peat's Song	(Parrot 307)	1966 74
2	Tighter/Young Enough To Cry	(Marlin 16008)	196?

Possibly responsible for other 45s on Shield, Master-W and Marlo, this bunch of garagey-popsters are heavily linked to Paul Revere and The Raiders by virtue of Keith Allison and Mark Lindsay and their covering of Raiders' material.

Steve Alaimo was previously with the Redcoats and would later become a producer and manager, mainly working with Florida acts. He also issued tapes of Duane and Greg Allman on his label, Bold in 1971.

(Vernon Joynson / Max Waller / Stephane Rebeschini)

The Unknowns

TOP

45:

1	I Feel A Whole Lot Better/ The Modern Era	(Marlo 1550)	c1966

Another group with the same name, and living up to their monicker! Presumably the 'A' side is a cover of the Byrds.

(Stephane Rebeschini)

The Unknowns

TOP

The "Unknowns" credited with a track christened *Outside Looking In* by the compiler of *Acid Visions Vol. 2* (LP and CD) are not unknowns at all. It's actually *Too Bad* by The Bad Roads.

(Max Waller)

The Unknowns

TOP

Another **Unknowns** from Corpus Christi, Texas have two unreleased 1967 tracks, likened to Todd Rundgren's Nazz, unearthed on *The History of Texas Garage Bands Of The 60s Vol. 5* CD - *All I Have To Do* and *Hard To Understand*.

(Max Waller)

The Unlimited

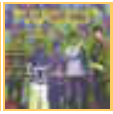
45:

1	Feelings / Gone Away	(Marina 504)	1966

This is actually the Royal Flairs, originally from Council Bluffs, Iowa. *Feelings* also appears on *The Midwest vs The Rest Vol. 1*.

(Max Waller)

The Unrelated Segments



Personnel:

- RORY MACK ld gtr A B
- RON STULTS vcls A B C
- BARRY VAN ENGELEN bs A
- JOHN TOROK rhythm gtr, bs A B C
- ANDY ANGELLOTTI drms A
- DARYL GORE rhythm gtr B
- CRAIG WEBB ld gtr C

ALBUM:

1. SWAMP RATS/UNRELATED SEGMENTS (Eva 12058) 198?
2. WHERE YOU GONNA GO? (Collectables COL 0710) 1998

NB: (1) split album with The Swamp Rats. (2) split CD with Tidal Waves.

45s:

1. Story Of My Life/It's Unfair (HBR 514) Feb. 1967
2. Where You Gonna Go/It's Gonna Rain (Liberty 55992) Sept. 1967
3. Cry Cry Cry/It's Not Fair (Liberty 56052) Summer 1968

NB. *It's Unfair* and *Its Not Fair* are the same song. (3) recorded June '67.

A stunning outfit from Detroit, Michigan who may be the only band in history to take their name from economics jargon. Ron Stults had earlier been in a band called the High Tones who had opened for the Four Seasons in 1963. After they broke up, he joined classmate Rory Mack in the Village Beau's but after their demise in September 1966, Rory invited him to be lead singer in a new band he was forming. This became **The Unrelated Segments**.

The band had only been together for about ten days when they recorded *Story Of My Life* on November 26th, 1966. The song went top ten in Detroit and the **'Segments** became one of the more popular live acts in the City, playing gigs with Bob Seger, Terry Knight and The Pack, SRC, Frost, and the MC5. In 1968 they supported the Who in concert, with the Amboy Dukes opening for the other two. Their second single was unfortunately released the month

of the Detroit race riots when the city was virtually shut down so sales were limited. After the release of their long-delayed third single, *Cry Cry Cry*, Andy was fired because of differences with the band's manager, Louis Torock (John's father). Six months later Barry was drafted and shipped out to Vietnam, and the band changed their name to U.S and recorded two songs including the infectious *Hey Love* with its get down soul-groove. Shortly after Rory decided to leave the music business for good and by the end of 1969 the band decided to call it quits.

All five of their compositions were composed by Mack (music) and Stults (words) and are collected together on *SVR Rock Hits Of The Sixties, Vol. 1* and on Eva's *Swamp Rats/Unrelated Segments* compilation. In addition, they also appear on several other compilations. Both sides of their first 45 can be heard on *A Journey To Tyme, Vol. 1*. The 'A' side, a rather interesting fast tempo rocker is also on *Psychedelic Unknowns, Vol. 4* and *Nuggets, Vol. 12* and the much more ordinary flip side can also be found on *Boulders, Vol. 10*. Both sides of their stunning follow-up 45 are on *Boulders, Vol. 9*. In addition the 13th Floor Elevators-like 'A' side can be found on *Acid Dreams, Michigan Brand Nuggets* and *Nuggets, Vol. 6* and the flip, a sensitive punk ballad, on *Gathering Of The Tribe*. Finally *Cry Cry Cry* resurfaced on *The Magic Cube, Back From The Grave, Vol. 2* and the *Acid Dreams Testament* (CD). More recently *Its Gonna Rain* has been covered by The Broken Jug on their *William* LP. The Collectables CD, however, is the best compilation of their output, including all three of their singles, the two U.S recordings, alternate backing-tracks for three songs, five post U.S Ron Stults tracks (sounding a lot like Blue Cheer), as well as six tracks by SVR stablemates, the Tidal Waves - all in excellent sound and with extensive sleevenotes and band photos.

Ron Stults went on to form the Lost Nation whose LP *Paradise Lost* is pretty decent progressive rock. He now claims to have written over 2000 (!) songs.

(Vernon Joynson / Lloyd Peasley / Max Waller)

Unsettled Society

TOP

45s:

1. 17 Diamond Studded Cadillacs/Passion Seed (Charm 6084/85) 1970
2. Gunfighter/Rainbows (Charm 19985) 1971

From Pennellville, New York, although the sleeve notes to *Sixties Rebellion* have them down as Pennsylvania based. Their *Diamond Studded Cadillacs* is well worth checking out on *Endless Journey, Phase 1* or *Pebbles, Vol. 2* (CD). It's full of feedback and fine fuzztone guitar work.

They later recorded as Thunder Head.

(Vernon Joynson / Max Waller)

The Unspoken Word

TOP

Personnel:

GREG BUIS	bs, vcls	A
ANGUS MacMASTER	keyb'ds	A
DEDE PUMA	vcls	A
LES SINGER	drms	A
GENE-ZHENIA STASHUK	gtr, vcls	A

ALBUMS:

1(A)	TUESDAY, APRIL 19th	(Ascot AS 16028)	1968
2(A)	THE UNSPOKEN WORD	(Atco SD 33-335)	1970

45s:

1	Boy / Nothing's Nothing	(United Artists 50083)	1966
2	And It's Gone / On A Beautiful Day	(United Artists 50181)	1967
3	Anniversary Of My Mind / We're Growing	(Ascot 2244)	1967

NB: (3) withdrawn.

Probably from the East Coast, as their both albums were recorded in New York, home of the Ascot Label. Produced by Tony Michaels and Vinny Gormann and engineered by Warren Schatz, their first album is basically folk-rock with a hint of psychedelia with *Waking Up* one of its finest moments. A truly beautiful album - it's worth checking out for fans of this genre. All their songs were penned by the group.

Released two years later and produced by Shel Kagan, the second album is heavier and more rock-blues in style, but still contains some good tracks: *Sleeping Prophet*, *Personal Manager* (an Albert King cover) and *Sleepy Mountain Ecstacy*. The voice of Dede Puma, their female singer, is still really impressing.

In 1972, Gene Stashuk played cello on Bonnie Raitt's *Givin Up* album. The other members apparently vanished from the music scene.

(Vernon Joynson / Max Waller / Stephane Rebeschini)

The Untamed

TOP

45:

1. Someday Baby/Lonely Boy (Royal Scot 824 R-103) 1966

Came out of Chicago with this mid-sixties punk 45 which features some twangy guitar and a brief drum solo in the middle. You can check it out on *Off The Wall, Vol. 1*, *Pebbles, Vol. 6* (CD) and *Highs In The Mid-Sixties, Vol. 4*.

The Untouchables

TOP

Personnel incl:

- DICK DOUGLAS gtr, vcls
- AL HUNTZINGER drms
- TOMMY HANKINS keyb'ds
- RON BRESLER drms

45s:

1. Church Key/Danny Boy (Hunt 450) 1962
2. Come On Baby/Stick Around (Hunt 1410) Jan. 1966

A quartet originally known as The Orphans and based in Cedar Rapids, who moved to Iowa City when promoter/drummer Al Huntzinger's original band Al And The Untouchables disintegrated. This was a loud guitar band. Check out *Come On Baby* on the *Dirty Water* compilation. All four tracks have been collected together on the *Guts In The Garage* LP (MCCM 9102) 1992 as by Al's Untouchables, which contains a detailed biography and history of the various incarnations of Al's outfits.

Untouchables

TOP

45s:

1	Baby Let's Wait / Don't Go I'm Beggin'	(Wasp 105)	May 1967

From Elma, Washington. This band's 45 on Wasp is fittingly tough buzzin' fuzz-garage, at least on the flip, and is featured on *Diggin' For Gold Vol. 7*. The 'A' side is a Young Rascals cover.

Strangely another **Untouchables** 45 also features a Young Rascals cover too - *Love Is A Beautiful Thing* / *Now Is The Time* (Psychedelic 101) 196? but it is not confirmed as being by the same group.

(Max Waller/Mike Markesich)

(Kathi McDonald and) The Unusuals

TOP

Personnel incl:

VIC BUNDY	keyb'ds	A B
BILL CAPP	gtr	A B
PAT JERNS	drms	A
KATHI McDONALD	vcls	A B
HARVEY REDMOND	bs, vcls	A B
LAURIE VITT	gtr	A B
GARY RAMSEY	drms	B

45s:

1	Babe It's Me/I'm Walkin' Babe	(Panorama 23)	Oct 1965
2	Summer Is Over/I Could Go On	(Mainstream 653)	1966

NB: (1) with Kathi McDonald.

From the Bellingham, WA, this band evolved out of The Bellingham Accents. The second 45 features two strong West Coast ballads led by the particularly forceful female vocals of Kathi McDonald, whilst *I'm Walkin' Babe* is a snarling punker with vocals by Harvey Redmond.

Laurie Vitt recalls:- "I believe (but I'm not sure) that Jay Hamilton suggested the name **The Unusuals**. Jay was a

local Bellingham DJ and we got to know him through dances that we played. By this time Kathi was in for a full cut and we had replaced Doug Ling with Harvey Redmond, a student at Western. Harvey was a much better musician and good singer. The first 45, *I'm Walking Babe* received almost no air play, but the flip side, *Babe It's Me*, a Sonny and Cher-like tune that Kathi and I did, was No. 1 in Bellingham for 26 weeks straight but never got national attention."

Between this record and *Summer Is Over*, we went on the road as a back-up band for Dewey Martin (pre-Buffalo Springfield). He had a hit at the time (*White Cliffs Of Dover*) and he and his band had been billed as British. Dewey was a good singer and a better drummer and I recall that he occasionally played drums while on the road. Eventually we dropped our drummer, Pat Jerns, and picked up a guy named Gary Ramsey. Gary Ramsey transformed from being a businessman-type manager of a steak house to a full blown hippie within about a year of joining the band. The story behind *Summer Is Over* was that we drove to San Francisco, recorded it at our expense and returned to Washington. Within a week, the owner of the studio called and said that Rene Cardenas of Time-Mainstream wanted the record but we would have to come down and re-record it, at their expense. So we went back, were ready to go the studio and then an airline strike stopped all commercial flights. Rene was stuck in NY. He bought a small jet and flew to San Francisco, we recorded the record, and he auditioned a bunch of groups. The only two he picked up were us and Big Brother and The Holding Company - he liked our tapes better and released *Summer Is Over* within four weeks. It was a '4-star Pick' in Record World and got a lot of national play but never really took off."

"**The Unusuals** broke up in 1967 when Harvey and I graduated from Western. Harvey took a job teaching in Oregon and I got a job at a research lab in Seattle. Kathi and Gary Ramsey, meanwhile, drove to the bay area in Gary's psychedelic truck that we had all painted, in the hope of joining the Bay area scene".

Gary had gotten pretty far out and as it turned out, he came back to Bellingham and when I went back to Western for a master's, I put together a bar band with Gary, Bill Capp plus a bass player. Gary got farther and farther out and eventually we fired him. I played with a number of bar bands while a master's student, including Clever Baggage, a 10 piece band that emulated Chicago Transit Authority (later Chicago), with Vic Bundy on keyboards. However, Boeing laid off thousands of people and the music market crashed in Washington so I ended up back with four-piece bands in Bellingham. When I moved to Arizona for graduate school, I first played in a soul band consisting of the remnants of Dyke and The Blazers, who reorganized after Dyke was gunned to death on the streets of Phoenix. I later played in several rock bands. Rainbow was the first and it consisted of me, Rod Pappas (gtr), a bass player who I can't remember, and Rob Rideout, the original drummer in the Bellingham band The Rebels. Shortly after we replaced the bass player with Charlie Moss who was very good. Rod and Rob decided to go to Seattle and left. Charlie and I got together with two former members of Hillary Blaze, formerly from New York and kept the name Rainbow. We did some recording but when Rod came back from Seattle, Charlie and I quit to team up with Rod and a drummer named David Newberry to form Mantis. Although the "Rainbow tapes" were never released, years later when the Hillary Blaze Drummer, Jimmy Tirella died, the other guitar player, Sandy Napoli, put together a CD and sent me a copy which he called the *Rainbow Tapes* but under the name Hillary Blaze as a tribute to Jimmy. Mantis became very popular in the bar scene in Arizona during the mid '70s and we started recording an LP. We released a single locally and it did pretty well (*Insane*/*Country Cowboy*). Our music was actually a bit heavy for Arizona at the time and I suspect that had we stuck together a couple more years, we would have done great (we did pretty well financially, playing six nights a week). I was balancing music with my graduate education. I quit when I was offered a post-doc in Brazil, essentially making a major career decision. I have played with no bands since, but still play my guitars virtually every day."

Kathi McDonald later found some fame in the 1970s after joining Big Brother and The Holding Company. Lauri Vitt is now Curator of Reptiles and Professor of Zoology at Sam Noble Oklahoma Museum of Natural History.

Compilation coverage has ncluded:- *I'm Walkin' Babe* on *Highs In The Mid-Sixties, Vol. 16.*

(George Gell / Max Waller with thanks to Laurie Vitt)

Unusuals

45:

1 Because Of Love / Take Time ...(incomplete title) (Emerald 112) 196?

A South Carolina band whose 45 is unheard but has been seen described as midtempo garage.

(Max Waller)

Unusual We

ALBUM:

1. UNUSUAL WE (Pulsar 10608) 1969

This obscure album is now of interest to some collectors.



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Up *to* Utopia

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Up
- The Upper Class
- The Upper U District Singers
- The Uprisers
- Upsetters
- Up-Stairs
- Uranus and The Five Moons
- Urban Renewal
- Ursa Major
- US
- Us
- The Us Four
- Us Kids
- Us Too
- John Ussery
- Utopia
- Utopia

Up

Personnel:

- FRANK BACH ld vcls A B
- VIC PERAINO drms A
- BOB RASMUSSEN ld gtr A B
- GARY RASMUSSEN bs A B
- SCOTT BAILEY drms B

ALBUM:

1. KILLER UP! 1969-1972 (Total Energy NER 3002) 1995

NB: (1) is a 10" retrospective compilation also issued on CD (NERCD 3002).

45s:

1. Just Like An Aborigine/Hassan I Sabbah (Sundance 22190) 1970

2. Free John Now!/Prayer For John Sinclair (Rainbow 22191) 1971

Formed in Detroit in the spring of 1967 by Frank Bach, who was stage manager and announcer at the newly-opened Grande Ballroom, where the MC5 were "house band". The two bands were closely related, taking an active part in the John Sinclair-managed commune, variously known as the Detroit Artists' Workshop, Trans-Love Energies or the White Panther Party (WPP). When after the assassination of Martin Luther King, the commune moved to Ann Arbor in May 1968, the band followed, playing many engagements and often opening for the MC5 or sometimes as a main attraction at local clubs and ballrooms. In Ann Arbor **Up** replaced Vic Peraino with Scott Bailey and continued to roll under the guidance of John Sinclair's brother David.

The MC5 and Stooges fans certainly remember the story about the seminal September'68 visit by Elektra Records president Jac Holzman who signed both bands after a wild show at the Union Ballroom. The opening act that failed to impress him were **Up**. As a result, while the two other bands started releasing nationally, **Up** got stuck in local small venues. Eventually, after the MC5 broke with the commune's ideals, they became the primary propaganda medium for the White Panther Party, following J.Sinclair's imprisonment in July 1969 for possession of two marijuana cigarettes. They disbanded in 1973.

Their retrospective album features both 45's, live and unreleased material. *Just Like An Aborigine* is a stand-out track recalling rather late '70s British punk than the Detroit vein (but inexplicably suffers from poor hollow sound). The flip is not as exciting but features a mighty bass riff not dissimilar to Metallica's *Enter Sandman*. The second 45, as the titles suggest, was one of the efforts for the release J. Sinclair. Actually, it was given away for free at the John Sinclair Freedom Rally in December 1971. The flip, which features Allen Ginsberg's melodic recitation, was recorded by the poet himself in N.Y. without the band's assistance (added as bonus track on CD). The album also features *Come On* planned for the A-side of their next 45.

Judging by the rest of the material, musically they landed within the triangle drawn by the MC 5, the Stooges and Blue Cheer but without losing their clear-cut original style. There are also two '69 studio tracks *I Don't Need You* and *Never Say Die* sporting killer riffs that are pretty close to early Sub Pop grungy sound. John Sinclair was right when he wrote this to begin the liner notes: "It's common to name the MC5 and the Stooges among the forefathers of what they call punk rock, but it was their associates in a third band, the Up, who could more accurately be identified as the real precursors of punk."

Both sides of their first 45 can also be heard on *Michigan Mixture, Vol. 1*. *Just Like An Aborigine* is also on *Let Em Have It Vol. 1* CD.

(Michal Owczarek / Vernon Joynson)

The Upper Class

TOP

45s:

1. Can't Wait/Help Me Find A Way (Charay 68) 1967
2. Can't Wait/Help Me Find A Way (Smash S-2096) 1967
3. Anything You Like/Renee (Limetree 1001) 1967
4. Renee/Wow (Charay 81) 1967

This band were thought to have come from the Dallas-Fort Worth area of Texas.

The Upper U District Singers

45:

1. Sing Hallelujah/Green Satin (Jerden 725) 1964

This had been suggested to us as one of the earliest folk-rock 45s from the Northwest, however George Gell has informed us that it is a vocal group with little to recommend it.

The Uprisers

45:

1	Let Me Take You Down / Nine To Five	(Swingtown 791)	Sep 1967

From Richmond, Virginia, their *Let Me Take You Down* was included on *Garage Punk Unknowns, Vol. 8*.

(Vernon Joynson / Max Waller)

Upsetters

45:

1	Autumn's Here / Draggin' The Main	(Autumn 4)	Sep. 1964

Embryonic San Francisco sounds and one of the early release on Tom Donahue and Bobby Mitchell's pioneering Autumn label. *Draggin' The Main* combines surf and hot-rod street-cred with 12-string guitar and can be heard on *Dance With Me: The Autumn Teen Sound* CD. Compiler Alec Palao notes that the track also turned up on tapes marked as by the Dreamers and the Impax - alternative names for this unknown outfit, perhaps?

(Max Waller)

Up-Stairs

45:

1	Operator Please / Be My Baby	(Cuca 1309)	1967

A Wisconsin outfit whose catchy *Operator Please* can be heard on *Psychedelic Unknowns Vol. 9*.

(Max Waller)

Uranus and The Five Moons

45:

1. Your Groove/Mimi Von Lark (Gotcha Co 2048) 196?

Very pleasant soulful beat-garage from New England - like the Zombies with a touch of the Young Rascals. Sadly, the flip is a corny vaudeville 'novelty' lark - kazoos, piano, plastic beaker vocals and all that dreck, prevalent 1967-8. (Max Waller)

Urban Renewal

45s:

1	Love Eyes / People	(St.George Int'l 202,270/1)	Oct. 1969
2	I Want To Walk To San Francisco/Come Saturday Morning	(Paramount PAA-0022)	1970

From Chelmsford, Mass. this pop group covered Phluph's *Love Eyes* on their debut. The second 45 is orchestrated male-female MOR harmony-pop.

(Max Waller)

Ursa Major

Personnel:

GREG ARAMA	bs	A
RICKY MANGONE	drms, vcls	A
DICK WAGNER	gtr, vcls	A

ALBUM:

1	URSA MAJOR	(RCA LSP-4777)	1972

From Michigan, a rather uninspired and pompous hard rock album with the former leader of Frost and the Amboy Dukes bassist. Wagner would later work with Lou Reed and Alice Cooper as well as releasing a solo album aptily titled *Richard Wagner*(Atlantic 19172) 1978. Lovers of the "other" Richard Wagner must have been surprized if they bought this album!!

(Stephane Rebeschini)

US

Personnel:

- MIKE COLVIN organ
- SID GASNER gtr
- BARRY GILLESPIE vcls, hrmnca
- GREG HAMMEL drms
- TOM KRAUSE vcls
- MONTE KRISTO vcls
- DAN UTPADEL bs

45:

1. Somewhere In The Morning/You Say (PS) (Hour 9-31137) 1967

An Owatonna, Minnesota-based band originally known as The Rogues when they formed back in late 1964. By mid-1966 they were calling themselves the U.S. Rogues and by late 1967 just before their 45 was recorded they reverted to simply **US**. Both their 45 songs were originals. 1,000 copies were pressed and early ones came in a rare promotional picture sleeve. They played quite extensively around the Midwest. Tom Krause was drafted in 1968 and a few months later the band re-recorded their two 45 cuts in a Minneapolis studio along with four new songs - *Please Be What You Are*Land Of Goodness, *Isn't Your Life Funny, Honey* and *Talkin' 'Bout Love* - which never saw the light of day. The session even included some kids from the Owatonna High School orchestra! Greg Hammel left the band in 1969 and they finally split in 1970.

They took part in the 1966 "IGL Roof Garden Jamboree", which resulted in a rare 1967 LP on IGL and more recently a double-CD *IGL Roof Garden Dance Jamboree '66* (Arf Arf AA-047/048). The latter dusted off the original tapes of all bthe bands that took part and includes three tracks by **Us** - *Mona, Heart Of Stone* and *The Last Time*.

(Vernon Joynson / Max Waller)

Us

Personnel:

RUBEN BETTENCOURT	gtr	A
WERNER BRANDT (aka VARSH HAMMELL)	bs	A
JACK ELLIS	gtr	A
FRANK LUPECA	drms	A
BOB SEGARINI	vcls	A

Dance With Me: The Autumn Teen Sound CD features *Just Me* and *How Can I Tell Her*, the unreleased 1965 45 by this San Francisco based band. According to Alec Palao's liner notes, the group's demise was precipitated by Autumn failing to release this 45 after Segarini refused to have the tracks overdubbed with strings. Undeterred, the

talented Segarini went on to form Family Tree, Roxy and The Wackers.

(Max Waller)

The Us Four

Personnel:

- DUKE FREEMAN bs A
- DONNIE KELLING gtr A B
- JACK RICHARDSON drms A
- MIKE WINEBRENNER keyb'ds A B
- JIM BOWER bs B
- PAUL HOERNI drms B

45s:

1. The Alligator/By My Side (Rising Sons 701) Mar. 1967
2. She Loves It, Part 1 /She Loves It, Part 2 (Trump 370) Jan. 1968

A Louisville, Kentucky foursome whose version of local heroes Soul Inc.'s cruncher *The Alligator* has resurfaced on *Open Up Yer Door*. The 45 was produced by Buzz Cason.

Freeman and Richardson were replaced in '68 by Jim Bower and Paul Hoerni respectively. The latter would join another local outfit The Oxfords when **Us Four** broke up.

(Max Waller / Stephane Rebeschini)

Us Kids

45:

1. Check-Out/I Love The Rain (Rex 2629/30) 1967

From Medford, Oregon, this 45 was recorded by a bunch of 12-14 year olds at Rex recording studio's in Portland. It was their only recording and you'll also find the 'A' side on *Straight From The Garage, Vol. 2*, *Punk Classics, Vol. 2* and *Punk Classics* (CD).

(Max Waller / George Gell)

Us Too

Personnel incl:

- JOHN FARIS
- LEN GARTNER vcls / drms

45s:

1. I'll Leave You Crying/The Only Thing To Do (Jinx 17818) Feb. 1967
2. I'll Leave You Crying/The Girl With The Golden Hair (Us Too no #) Aug. 1967
3. The Only Thing To Do/The Way It Must Be (Counterpart C-2581/2) Sep. 1967
4. I'll Leave You Crying/The Girl With The Golden Hair (Hi 2133) Oct. 1967
5. Organ Player/We Can't Go (Counterpart C-2635/6) 1968
6. Pleasure Seeker/Tell Me Where She Is (The Maiden) (Counterpart C-2647/8) 1969

NB: (1) and (3) released as by The "Us Too" Group. (1) features a different version of *I'll Leave You Crying*. (5) released as by Maelstrom.

From the Fairfield suburb of Cincinatti, their finest moment is *I'll Leave You Crying*, a particularly good slab of strong melodic pop with a tough edge; melodramatic arrangements with some tasty scorching fuzz, and cool vibes. The "Jinx" 45 features a different version with a teen combo sound and strong organ whilst the reissues feature an interesting use of flute on both sides.

The bands first Counterpart 45 contains light-weight-uptempo pop and a soft slow beat-ballad, whilst the *Pleasure Seeker* 45 is also good late sixties pop, on the light side again but with some flashes of searing heavy guitar on the flip.

Len Gartner was both vocalist and drummer in the band, switching roles with another band member. Another early member of the band was John Faris, who was later in Zephyr with Tommy Bolin.

Curiously the Maelstrom 45 come out with out the band's knowledge!

Compilation coverage has so far included: *I'll Leave You Crying* on *Mindblowing Encounters Of The Purple Kind*; and *The Girl With The Golden Hair* on *The Lost Generation*.

(George Gell / Max Waller / Mike Markesich)

John Ussery

TOP

ALBUM:

1. USSERY (Mercury SRM-1-671) 1973

45:

1. Low Rider / Smile (Mercury 73437) 1973

John Ussery had earlier been a member of Seattle / Mercer Island's Locomotive. He also worked with Eric Burdon, John Lee Hooker, Jimmy Witherspoon and also played on some of Delaney Bramlett's solo LPs.

He's also recently released a new CD, *Cryin' And Screamin'*. For more information check his website: http://www.johnussery.com

(Max Waller)

Utopia

Personnel:

- HARRY BENDER gtr A
- FRANK KRAJINBRINK gtr A
- GENE LUCERO bs A
- DANNY McBRIDE drms A
- DENNIS RODRIGUES vcls, hrmnca A

ALBUM:

1. (A) UTOPIA (Kent KST-566) 1969/70

An under-rated heavy blues rock album by a California band. They also released a second album as *Growl* (Discreet 2209) 1974. The master tapes were shared with Bob Smith during recording of *The Visit* album which confirms that **Utopia**'s album was recorded during 1969 - 70. It may not have been released however until 1973.

(Vernon Joynson / Clark Faville / Max Waller)

Utopia

45:

1	Chimes Of Tomorrow / Her	(RFT 2011/2022)	1970

A different Utopia, from Cohasset, Massachusetts. Aram Heller's essential New England book 'Till The Stroke Of Dawn' reports that this is horn-rock.

(Max Waller)

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The Vacant Lot *to* Vandals

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Vacant Lot
- The Vacels
- Vacuum Cleaner
- The Vagrants
- Dino Valente
- Sal Valentino
- Valhalla
- Jim 'Harpo' Valley
- Dave Van Ronk and The Hudson Dusters
- Charles Vance (and The Sonics)
- The Vandals
- Vandals
- Vandals

Vacant Lot

45:

1. Don't you Just Know It / This Little Feelin' (PS) (LTD 0004) 196?

From Dayton, Ohio, this bunch had earlier released three 45s as The X-cellents. (George Gell)

The Vacels

45s:

1. You're My Baby (And Don't You Forget It)/Hey Girl, Stop Leading Me On (Kama Sutra 200) 1965 63
2. Can You Please Crawl Out Your Window/I'm Just A Poor Boy (Kama Sutra 204) 1965

A short-lived bright'n'breezy rock group from Long Island, New York, who are frankly eminently forgettable but did enjoy a hit with *You're My Baby (And Don't You Forget It)*, which can also be heard on *Nuggets, Vol. 5*.

Vacuum Cleaner

Personnel:

ROBIN BOERS	drms	A
LYNN CAREY	vcls	A
KAL DAVID	gtr	A
SIDNEY GEORGE	horns	A
COFFI HALL	drms	A
NEIL MERRYWEATHER	bs, gtr, vcls	A
JOHN RICHARDSON	gtr	A
HUGH SULLIVAN	perc	A
J.J. VELKER	keyb'ds	A

ALBUM:

1(A)	VACUUM CLEANER	(RCA LSP-4485)	1971

NB: (1) also released in the U.K. (RCA SF 8210).

Another project of Neil Merryweather, Lynn "Mama Lion" Carey and their usual backing group (Boers, Coffi Hall etc.). On offer are some progressive blues rock tracks with Joplin-like vocals.

Kal David was previously in Illinois Speed Press.

(Stephane Rebeschini)

The Vagrants

TOP

Personnel:

ROGER MANSOUR	drms	A
PETER SABATINO	vcls, perc	A
JERRY STORCH	organ	A
LARRY WEST	bs, vcls	A
LESLIE WEST	gtr, vcls	A

ALBUMS:

1	THE GREAT LOST ALBUM	(Arista AL-8459)	1987
2	CAN'T MAKE A FRIEND	(Distortions)	19??

NB: (2) also released on CD by Southern Sound. This album reissues five of their six 45s as well as a 'fat' unreleased version of *Satisfaction* which would put Vanilla Fudge to shame!

45s:

1	On Those Eyes/I Can't Make A Friend	(Southern Sound 204)	1966
2	I Can't Make A Friend/Young Blues	(Vanguard 35038)	1966
3	Final Hour/Your Hasty Heart	(Vanguard 35042)	1966
4	I Love, Love You (Yes I Do)/Respect	(Atco 45-6473)	1967
5	A Sunny Summer Rain/Beside The Sea	(Atco 45-6513)	1967
6	And When It's Over/I Don't Need Your Loving	(Atco 45-6552)	1968

An historically interesting punk band from Forest Hills, Long lsland. Leslie West later helped out Jolliver Arkansaw

(a quartet with Felix Pappalardi, who evolved out of Bo Grumpus), Mountain and West, Bruce And Laing. He also issued three solo albums and has done session work for Bo Diddley, Bobby Keys and Mylon Lefevre, among others. Older brother, Larry West also went on to Haystacks Balboa, who issued an album on Polydor in 1970. Jerry Storch went solo and released one album on RCA.

Respect is now their best known track due to its inclusion on the classic *Nuggets* compilation and later on *Nuggets, Vol. 2* and *Nuggets* (4-CD) but the compilation *Hipsville, 29 BC* included the 'A' sides of their first two 45s. Their later 45s tended towards a heavier sound but were still punkish and occasionally stunningly powerful, especially *A Sunny Summer Rain* which knocks spots off other East Coast 'heavies' at the time. *Beside The Sea* and *And When Its Over* are also decent fuzz-crunchers. Somehow success always seemed to elude them but thankfully Arista's retrospective collection goes some way to redress that. It contains the three Atco 45s, the 1st Vanguard 45 and the 'A' side of the 2nd and apparently an unreleased Vanguard 45 and an unreleased *My Babe*.

Confusingly, the Southern Sound 45 has also been seen listed with a 'B' side entitled *You're Too Young*. Can anyone resolve this?

(Vernon Joynson / Max Waller)

Dino Valente

TOP

Personnel:

DINO VALENTE	gtr, vcls

ALBUM:

1(A)	DINO VALENTE	(Epic BN 26335)	1968

45s:

1	Birdses/Don't Let It Down	(Elektra 45012)	1964

Born in New York in 1943, **Dino Valente** (or **Valenti**) began recording in 1964 for Elektra including two tracks (*Black Betty* and *Life Is Like That*) which can be found on *Early L.A.* (Together ST1014) 1967. He also wrote (or cowrote) *Get Together*, the classic hippie anthem made famous by The Youngbloods. A popular track, the song was well-covered: in 1966 by Jefferson Airplane, *Takes Off* LP; 1967 - by H.P.Lovecraft on their debut LP and *At The Mountains Of Madness*, Tiffany System on 45; 1968 - Cryan Shames *Synthesis* LP, Dolphin 45, Smith *A Group Called Smith* LP; 1969 - Mission and Youngbloods 45s; 1970 - Association 'Live'. **Valente**'s original (and unreleased) version of *Let's Get Together* can be heard on the *Someone To Love* CD.

Valente was part of the first line-up of Quicksilver Messenger Service (his *Dino's Song* is on their debut album) but was busted twice and spent more than eighteen months in jail. In 1968, before joining Quicksilver for good, he released one solo album of acid folk/rock, with a good version of John Philips' *Me And My Uncle*.

Valente sadly died in the '80s.

Other compilation coverage has included *Birdses* on *California Acid Folk*.

(Stephane Rebeschini / Max Waller)

Sal Valentino

45s:

1	Lisa Marie / I Wanna Twist	(Falco 306)	1962
2	Friends and Lovers/Alligator Man	(Warner 7289)	1969
3	Silkie/Song For Rochelle	(Warner 7368)	1970

Sal Valentino was the lead singer of The Beau Brummels and on his third solo 45 he was backed by Ry Cooder, Leon Russell, Chris Ethridge, Van Dyke Parks and Clarence White. Both 1969/70 45s were part of a solo project that was never completed.

Alligator Man also appeared on *The 1969 Warner/Reprise Song Book*, (PRO 331) compilation.

Valentino went on to form Stoneground.

(Stephane Rebeschini / Max Waller)

Valhalla

Personnel:

RICK AMBROSER	bs, vcls	A
BOB HULLING	vcls	A
DON KRANTZ	gtr, bs	A
EDDIE LIVINGSTON	drms	A
MARK MANGOLD	organ, perc, vcls	A

ALBUM:

1(A)	VALHALLA	(United Artists UAS 6730)	1969

United Artists manged to sign several good groups (Thunder and Roses, Boffalongo, Pookah for example) but never gave them much promotion. Lead by Mark Mangold who composed their material, **Valhalla** is another of these forgotten groups and their album deserves to be rediscovered. It mixes heavy rock, prog and psych with a predominent organ and a powerful vocals on tracks like *Psychedelic Minds Going Nowhere* and *Overseas Symphony*.

Mark Mangold would later play with American Tears.

(Stephane Rebeschini)

Jim 'Harpo' Valley

ALBUMS:

1	HARPO	(Panorama 104)	1967
2	FAMILY	(Light LS-5564)	197?
3	DANCE INSIDE YOUR HEAD	(First American 7710)	1977

NB: (1) with Don and The Goodtimes. (2) as Jim Valley and Steve Schurr.

45s:

1	I'm Real/There Is Love	(Jerden 814)	1966
2	Try, Try, Try/Invitation	(Dunhill 4096)	1967
			106
3	Go Go Round/Maintain	(Dunhill 4103)	1967

Jim started off forming The Viceroys around 1962 but left to join Don and The Goodtimes in 1965. In 1966 he was tempted away to team up with Paul Revere and The Raiders but when after a year they'd failed to feature his talent for songwriting he left to go solo. *I'm Real* has since resurfaced on *Open Up Your Door, Vol. 2* and his first album is quite rare and sought-after by collectors.

(Vernon Joynson / Max Waller)

Dave Van Ronk and The Hudson Dusters

TOP

Personnel:

ED GREGORY		A
RICK HENDERSON	drms	A
POT		A
DAVE VAN RONK	vcls, gtr	A
DAVE WOODS		A

ALBUM:

1(A)	DAVE VAN RONK AND THE HUDSON DUSTERS	(Verve Forecast FTS-3041)	1968

45s:

1	Dink's Song/Head Inspector	(Verve Forecast KF 5070)	1967
2	Clouds/Rompin Through The Swamp	(Verve Forecast)	1968

In the early '60s, **Dave Van Ronk** began as a folk/blues singer in the Greenwich Village scene. After several solo albums, which are out of scope this book, he assembled an electric group, the Hudson Dusters for one unusual album in 1968. It's a surprising combination, the very harsh voice of **Van Ronk** seeming out of place at first with the psyche/rock backing, but it works, especially on two Joni Mitchell covers, *Clouds (Both Sides Now)* and *Chelsea Morning* and on *Alley Oop*, *Head Inspector*, *Mr. Middle*, *Keep Off The Grass* and *Rompin Through The Swamp*, an adaptation of Peter Stampfel (Holy Modal Rounders).

The album was produced by Barry Kornfeld and arranged by David Woods, who also wrote three tracks.

Afterwards, **Dave Van Ronk** returned to his solo career, but this album deserves to be heard.

(Stephane Rebeschini)

Charles Vance (and The Sonics)

45s:

1	Is It True / Is Our Love True	(Renner 237)	Jun. 1963
2	Closer To Me / Let's Fall In Love	(Lori 9553)	c1965
3	Put The Shoes On Willie / All For The Love Of A Girl	(Golden Eagle 201)	Mar 1966
4	We Gotta Get Out Of This Place / My Soul	(Golden Eagle 204)	Jun 1966

NB: (1) as by The Sonics.

A Houston band who evolved into The Barons in the '70s with several releases on Solar and their own Baron label. *My Soul* can also be found on *Straight From The Garage (EP), Vol. 4* (aka *Punk Classics*).

(Max Waller)

The Vandals

Personnel:

- AUGIE BUCCI keyb'ds
- BILL COSFORD gtr, tambourine
- RICHIE KUTCHER drms
- JOHNNY SAMBATARO gtr,bs
- RUSS SEPIELLI vcls
- GEORGE TERRY ld gtr

45s:

1. Mystery/We're The Vandals (Parole no 1965
2. I Saw Her In A Mustang/The Joker (Tiara 200) 1965
3. I Saw Her In A Mustang/The Joker (Tiara 200-2) 1965

A mid-sixties outfit from Hollywood, Florida whose finest punk gem *I Saw Her In A Mustang* has resurfaced on both *Garage Punk Unknowns, Vol. 3* and *Riot City!* It was also covered by another Florida band Mike Vetro And The Cellar Dwellers on a rare EP.

Vandals

Personnel incl:

TONY DIONISIO A

45:

1	You Lied To Me / Someone Else Like You	(General American Gar 105)	Mar 1967

Tony Dionisio was later in the Clann, another Columbia, Missouri band. *You Lied To Me* also appears on *Drink Beer! Yell! Dance!*.

(Max Waller)

Vandals



45:

1	Ballad Of A Loser / My Girl	(Big Rock 511)	1965

These **Vandals**, from Bradford, Pa. issued one very rare 45. More Pennsylvanian **Vandals** appeared on the Empire label LP *Williamsport '68* performing *Groovin' Is Easy*.

(Max Waller)



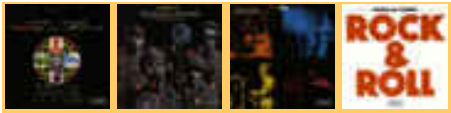
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Vanilla Fudge *to* Velvet Seed

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Vanilla Fudge
- The Vaqueros
- The Variations
- The Vectors
- Vectors
- Pat and Lolly Vegas
- The Vejtables
- The Velaires
- Velvet Hammer
- Velvet Illusions
- Velvet Night
- Velvet Seed

Vanilla Fudge



TOP

Personnel:

- TIM BOGERT bs, vcls A
- VINCE MARTELL gtr, vcls A
- MARK STEIN organ, vcls A
- CARMINE APPICE drms, vcls A

ALBUMS:

1. (A) VANILLA FUDGE (Atlantic 33224) 1967 6
2. (A) THE BEAT GOES ON (Atlantic 33237) 1968 17
3. (A) RENNAISSANCE (Atlantic 33244) 1968 20
4. (A) NEAR THE BEGINNING (Atlantic 33278) 1969 16
5. (A) ROCK AND ROLL (Atlantic 33303) 1970 34
6. (A) THE BEST OF (Atco 90006-1) 1982

NB. (2-5) reissued on CD by Repertoire. Some of their material has been reissued by Midi, a German label. There's also a *Live* CD release that may interest collectors and a best of compilation: *The Psychedelic Sundae: The Best Of Vanilla Fudge* (Rhino R2 71154).

45s:

1. Where Is My Mind/Look Of Love (Atco 6554) 1968 73

2. You Keep Me Hangin'On/Come By Day, Come By Night (Atco 6590) 1967 6
3. Take Me For A Little While/Thoughts (Atco 6616) 1968 38
4. Season Of The Witch Pt 1 /Pt 2 (Atco 6632) 1968 65
5. Shotgun/Good Good Lovin' (Atco 6655) 1969 68
6. Some Velvet Morning/People (Atco 6679) 1969 103
7. Need Love/I Can't Make It Alone (Atco 6703) 1969 111
8. Lord In the Country/Windmills Of Your Mind (Atco 6728) 1970 -

This New York psychedelic rock group, named after a popular American Ice Cream, formed in 1966 out of the ashes of (Mark Stein and) The Pigeons and began by specialising in doing slowed down version of other peoples' compositions. Their debut album included organ dominated versions of Lennon-McCartney's *Ticket To Ride* and *Eleanor Rigby*, Rod Argent's *She's Not There* and Curtis Mayfield's *People Get Ready*- The remake of The Supremes' hit *You Keep Me Hanging On* reached No 18 in the U.K. in the Summer of 1967 and was later a U.S. hit. Their treatment of these songs was characterised by organ melodramatics and extravagant productions; the album sold quite well and the group had an uniquely distinctive sound. It is said that The Beatles were impressed with the band, with George Harrison playing their version of *Ticket to Ride* and *Eleanor Rigby* for anyone that visited them. *Eleanor Rigby Pts I & 2* (Atlantic 584, 139) failed as a single in the UK, as did *Where Is My Mind/The Look Of Love* (Atlantic 584.170), a 1968 release. Their first album reached No 6 in the U.S. Album Charts.

Their next album, however, was over-ambitious and pretentious, failing in its attempt to provide a history of 25 years of musical development on one LP! Nonetheless it still climbed to No 17.

Rennaissance, which was released in 1968 and reissued in 1974 by WEA, showed some improvement, largely on account of their typically melodramatic nine-minute version of Donovan's *Season Of The Witch* which was somewhat surprisingly a minor hit in the U.K. in 1969. However, when the band attempted to write their own material, the result was usually a dismal failure. **Vanilla Fudge** described their music as 'psychedelic symphonic rock'. The 'symphonic' was an exaggeration, although one can detect a slight classical influence in their music. *Rennaissance* reached No. 20 in the Album Charts and *Near The Beginning* made No. 16. Side two was live.

As the psychedelic era drew to a close, the band moved towards a more conventional heavy rock sound, finally splitting after their fifth LP which reached No. 34 in 1970. Appice and Bogert went on to play with Cactus then Beck, Bogert and Appice and then Rod Stewart, while Stein formed an abortive band called Boomerang.

You Keep Me Hangin' On, one of their finest moments, can also be heard on *Highs Of The Sixties* and *Nuggets, Vol. 9*.

The Vaqueros

TOP

45s:

1	80 Foot Wave (Instr) / Birds And The Bees	(Bangar 00647)	1964
2	Growing Pains / 69	(Studio City SC 1049)	1966
3	Don't You Dare / Mustang Sally	(Studio City SC 1059)	1966

An instrumental-cum-garage band from Virginia, Minnesota. *Growin' Pains* is notable for some fine fuzz guitar, whilst the flip is a groovy instrumental, again with some fine guitar.

Compilation coverage has included:- *Growing Pains* and *69* on *Sixties Rebellion Vol. 4*; *69* on *Everything You Always Wanted To Know... Instrumentals*; *Don't You Dare* on *Bad Vibrations Vol. 2*; *Growing Pains* on *Teenage*

Shutdown 7: Get A Move On.

(Vernon Joynson/Max Waller)

The Varcels

TOP

Personnel:

- DON HUNT vcls
- WILLIAM ? gtr, sax
- HILTON ? bs
- DOUG keyb'ds
- GARY drms

ALBUM:

1. HANG LOOSE WITH THE VARCELS (Justice) 1967

NB: (1) reissed on CD (Collectables COL-0622) 1998.

From Thomasville, North Carolina, **The Varcels** were one of many area combos to record on Calvin Newton's Justice Records label. And, like most of the other Justice acts, their sole album contains the usual cover versions of the period, including *Summertime*, *Money*, *House Of The Rising Sun*, and *In The Midnight Hour*. In addition to two band originals - the instrumental *Hang Loose* and *I'm Tired (Of Messin' Around*) - the album also includes a decent, organ-domianted version of The Standells' *Dirty Water*.

(Mike Dugo)

The Variations

TOP

Personnel:

NONNIE BOST	bs	A
JIMMY BRAWLEY	sax, organ	A
BOBBY ENNIS	drms	A
J.B. GAMBLE	ld vcls	A
JIMMY KINCAID	ld gtr	A
DAVID POTEAT	gtr	A

ALBUM:

1(A)	DIG 'EM UP	(Justice 112)	c1967

NB: (1) reissued on CD (Collectables COL-CD-0615) 1996.

Another Justice rarity dusted off. A smartly shorn sextet resplendent in vampire capes pose in front of their coffin-topped red hearse. Under the lid there's an assortment of brassy instrumentals, frat and club sounds, lounge, soul and ballads - all covers and often the same as on many of the other lesser known "soul-garage" Justice albums. Not recommended.

(Max Waller)

The Vectors

Personnel incl:

- JOE KELLEY
- DON MAU
- ROGER L. VAIL

45s:

1. What In The World/It's Been A Day Or Two (Analysis 4323) 1964
2. What In The World/It's Been A Day Or Two (St. Lawrence 1003) 1964

A Chicago band whose harp wailin' punk song *What In The World* can also be heard on *Back From The Grave, Vol. 4*. The flip can also be found on *Pebbles, Vol. 7* (CD).

Roger Vail later played with The Orphuns and Osgood. Joe Kelley, of course, was later in The Shadows Of Knight and Don Mau was in The Heard.

(Max Waller)

Vectors

Another **Vectors** performed *Angel Baby* on the 1967 *Battle Of The Bands Vol. 1* LP (Ren-Vell 317), featuring bands predominantly from the Westchester, NY area.

...and there's another (different?) **Vectors** with a psychedelic sounding 45 - *Paisley Haze* / *?* (Delic 475/6). More info anyone?

(Max Waller)

The Vejtables



Personnel:

BOB BAILEY	vcls, tambourine	A B C D E F G
BOB COLE	ld gtr	A B
RICK DEY	bs	A
JAN ERRICO (ASHTON)	drms	A B C D
NED HOLLIS	gtr, organ	A B C D
RON	bs	B
REESE SHEETS	ld gtr	C
FRANK SMITH	bs	C D E F

JIM SAWYERS	ld gtr	D E F
KRISTY	drms	E F
BOB MOSELEY	gtr	E
RICHARD FORTUNATO	vcls, gtr	F G
+ 2 Ex-Preachers		G

CD:

1	FEEL THE VEJTABLES	(Sundazed SC 11031)	1996

NB: (1) is a CD which contains all their Autumn and Uptown singles as well as previously unreleased tracks. Recommended!

45s:

1	I Still Love You/Anything	(Autumn 15)	1965 84
2	The Last Thing On My Mind/Mansions Of Tears	(Autumn 23)	1965 117
3	Cold Dreary Morning/?	(Autumn ?)	1966 -
4	Feel The Music/Shadows	(Uptown 741)	1966

NB: (3) withdrawn.

This San Francisco five piece had in Jan Errico the novelty of one of the very few girl drummers at the time, aside from Honey Lantree of England's Honeycombs. Formed in 1964, they soon secured a residency at the Morocco Room in San Mateo, following in the footsteps of The Beau Brummels, who'd gone on to better things. Very early in the residency they were discovered by the co-owners of Autumn Records, Tom Donahue and Bobby Mitchell, who signed them to their label. Rick Dey soon departed to join The Wilde Knights and was replaced by an older bassist who was known to everyone simply as Ron. The band soon became a popular live attraction during the Spring of 1965 at all the teen nightclubs, teen fairs and Battles Of The Bands in Northern California's burgeoning music scene. Their first 45, *I StilI Love You*, was a jangly Beatles/Byrds'-type folk-rocker, which has since resurfaced on *The Sound Of The Sixties* and *Nuggets, Vol. 7* compilations. It became a very minor hit peaking at No 84 and helped secure the band appearances on 'American Bandstand', 'the Lloyd Thaxton Show' and 'Where The Action Is'. They returned to the studio in October 1965 to record Tom Paxton's folk-rocker *The Last Thing On My Mind*. This has subsequently resurfaced on *Nuggets, Vol. 7* and *Sound Of The 60's:- San Francisco, Part 1*. To help promote it they enjoined to a West Coast tour with The Yardbirds and The Beach Boys. Later in the Spring of 1966 they played at another Battle Of The Bands in L.A. where they and the Buffalo Springfield were the only paid bands. The competition was actually won by The Doors. By now Reese Sheets had left the band to be replaced by Jim Sawyers, who'd previously been with San Jose band The Other Side. Both sides of their first two Autumn 45s also appeared on the *Autumn Single Box* compilation. Big Beat's *Dance With Me: The Autumn Teen Sound* CD features two versions of *I Still Love You* and *Anything* whilst the *Someone To Love* CD features both sides of the 2nd 45 and two unreleased Jan Ashton tracks - *About My Tears* and *Cold Dreary Morning* (the latter also on *Nuggets Vol. 7*).

Soon after Sawyers joined in 1965, Hollis and Ashton left (the latter for labelmates The Mojo Men) around the time of the second 45's release. Bailey recruited another female drummer called Kristy and they were augmented by Bob Moseley on guitar, but he moved quickly on (to Moby Grape) and was replaced by guitarist Richard Fortunato, formerly of The Preachers.

Early 1966 and Autumn Records were in financial difficulties. All of its roster was transferred to Warner Brothers. By then **The Vejtables** had nearly folded - in April 1966 Jim Sawyers left for The Syndicate Of Sound and Frank Smith also disappeared. Bailey and Fortunato were hangin' tough and drafted in two more ex-Preachers when Leo

De Gar Kulka of Golden State Recorders offered them a contract with Mercury.

This incandescent but short-lived line-up produced the superb Uptown 45, featuring the raga-punker *Feel The Music* backed by *Shadows*, an excellent piece of experimental psychedelia. Both sides can be heard on *Sound Of The Sixties - San Francisco Part 2* and *Crystallize Your Mind* CD; *Feel The Music* is also on *Mayhem and Psychosis Vol. 2* and *Pebbles Vol. 12*; *Shadows* is on *Acid Dreams*.

Speculation over the years about the quality of the other tracks from these sessions had given them a legendary tag amongst collectors. Finally in 1994 Big Beat's *Good Things Are Happening* CD unearthed this handful of nuggets - *Good Things Are Happening*, *Time And Place*, *Better Rearrange*, *Hide Yourself* and *Good Times* - and expectations were met in FULL (kudos to Alec Palao). Five awesome proto-psych freakouts with strong sneering vocals from Fortunato and slabs of distorted guitar and feedback. Clearly influenced by the Yardbirds, **The Vejtables** had leapt forward to join that band in the musical vanguard at the dawn of the psychedelic era.

Bailey clung onto the band's name for another year but the personnel was erratic, as apparently was his behaviour. Another 45 did eventually surface in late 1967, with Frank Smith on board again, but was released as by the Book Of Changes. Fortunato had long gone onto a string of fascinating outfits - to George Caldwell's Bees, later the W.C. Fields Memorial Electric String Band, then ESB, and finally Fields.

(Vernon Joynson / Max Waller)

Pat and Lolly Vegas

TOP

Personnel:

PAT VEGAS	vcls, bs	A
LOLLY VEGAS	vcls, gtr	A

ALBUM:

1(A)	AT THE HAUNTED HOUSE	(Mercury MG 21059)	1965

Native American Indians, Pat and his brother Lolly were mostly known for their songwriting skills (*Niki Hoeky* for P.J.Proby, *Look At Me* for Dobie Gray...).

Produced by Leon Russell, *At The Haunted House* is a mix of garage and pop and contains some correct renditions of *Satisfaction*, *In The Midnight Hour*, *Papa's Got a Brand New Bag*, *Good Lovin'*... plus six original songs.

The 'Haunted House' in question was an L.A Club and the liner notes are a must-read: "The ingenious bandstand, designed especially for their act, features a monster's head fashioned into a shell which pushes the sound up and out-making a microphone unnecessary. The actual sound comes through the monster's nostrils, which blow hot steam which makes the sound even louder."

The **Vegas** brothers would later work with Jim Ford for his excellent *Harlan County* album and, in 1970, would form Redbone, a commercially successful Indian rock/soul act.

(Stephane Rebeschini)

The Velaires

Personnel:

- DENNIS SWEIGART
- TOM
- BOB
- PERRY

45:

1. I Could Have Cried/Yes, It Was Me (Hi-Mar 7 9173) 1965

Charming harmony beat ballads on a Lititz, Pennsylvania. label. *I Could Have Cried* borrows some bars from the Beatles' *No Reply*. Both tracks are vocally closer to the smooth teen-pop style of the Cascades. (Max Waller)

Velvet Hammer

45:

1	I Was Holding Our Hand /?	(Epic)	c1970

Another Epic obscurity.

(Stephane Rebeschini)

Velvet Illusions

Personnel incl:

JIMMY JAMES (RANDY BOWLES)	vcls	A
STEVEN WEED	vcls	A

45s:

1	Acid Head/She Was The Only Girl	(Tell Int'l 700 A)	1967
2	Acid Head/She Was The Only Girl	(Metro Media 307)	1967
3	I'm Going Home To Los Angeles/Town Of Fools	(Metro Media 308)	Jul. 1967
4	Velvet Illusions/Born To Be A Rolling Stone	(Metro Media 309)	Aug. 1967

An excellent L.A. psychedelic band about whom unfortunately little is known. The superb *Acid Head* and *Velvet*

Illusions are both featured on *Acid Dreams, The Complete Acid Dreams, Psychedelic Unknowns, Vol. 5, Moxie's '60s Punk EP, Vol. 2*, the *Acid Dreams Testament* (CD); *Velvet Illusions* can also be heard on *Acid Trip From The Psychedelic Sixties, Sixties Archives Vol. 8* (CD), *Garagelands Vol. 2* (CD) and *Pebbles, Vol. 9* (CD).

The liner-notes for *Pebbles Vol. 9*, state incorrectly that Steve Weed would gain greater (and probably unwelcome) fame as the boyfriend of world-famous abductee Patty Hearst. This was a different Steve Weed.

(Vernon Joynson / Max Waller)

Velvet Night



TOP

Personnel:

LYNN BOCCUMINI	vcls	A
DOUG CATUOGNO	perc	A
FRANK CHIARO	bs	A
TONY FARANDA	gtr	A
PETER FUINO	sax, flute, vcls	A
VINNIE NISI	keyb'ds, vcls	A

ALBUM:

1(A) VELVET NIGHT (Metromedia MD 1026) 1969

NB: (1) repackaged and released as *Would* by **Would** (Perception PLP 24) 1971, with one track difference. (1) was reissued in 1993 and also pirated on a "2 on 1" CD together wit Art Of Lovin.

45:

1 Velvet Night/I'm Sure He'll Come Most Anytime (Metromedia MM-110) 1969

The album contains passable cover versions of *Season Of The Witch, If I Were A Carpenter, The Weight* (with the Band's song miscredited to Tim Hardin!) and a Cream medley (*I'm Free, The Sunshine Of Your Love, White Room* and *I'm So Glad*). Only one song (*Don't Let Me Stand In Your Way*) is written by a band member (Vinnie Nisi). The best three tracks - *Velvet Night, Freak Show* and *Edge Of The Woods* were written by non-band members J. Curtiss and S. Kanyon.

For the most part, heavy choppy psych, that'll appeal to fans of the Vanilla Fudge/Hassles school possibly but for some an acquired taste.

In 1971 the album was repackaged and reissued as by **Would**.

Velvet Seed

TOP

45:

1. Sharon Patterson/Flim Flam Man (M.A.I. MAI-201) 1968

From Maine. *Sharon Patterson* is a slow ballad with ringing jingle-jangle guitar whilst the flip is uptempo bright 'n' breezy pop-psych with a 'West Coast' male and female vocal style. They also recorded four songs, including *Feel A*

Whole Lot Better, which remain unreleased. (Max Waller)



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The Velvet Underground *to* Victims Of Chance

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Velvet Underground
- Velvet Whip
- The Venetian Blinds
- The Venturie '5'
- The Venus Flytrap
- Vestells
- Mike Vetro and The Cellar Dwellers
- Kevin Vicalvi
- Viceroys
- The Viceroys
- Victims of Chance

The Velvet Underground



TOP

Personnel:

- LOU REED vcls A B C D E
- JOHN CALE viola, bs, keyb'ds A B
- STERLING MORRISON gtr A B C D E
- MAUREEN TUCKER bs A B C D
- NICO (CHRISTA PAFFGEN) vcls A
- DOUG YULE gtr, bs, drms, keyb'ds, vcls C D E
- BILLY YULE drms D

ALBUMS:
(up to 1972)

1. (A) THE VELVET UNDERGROUND AND NICO (Verve 5008) 1967 171
2. (B) WHITE LIGHT/WHITE HEAT (Verve 5046) 1967 199
3. (C) THE VELVET UNDERGROUND (MGM 4617) 1969 -
4. (D) LOADED (Atlantic 9034) 1970
5. (-) THE VELVET UNDERGROUND-Golden ArchiveSeries (MGM Gas 131) 1970
6. (E) LIVE AT MAX'S KANSAS CITY (Atlantic 9500) 1972
7. () SQUEEZE (Polydor UK, 2383.180) 1972
8. () 1969 (Mercury) 1974
9. () V.U. (Verve) 1984

10. () ANOTHER VIEW (Verve) 1986

NB. Their original albums are all now available on CD and countless compilations of their work. (4) reissued as *Loaded Plus* on CD by Rhino in 1996, with many previously unavailable extra tracks which were. Also of interest is *Peel Slowly And See* a five CD box set issued in 1995. This contains many previously unreleased alternate takes, demos, etc.

45s:
(up to 1972)

1. All Tomorrow's Parties/I'll Be Your Mirror (Verve 10427) 1967
2. Femme Fatale/Sunday Morning (Verve 10466) 1967
3. White Light-White Heat/Here She Comes Now (Verve 10543) 1968
4. I Heard Her Call My Name/Here She Comes Now (Verve 10560) 1968
5. What Goes On/Jesus (MGM 14057) 1969
6. Who Love's The Sun/Oh! Sweet Nuthin' (Cotillion 44107) 1971

NB. Their first four singles were produced in very small quantities, hardly promoted and were never local or regional hits. The last was the first to be issued in the U.K. and part of a batch of 45s to tie in with the acquisition of the MGM/Verve and Atlantic catalogue by Polydor International. The *Who Love's The Sun* release in the U.K. had *Sweet Jane* on the flip side. Other European releases the same year were:-

1. I'm Walting For The Man/Run Run Run/Candy Says (MGM) UK.
2. I'm Waning For The Man/Run Run Run (MGM) Germany
3. I'm Waiting For The Man/Candy Says/White Light- White Heat (MGM) Holland

NB: In 1972 *Sweet Jane/Rock And Roll* was issued by Atlantic in the U.K. and in Germany with a picture sleeve.

Velvet Underground were New York's answer to the California rock renaissance. Their main inspiration came from Lou Reed and John Cale. Reed, born on 12 March 1943 in Freeport, Long Island, New York was an accountant's son, the eldest of two children from a middle class Jewish family. He had dropped out of Syracuse University to write songs. Cale had been born on 5 December 1940 in Crynant, South Wales. He'd studied contemporary music in London prior to winning a scholarship to New York's Eastman Conservatory. The remaining members were Maureen Tucker. who'd been born in New Jersey in 1945; Nico, who entered the world in Cologne, Germany in 1938 (her parents were Polish and later died in a Nazi death camp); and Sterling Morrison, who was born in the same year as Reed in New York and later attended high school with him. Reed and Cale first met each other in New York in 1964, but Cale did not play with Reed until the latter had gone on to assemble his own bands, The Warlocks and later The Primitives, which included Morrison and Tucker. Reed and Cale, also wrote a 45 for The All Night Workers.

When Cale joined in 1966, they changed their name to **The Velvet Underground** and played in various clubs around Greenwich Village. They soon came to the attention of Andy Warhol, who added the beautiful German model and actress, Nico, to their line-up and featured them in his Exploding Plastic Inevitable Media Show, which was a multi-media psychedelic show, staged in New York in 1966.

The debut album, produced by Andy Warhol, was one of the most innovative and influential in the history of rock. The songs largely concentrated on the decadence of American City life, thereby countering the peace and love trip emanating from America's West Coast. *I'm Waiting For The Man* and *Heroin* dealt with the rising phenomena of heroin addiction, while *Venus In Furs* explored the dark world of sado-masochism. Nico's sexy but death-like voice was a big plus on tracks like *Sunday Moming, Femme Fatale* and *I'll Be Your Mirror*. The music on this album was effectively an assault on the listener's senses - comprised of throbbing, often discordant rhythms, riddled with electronic feed-back. Most of it was written by Reed, although Nico's vocals were also important to its appeal. Commercially, however, it was a non-starter as the subject-matter of many of its tracks prevented any radio airplay and it also spawned no hit singles. It peaked atjust No. 171 in the National Album Charts and Reed and Cale were both upset by the indifferent reception it received, feeling it to be rather special.

Nico left the band at this stage to pursue a solo career, and Warhol began to loose interest, withdrawing his financial support. Nico's departure inevitably affected their musical policy and their second album, *White Light/White Heat* which, lacking the gentle songs written for her on the first LP, was aggressively harsh. It contained two stand-out tracks, *Sister Ray*, a 17 minute story about a group of sailors who are interrupted by the police while visiting a drag queen, and The Gift based on a short story Reed had composed. In both songs, the lyrics were augmented by a storm of unorthodox electronic music. Commercially, the album represented another failure peaking at only No. 199 in the Album Charts and Cale quit the band to pursue a solo career. He was replaced by Doug Yule (bs, gtr, keyb'ds). From hereon, Reed became the dominant figure in the band.

The third album, *The Velvet Underground*, again represented a change in musical direction being composed of softer, more harmonious songs. The album was based around a girl's search for significance through nihilism (*Candy Says*), religion (*Jesus*), adultery (*Pale Blue Eyes*) and ended with a jovial song about loneliness (*After Hours*). However, the band's repeated changes in style had left their audience way behind and this album failed to make a popular impact. Mid-1969 saw them without a record contract, but in 1970 they recorded *Loaded*, generally regarded as a dynamic rock'n'roll album. Unfortunately, Reed quit a month before its release, when the band, benefiting from a renewed wave of public interest, appeared on the brink of achieving commercial success. The album contained at least three further classics *Sweet Jane*, the story of a resilient city girl, *Sweet Nothing*, an account of city kids able to live on next to nothing and *Rock and Roll*. The remaining members attempted to keep the band going with new recruits, but quit after the inevitably disappointing *Squeeze* was released in 1970. Posthumously two live albums were released, the poorly recorded *Live At Max's Kansas City* and 1969, a recording of gigs in Texas and San Francisco that year.

VU, which appeared in February 1985 was their previously unissued fourth Verve/MGM album, the missing masters for which were recently unearthed in the States. 9 of the 10 tracks from circa 1968-69 were previously unreleased. It became their most successfull album commercially, climbing to No. 87 in the U.S. Album Charts.

Cale and Reed later achieved the popular success that eluded them with **The Velvets**, through a series of solo albums. Nico, who had appeared in Warhol's movie 'Chelsea Girls' prior to joining **Velvet Underground**, also released three solo albums (*Chelsea Girl, The Marble Index* and *Desertshore*) with assistance from Cale before emigrating to Paris in 1971.

In retrospect, **The Velvets'** first album, with its harsh loud music and its lyrical obsession with decadence, was probably the most significant album of this era in that it previewed the aggressive punk sounds to emerge in the late seventies.

Guitarist Sterling Morrison died at the age of 53 on August 30th, 1995.

For more information on the **Velvet Underground**, check out Mike Kostek's *What Goes On Fanzine*, 5721 SE Laguna Av, Stuart FL 34997-7821, USA, Mkostek@usa.net. or:
http://userpage.fu-berlin.de/~aspirine/index.html
http://member.aol.com/olandem/vu.html

Velvet Whip

TOP

Personnel incl:

DAN BALL	A
TOM RUPPENTHAL	A

From Milwaukee, this act gigged alongside The Shaprels and The Baroques at a Union Ballroom concert in April 1967. It's not known if they made any recordings.

Tom Ruppenthal later recorded with Jim Spencer.

(Eberhard Schachner)

The Venetian Blinds

45:

1. Just Knowing You Love Me/Quit Your Belly Achin' Baby (Grudge GR 1651) 196?

Based themselves in San Antonio, Texas. Ric Jansen wrote, arranged and produced the flip, a raw garage number, which has resurfaced on *Texas Punk From The Sixties, Vol. 2*.

The Venture '5'

45:

1. The Way You Feel/Good'N'Bad (Venturie 1001) 1966

The flip of this West Texas garage band's solo bid for stardom, a raw and rather routine effort, can also be found on *Highs In The Mid-Sixties, Vol. 13:- Texas, Part Three*. They disintegrated when the lead singer was drafted after graduating.

The Venus Flytrap

Personnel:

DEBBIE BINETTI	drms	A B C
KEN CZAPKAY	bs	A B C
NANCY MORGAN	vcls	A B
DAN SANCHEZ	ld gtr, vcls	A B C
PETER SESSIONS	gtr	A B C
BARD DUPONT	bs	B C
MICHELE SEVRYN	vcls	C

45s:

1	Have You Ever /The Note	(Jaguar 103)	Aug. 1967
2	Have You Ever /The Note	(Mijji 3005)	1967

Based in Redwood City, this band were formed late '66 by Sanchez. When Czapkay was drafted shortly after the release of their 45, he was replaced by Bard Dupont, formerly of the Great Society and fresh from the Demon Lover, who had earlier included Pete Sessions. When Morgan departed Dupont's partner Michele Sevryn was brought in on vocals but Dupont himself quit soon after in early '68. For the full story check out Alec Palao's article in 'Cream Puff

War #2'.

Have You Ever is a plaintive folk-punk ballad full of chiming guitars, which can be heard on *Psychedelic Unknowns Vol. 6. The Note*, full of angst and more tinkling tearful guitars, is also worthy of note (!) and has resurfaced on the *Acid And Flowers* CD.

(Max Waller/Alec Palao)

Vestells

45:

1. Won't You Tell Me/Please Walk Away (Bo Jo 001) 1966

Out of Stroudsberg, Pennsylvania, the band recorded the above 45 at the Cameo Parkway studios in Philadelphia. *Won't You Tell Me*, a very routine garage-punk offering, can now be heard on *Back From The Grave, Vol. 3*. The group split in 1967 when all three members were drafted for the Vietnam War.

Mike Vetro and The Cellar Dwellers

EP:

1	MIKE VETRO AND THE CELLAR DWELLARS (PS)	(Art 2006)	1966

A Miami, Florida outfit whose rare EP contains *That's Not True, You Got Me Running, I Want To Go Home, Summertime, Slow Motion* and a cover of the Vandals' *I Saw Her In A Mustang*.

(Max Waller)

Kevin Vicalvi

Personnel:

DENIS DE LA GORGENDIERE	A
KEVIN VICALVI	A

ALBUM:

1	SONGS FROM DOWN THE HALL	(Private Pressing)	1974

A "real people" acid folk duo whose only album is beginning to interest some collectors. With some electric tracks and Eastern influences, they are thought to have been based on the west coast.

(Stephane Rebeschini)

Viceroys

45s:

1	Five Steps To Hell / Wait And See	(D & C no #)	Oct 1967

A very rare, like $200+, 45 from an unknown Sunnyvale, California group. The 12" acetate version of *Five Steps To Hell*, a haunting infernal dirge of grim hopelessness, is a cheery inclusion on *Psychedelic Crown Jewels Vol. 2*.

(Max Waller/Mike Markesich/Roger Maglio)

The Viceroys

Personnel:

AL BERRY	keyb'ds	A B C
KIM EGGERS	sax	A B C
BUD POTTER	bs	A B C
GREG THOMPSON	drms	A
JIM 'HARPO' VALLEY	gtr	A B
FRED ZEUFELDT	drms	B C
GREG BECK	gtr	C

ALBUM:

1(B)	AT GRANNY'S PAD	(Bolo BLP 800)	1963

45s:

1	Don't Let Go/Down Beat Blues	(Eden 9001)	1962
2	Seagrams (aka Sea Green)/Moasin'	(Bethlehem 3045)	1962 127
3	Granny's Pad/Blues Bouquet	(Bolo 736)	1962
4	Granny's Pad/Blues Bouquet	(Dot 16456)	1963
5	Buzz Bomb/The Fox	(Bethlehem 3070)	1963
6	Not Too Much Twist/Tears On My Pillow	(Bethlehem 3088)	1963
7	Goin' Back To Granny's/Get Set	(Bolo 739)	1963
8	Dartell Stomp/Granny's Medley	(Bolo 743)	1964
9	Death Of An Angel/Earth Angel	(Imperial 66058)	1964
10	Please Please Pleasemger Shark	(Bolo 749)	1964
11	Bacon Fat/Until	(Bolo 750)	1965
12	That Sound/Tired Of Waiting For You	(Bolo 754)	1965

A significant Pacific Northwest outfit whose inclusion is very marginal. Like early Paul Revere this was basically a rockin' instrumental group though they did use 'featured vocalists' including Jimmy Pigskins, Erin Stuart and Nancy Clair at various times. After founder Jim Valley left to join Don and The Goodtimes, a change in style took place resulting in the bouncy beater *That Sound*, to be heard on *Boulders, Vol. 11*. The flip is a solid cover of The Kinks song. The transformation was completed with the renaming to The Surprise Package, who redid *That Sound* as *Out*

Of My Mind for good measure.

Keyboardist Mike Rogers, also played in **The Viceroys** prior to them becoming The Surprise Package.

(Max Waller/Darryl F. Riffero/Jim Austin)

Victims of Chance



ALBUMS:

1	VICTIMS OF CHANCE	(Crestview CRS 3052)	19?
2	GOIN' HOME BLUE	(No label)	197? SC

This bunch came from LA. *Victims Of Chance* is of minor interest to some collectors. The title track is very pleasant and accessible, but the rest of the album is extremely freeform and experimental (with lots of brass) and very much an acquired taste. They certainly had lots of recording freedom! Most of the material was composed by a guy called Johnny Kitchen who may have been in the band. There is a very strong Zappa influence here. *Goin' Home Blue* was housed in the "Century" mill cover, also used by Fifth Flight on their *Into Smoke Tree Village* release, and is mostly light country rock.

The mysterious Johnny Kitchen is also associated with some Canadian releases on the Condor label including Crazy People.

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Victoria *to* The Vydels

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Victoria
- Victoria
- The Victors
- The Vigilaires
- Vigilantes
- The Vikings
- The Vikings
- The Village Outcast (aka as The Outcasts)
- Villagers (Fl)
- Villagers (Fl)
- Villagers (Ma)
- Villagers (NC)
- Villagers (Oh)
- Villagers (SC)
- Villagers
- Villagers
- The Villains
- Viola Crayola
- The Viscount V
- Vision of Sunshine
- The Visions
- Vondells
- Von Ruden
- Eric Von Schmidt
- The Voyagers
- The Vydels

Victoria

Personnel:

- SHARON BARTON A
- MAUREEN DEIDELBAUM A

- GREG RUBAN A
- CHERYL SIMPSON A

ALBUM:

1. (A) VICTORIA (No label) c1971 R5

NB: (1) was a demo album issued in a plain white sleeve. It has been reissued in Germany (Little Indians #7) 1997, in a red velveteen cover with all print gold foil embossed! Later reissued on CD.

Rare local New Jersey private press, with an "odd" sound created by this largely female group and featuring horns prominently on several tracks. Two hundred copies of the album were pressed in 1971, and Ruban distributed a quantity of them through Europe while on a motorcycle trip in the early seventies.

Victoria may be connected in some manner to Dirty Martha.

One track, *Ride A Rainbow* has also resurfaced on *Love Peace & Poetry Vol. 1*.

(Clark Faville / Max Waller)

Victoria

TOP

ALBUMS:

1	SECRET OF THE BLOOM	(San Francisco SD 201)	1970
2	VICTORIA	(San Francisco SD 201)	1971

NB: (1) also exists in a plain white cover with a promo kit.

Not to be confused with the New Jersey group, this **Victoria** was a pretty long-haired singer from San Francisco. David Rubinson (who was then the producer of Taj Mahal and Moby Grape) and Fred Catero produced her two albums on their label.

The first LP was recorded partly in Nashville with local musicians (David Briggs, Mac Gayden, Kenny Buttrey & co) and partly in San Francisco and, for these tracks, apart a guitar played by Ron Wells, used only classical instruments (cello, viola, flute, oboe...) with Ed Bogas and other local players.

The material consisted of covers (Warren Zevon's *Tule's Blues*, Stephen Stills's *Helplessly Hoping* and a song from Midnight Cowboy *A Famous Myth* written by Jeffrey Comanor, who also penned *Out In the County*) plus four original songs. Although **Victoria** was graced with a voice a la Joni Mitchell, the result is eminently forgettable.

Her second album was slightly better. This time she wrote all the songs and the backing group was nothing less than amazing: the famous jazz pianist Herbie Hancock, David Hayes (Lamb, Jesse Colin Young) on bass, a young Ron Montrose on acoustic guitars on two tracks, Rick Quintinal (pre Malo) on drums and Simon Perkoff on piano. Ed Duran played electric guitar on the best track: *We've Got Ways To Keep High*, but overall the album is rather tedious. As an aside, the famous beat poet and novelist Richard Brautigan wrote the short liner notes with this conclusion "Victoria sings as well as she cooks"! **Victoria**'s recording career apparently stopped after this second effort.

(Stephane Rebeschini)

The Victors

Personnel:

- DAN DAILEY gtr
- JIM KANE bs
- TERRY KNUDSEN keyb'ds
- GARY LEACH drms
- DENNY WAITE vcls

This Minneapolis group later became The Litter and they can also be heard on the Get Hip album (GHAS 5066), *Electras vs. Scotsmen / Victors* (1993). It contains tracks from 1965 to 1968. All bar Denny Waite were previously in The Scotsmen.

The Vigilaires

ALBUM:

1	VIGIL	(Private pressing)	c1973

A local Pennsylvania Christian rock group, their album came in a great psychy cover.

(Stephane Rebeschini)

Vigilantes

45:

1. Ain't It Sad/Notice Me (JCP 1010) 1967

Operated out of Apex in North Carolina. Their sole vinyl epitaph is this 45. The 'A' side, which exhibits a strong black music influence along with its psychedelic leanings, can be heard on *Tobacco-A-Go-Go* and the flip later resurfaced on *Vol. 2* of the same series.

The Vikings

Personnel:

- FRED GARCIA ld vcls, gtr A
- BUTCH LEVOUE sax, vcls A
- TOM MULCAHEY ld gtr A
- JIM POWERS bs A

- JIMMY SYLVIA drms A

45s:

1. You Can't Do That/Summertime (Salem SR-007) 1965
2. Blue Feeling/l Ain't Got You (Star Rhythm SR-1 001) 1980

Operating out of the Taunton, Massachusetts area, this band was strongly influenced by the British invasion sound. Indeed, the 'A' side of their sole offering at the time - *You Can't Do That* - was a Lennon/McCartney composition and they advertised themselves as 'The Vikings: Featuring The Exciting English Sound'. The Star Rhythm single was released in the early eighties but recorded back in 1965. In fact the **Vikings** recorded ten songs that year and Decca showed some interest in the tapes of the sessions but almost simultaneously with this the band split when two members were drafted. *Bay State Rock, Vol. 1* includes *You Can't Do That, Blue Feeling* and *l Ain't Got You* along with two otherwise unreleased tracks from their 1965 session:- *Have Mercy* and *Hitch Hike*.

The Vikings

TOP

Personnel incl:

CHARLES NETTLES	A
C. PUTMAN	A

45:

1	Come On And Love Me/I Will Never Go	(Viking 1000)	1966
2	Cherish The Love You Feel/Golden Girl	(Lowery 360)	c 1968

A different outfit, this time from deepest Alabama. The first 45 was recorded by Ed Boutwell in Birmingham, Alabama and although *Come On And Love Me* is a fairly standard garage dirge, *I Will Never Go* has a New Colony Six vocal sound. Both sides were co-written by Charles Nettles. This influence continues on their second 45, where *Cherish...* again written by Nettles sounds just like Mercury-era New Colony Six! Some might hate this for its orchestration, but I like it a lot. The 'B' side is a Tommy Roe cover, which is very common for Lowery-related acts!

Charles Nettles must have been a big fan of the New Colony Six, who did get airplay in the south at the time with *I Confess* and *Love You So Much.*

Come On And Love Me can also be found on *Highs In The Mid-Sixties, Vol. 8.*

(Jeff Lemlich / Vernon Joynson)

The Village Outcast (aka as The Outcasts)

TOP

45:

1. Under The Thumb/The Girl I Used To Love (Echo) 196?

Hailing from Dover in Delaware, their version of The Rolling Stones' *Under My Thumb*, was retitled *Under The Thumb* and is not a bad effort, coming with a solid organ backing, typical garage beat and effective vocals. You can

also find it on *Pebbles, Vol. 21* and *Garage Punk Unknowns Vol. 8*. The flip is also a great teen organ-punker and has recently resurfaced on *Back From The Grave, Vol. 8*.

This band also contributed a version of *Hello, I Love You* to the 1968 album *Hazelton '68* as **The Village Outcasts**.

Villagers

45s:

1	You're Gonna Lose That Girl / Laugh It Off	(Volume 100)	1966
2	Laugh It Off / You're Gonna Lose That Girl	(Fame 1005)	Jul 1966
3	You Can't Stay / Cool It	(Volume 101)	Apr 1967
4	Where Have You Been (All My Life) / Every Saturday	(Volume 45-MS-1205)	Aug 1967
5	Where Have You Been (All My Life) / Every Saturday	(Atco 6517)	Sep 1967
6	Thank You Baby / A Shot Of Rhythm & Blues	(Atco 6568)	Mar 1968

The best-known of many '60s **Villagers** hailed from the Florida communities of Chipley, Wewahitchka and Marianna. They recorded just across the border at the F.A.M.E. studios (Florence Alabama Music Enterprises) and with local hits there, came to be regarded frequently as an Alabama band.

Their forte was catchy and comercial beat-pop with an Invasion flavour and their debut kicks off in that fashion with a good version of the Tam's *Laugh It Off* backed by a Beatles ditty - the lead vocalist has a timbre not unlike that of Manfred Mann's Paul Jones.

The follow-up is most sought-after by garage fans - *Cool It*, featuring some lowdown fuzz, is compiled on *It's A Hard Life*. It was their only walk on the wild side and they returned to accessible pop with *Where Have You Been*.

(Max Waller/Mike Markesich/Jeff Lemlich)

Villagers

Personnel incl:

RICK STEELE	vcls	A
JEFF TEAGUE	drms	A

More **Villagers** from Florida. This West Palm Beach outfit released no 45s but some members went onto bigger things. Vocalist Rick Steele formed Peace and Quiet with Jim Tolliver (ex-Birdwatchers and Razor's Edge) and members of Miami's Convairs.

Drummer Jeff Teague went to Nashville and was in the Poussette-Dart Band.

(Jeff Lemlich)

Villagers

Personnel incl:

BRUCE ARNOLD	gtr, vcls	A
JACK McKENES	gtr, vcls	A

A Worcester, Massachusetts band in 1966 who released no 45s. Arnold and McKenes would find considerable success after forming Orpheus with Erik Gulliksen of the Blue Echoes and Harry Sandler of the Mods.

(Max Waller)

Villagers

45:

1	Bring Me A Rose / C.C.Rider	(JCP 1005)	1964/5

Thought to hail from the Charlotte, NC area but this is unconfirmed. This 45 is not garage despite being on the very collectable JCP label - *Bring Me A Rose* is a weak folk-pop ballad that's been compared to the Seekers, despite the lack of female vocalist. Their version of *C.C. Rider* is done in a traditional upbeat folk style, ala 1964-era MFQ.

(Max Waller/Mike Markesich/Jeff Lemlich)

Villagers

45s:

1	He's Not The Same / Sunshine My Way	(Hamlet V-1000)	1968

Garagey girl group from Dayton, Ohio. A midtempo beater with primitve chops that sounds more like 1964, backed by a gloomy folk-rock ballad (despite the title).

(Max Waller/Mike Markesich)

Villagers

45:

1	You're My Baby (Don't You Forget It) / ?	(Village Square #unkn)	196?

A rare 45 from a Charleston, South Carolina outfit.

(Max Waller/Mike Markesich)

Villagers

Acetate:

1	Empty Heart / Shake A Tail Feather	(Jaggars)	196?

Possibly from Arkansas, this outfit's sole legacy appears to be one rare acetate. Their choice of covers is encouraging.

(Max Waller/Mike Markesich)

Villagers

Possible Personnel incl:

JANE BOWERS	A
REED GOE	A

45:

1	Headless Nightmare / To Be Redeemed	(Petal 1410)	1963

Seen described as 'haunting folk psych', this is straight folk by an outfit from whereabouts unknown.

(Jeff Lemlich/Max Waller)

The Villains

45:

1	Don't Ever Leave Me/Shortening Bread	(Bullet 11001)	1966
2	Midnight Hour / Love Is The Treasure	(Bullet 11008)	c1966

NB: (1) issued both as **The Villains** and as The Villians.

Psychedelic Unknowns, Vol. 8 includes *Don't Ever Leave Me* by this obscure Tennessee outfit. *Shortening Bread* has also turned up on *Straight From The Garage, Vol. 5* (EP).

(Max Waller/Jeff Lemlich)

Viola Crayola

Personnel:

- BILL JOLLY bs A
- ANTHONY VIOLA gtr A

- RON VIOLA perc A

ALBUM:

1. (A) MUSIC - BREATHING OF STATUES (Fautna no #) 1974 R2/3

Wild progressive instrumental power trio sounds, recorded in New York. The group may have been from a neighbouring state. A real killer in style, this album is going to be outside the realm of this book for some, and yet some dealers describe it as psychedelic, so go figure. A good record is a good record, and this one is recommended! (Clark Faville)

The Viscount V

TOP

Personnel:

- MIKE ABRAHAM bs
- FRANK COONS organ
- JOE CORAZZI gtr
- JIMMY FRANCHINI vcls
- SONNY JOHNSON drms

45s:

1. Cherry Red 'Vette/Anna (Lavette LA 5003/4) 1965
2. My Angel/She Doesn't Know (Lavette LA 5009/10) Aug. 1966

Operated out of Albuquerque in New Mexico. Both of these 45s were produced by Lindy Blaskey who fronted The Lavells. This band later became The Berrys.

She Doesn't Know has resurfaced on *Teenage Shutdown Vol.5: Nobody To Love*.

(Max Waller / Mike Dugo)

Vision of Sunshine

TOP

ALBUM:

1	VISION OF SUNSHINE	(Avco Embassy AVE 330??)	1970 SC

An hippy rock group with male and female vocals, obviously inspired by the Jefferson Airplane.

(Stephane Rebeschini)

The Visions

Personnel:

BILLY DALTON	gtr, vcls	A
BRUCE DOZIER	bs, vcls	A
GARY JAMES	ld gtr, ld vcls	A
CHARLES (CHUCK) MORGAN	drms, vcls	A

45s:

1	Take Her/She's The Girl For Me	(Vimco 20)	1965
2	Take Her/Route '66	(Vimco 20)	1965
3	Humpty Dumpty/You Won't See Me	(Vimco 21)	196?
4	Threshold Of Love / How Can I Be Down	(Uni 55031)	1967
5	Keepin' Your Eyes On The Sun / Small Town Commotion	(Uni 55042)	1967
6	Black And White Rainbow/Bulldog Cadillac	(Warner Bros 5898)	1967
7	Bubble Gum Music/1941	(Buddah 78)	1969

NB: (7) released as Rock 'n' Roll Double Bubble Trading Card Co. Of Philadelphia.

From Mineral Wells in Texas, this raw punk combo are best remembered for their version of *Route 66*, although after a name change to **Rock 'n' Roll Double Bubble Trading Card Co. of Philadelphia**, they had an American Top 40 hit, with *Bubble Gum Music*. The band also made a cameo appearance in an episode of the American television series, "Run For Your Life", starring Ben Gazarra. In the cameo, **The Visions** are seen performing *Small Town Commotion.*

The band later became Dalton, James and Sutton, whilst Gary James later was a founding member of Blackhorse and The Cauze.

Today, Gary lives in Fort Worth, Chuck Morgan is a security officer in Houston and Billy Dalton is thought to have moved to San Bernadino, California.

Compilation coverage has so far included: *Route 66* on *Flashback, Vol. 6* and *Highs In The Mid-Sixties, Vol. 11:- Texas Part One*; *Humpty Dumpty* on *Flashback, Vol. 3* and *Highs In The Mid-Sixties, Vol. 17:- Texas, Part Four*; and *Small Town Commotion* on *Incredible Sound Show Stories Vol. 6*.

(Vernon Joynson / Max Waller / Roger Kirkpatrick)

Vondells

Personnel:

DANNY	A
GARY HAMILTON	A
JIM	A
STEVE	A

A darkly-clad quartet of teens from Dayton, Ohio. Their only known recording is *A Loser*, a gloomy ballad of self-condemnation that'll have you reaching for the Prozac. In this instance however these guys were WINNERS - one of the twelve groups selected from the three-day WONE-sponsored Daytonian battle of the bands in 1966 and presented for posterity on the souvenir album *WONE, The Dayton Scene* (Prism PR-1966).

(Max Waller)

Von Ruden

Personnel incl:

1. RUDY VON RUDEN

45:

1. The Spider And The Fly/Judy (Ivanhoe 503) May 1970

This was Rudy Von Ruden, of Johnny and The Shy Guys, out of La Crosse, Wisconsin. His fairly demented 'n' doomy interpretation of Jagger-Richards' *The Spider And The Fly* can also be heard on *Pebbles, Vol. 11* and *Vol. 7* of the equivalent CD series. It's worth a spin if only for the novelty value. Both sides of the 45 also feature on the *Turds On A Bum Ride Vol's 1 & 2* (CD) or *Vol. 1 & 2* of the vinyl counterparts.

Another Ivanhoe 45, released as by 'Bobby Trend', couples *Judy* with *Good Day*. The latter is a cover of the Ormandy song.

(Vernon Joynson / Max Waller)

Eric Von Schmidt

ALBUMS:

1	VON SCHMIDT AND CAHN	(Folkways 2417)	1961
2	ERIC SINGS VON SCHMIDT	(Prestige 7384)	1964
3	THE FOLK BLUES OF	(Prestige 7717)	1969
4	WHO KNOCKED THE BRAINS OUT OF THE SKY	(Smash 67124)	1969
5	2ND RIGHT 3RD ROW	(Poppy PYS-5705)	1972

NB: He also had two tracks on *The Blues Project* (Elektra) 1964.

From Boston, **Eric Von Schmidt** began his career in the late '50s and is recognized as a gifted composer, a fine guitarist and a good folk/blues singer. A very influential musician, it should be noted that Bob Dylan wrote the liner notes on his fourth and fifth albums while Richard Farina penned the notes for his second. He was also influential on many East Coast blues/folk singers: Geoff Muldaur, Tom Rush, Jim Kweskin etc.

His 1964 album was produced by Sam Charters and featured Geoff Muldaur and Mel Lyman. The song *Joshua Gone Barbados* was covered by Tom Rush and several other folk and blues acts.

The Smash album is reputedly very strange but we haven't heard it yet.

The 1972 album was produced by Jim Rooney and Michael Cuscuna, arranged by and engineered by Nick Jameson, the leader of American Dream. It's a good and relaxed effort, with support of Paul Butterfield, Geoff and Maria Muldaur, Billy Mundi, Garth Hudson, Stu Brotman (Kaleidoscope), Jim Colegrove (Bo Grumpus), Ben Keith (Mother Earth, Neil Young) and Amos Garrett.

His records are now quite rare.

Von Schmidt was also a noted painter and illustrator, his name can be found on sleeves of records by The Blue Velvet Band or Geoff and Maria Muldaur.

(Stephane Rebeschini)

The Voyagers

TOP

45s:

1. I Want You Back/Can't Save This Heart (Feature F 101) 1965
2. Away/I'm So Lonely (Feature F 111) 1966

The first 45 features a melodic garage-ballad plus a tougher chunk of garage-beat from a Janesville, Wisconsin group, circa 1966. (Max Waller)

The Vydels

TOP

45:

1. What I'm Gonna Do/? (Garnet 101) 1965

A Chicago punk band. *Garage Punk Unknowns, Vol. 5*gives an airing to *What I'm Gonna Do*.



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The W.C. Dorns *to* Steve Walker and The Bold

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The W.C. Dorns
- Wabash Resurrection
- Tom Wachunas
- The Wackers
- Wadsworth Mansion
- Dick Wagner and The Frost
- T.Y. Wagner
- The Wailers
- Wali and The Afro Caravan
- J. Walker and The Pedestrians
- Peter Walker
- Robert Walker
- Steve Walker and The Bold

The W.C. Dorns

45:

1. I Need You/If I Ask You (WCD 1001) 196?

You'lI also find *I Need You* on *Vile Vinyl, Vol. 1*.

Wabash Resurrection

ALBUM:

1	GET IT OFF!	(Pepperhead)	c1974/5 R1/R2

A power trio influenced by Led Zeppelin and Lynyrd Skynyrd with cuts like *The Angel Came And Went* or *Pigsty Blues*. Their album was issued in limited quantities and is of marginal interest here.

(Stephane Rebeschini)

Tom Wachunas

ALBUM:

1	SPARE CHANGES	(Owl)	1975

Housed in a neat black and white cover, comes this album by a local Ohio singer, with material ranging from rock to singer songwriter folk. It was issued on the same label as Raven.

(Stephane Rebeschini)

The Wackers

Personnel:

RANDY BISHOP	vcls, bs, gtr, keyb'ds	A B C
SPENCER "ERNIE" EARNSHAW	drms	A B C
BOB SEGARINI	ld vcls, gtr, bs, perc	A B C
MICHAEL STULL	vcls, gtr, keyb'ds	A B
WILLIAM "KOOTCH" TROCHIM	bs, gtr, vcls	A B C
(BILL HENDERSON	drms	A)
(JACK SCHAEFFER	sax, clarinet	A C)
(KATHIE KODAMA	koto	B)

ALBUMS:

1(A)	WACKERIN HEIGHTS	(Elektra EKS-74098)	1971
2(B)	HOT WACKS	(Elektra EKS-75025)	1972
3(C)	SHREDDER	(Elektra EKS-75046)	1972

After the failure of Roxy, Segarini and Bishop went to form **The Wackers** with William "Kootch" Trochim, who was with Segarini in Family Tree. Produced by Gary Usher (Sagittarius, Byrds), their three albums are typical of the early '70s Californian rock/pop scene and some rate their albums quite high (some others may find them boring!). Their best moment may be the cover of *Oh My Love*, the Lennon/Ono song with a surprising koto, on their second album.

Segarini then moved to Canada and had a solo career there.

(Stephane Rebeschini)

Wadsworth Mansion

Personnel incl:

WAYNE GAGNON	gtr	A

ALBUM:

1(A)	WADSWORTH MANSION	(Sussex 7008)	1971

45:

1	Sweet Mary/What's On Tonight	(Sussex 209)	1971

Produced by Jim Calvert and Norman Marzano, **Wadsworth Mansion**'s only album contains some good guitar-driven tracks with harmony vocals (notably the catchy *Sweet Mary* written by Steve Joblecki) but has failed to attract collectors' attention.

Wayne Gagnon was previously in Tangerine Zoo.

Sussex was a subsidiary label of Buddah which also released Mutzie's album, which is far superior.

(Stephane Rebeschini)

Dick Wagner and The Frost

Personnel incl:

- DICK WAGNER
- MARK FARMER

45s:

1. Bad Girl/A Rainy Day (Date 1577) 1967
2. Sunshine/Little Girl (Date 1596) 1967

Wagner had previously fronted The Bossmen from the Flint/Saginaw area of Michigan. In late 1967 he decided to change their name to The Frost. Mark Farmer was later with Grand Funk, on guitar. Prior to their change in name they recorded a single *Sunshine*, which is a great cut and a fine example of an American band playing British style flower-power rock. It may also be heard on *Mindrocker, Vol. 7*. *Bad Girl* is a re-release of a good beat-ballad done by The Bossmen, whereas *A Rainy Day* is an orchestrated ballad somewhat at odds with the 'heavy' image Frost would foster.

Wagner also wrote one track for Terry Knight and The Pack and later went on to work and record with Alice Cooper, writing some of his most famous songs including, *Only Women Bleed, Welcome To My Nightmare* and *How Ya Gonna See Me Now*.

(Max Waller / Jeff Johnston)

T.Y. Wagner

45s:

1. I'm A No-Count/Walking Down Lonely Street (Chattahoochee 699) 1966
2. Slander/I Think I Found Love (Era 3168) 1966

NB: (1) With The Scotchmen.

A punk act for Los Angeles. **Ty Wagner** was an early sixties rocker who survived the onslaught of beat and released many 45s outside the scope of this book. *I'm A No-Count* is a classic punk anthem, whilst a later effort *Slander* features some great punk lyrics:- 'I thought you were hip/You're just a bum trip/Close your lyin' lip/Don't you know it's a sin/Slander, Slander'. Some great organ backing, too!

Compilation coverage has included: *I'm A No-Count* on *Chosen Few, Vol. 2, Teenage Shutdown, Vol. 4* and *Pebbles, Vol. 9* (CD); *Slander* on *Back From The Grave, Vol. 7* and *Walking Down Lonely Street* on *It's Finkin' Time* credited to **Ty Wagner with The Ones**.

The Wailers

Personnel:

MIKE BURK	drms	A
RICK DANGEL	ld gtr	A
JOHN GREEK	gtr	A
MARK MARUSH	sax	A
KENT MORRILL	keyb'ds, vcls	A B C
BUCK ORMSBY	bs	A
NEIL ANDERSON	gtr	B
RON GARDNER	sax, keyb'ds, vcls	B C
DAVE ROLAND	drms	B C
DENNY WEAVER	gtr	C

NB: line-up 'A' 1958-60, 'B' 1963-67, 'C' 1967-69.

ALBUM:

1(A)	TALL COOL ONE	(Golden Crest 3075)	1959
2(B)	AT THE CASTLE	(Etiquette ALB 1)	1962
3(B)	WAILERS AND COMPANY	(Etiquette ALB 22)	1963 - 127
4(B)	TALL COOL ONE	(Imperial 12262)	1964
5(B)	WAILERS WAILERS EVERYWHERE	(Etiquette 023)	1965 -
6(B)	OUT OF OUR TREE	(Etiquette ALB 26)	1966
7(B)	OUTBURST	(United Artists 6557)	1966
8(C)	WALKIN' THROUGH PEOPLE	(Bell 6016)	1968
9(-)	COLLECTORS ALBUM	(Etiquette ET-LP 22296/7)	1984

NB: (1) and (7) have been reissued on CD by Collectables (COL-CD-0573 / 0587 respectively). There's also a CD on Etiquette (12693), *The Fabulous Wailers*. It has twenty-seven tracks that cover 1961-69, as indicated by the sub-title *Anthology 1961-69, from Wailers House Party to Walk Thru' People*. Sadly it doesn't contain any of the tracks from their first album on Golden Crest. Also of interest is *Do Not Release!* (Taki) 1997, a limited edition 10", which features early demos for their *Out Of Our Tree* album. Recently the original Golden Crest version of *The Fabulous Wailers* has been reisued from a newly found stereo master tape that sounds incredible, *The Original Golden Crest Masters* (Ace CDHCD 675) 1998. This disc also includes, 45s and four unreleased tracks which are a real treat. Another release by Ace is *Golden Crest Instrumentals Featuring The Wailers* (Ace CDCHD 724) 1999. This is an excellent disc of late '50s / early '60s instrumentals featuring six tracks from **The Wailers**, including two alternate (earlier) versions of *Tall Cool One* (previously called *Scotch On The Rocks*) not available on any other disc.

45s:
(from 1965 onwards)

1	Back To You/You Weren't Using Your Head	(Etiquette 15)	1965
2	Dirty Robber/Hang Up	(Etiquette 19)	1965
3	Out Of Our Tree/I Got Me	(Etiquette 21)	1965

4	Christmas Spirit/(Don't Believe In Christmas By The Sonics)	(Etiquette 22)	1965
5	It's You Alone/Tears	(Etiquette 24)	1966
6	It's You Alone/Tears	(United Artists 50,026)	1966 118
7	Think Kindly Baby/End Of The Summer	(United Artists 50,065)	1966 -
8	You Won't Lead Me On/Tears (Don't Have To Fall)	(United Artists 50,110)	1966
9	I'm Determined/I Don't Want To Follow You	(Viva 614)	1967
10	You Can't Fly/Thinking Out Loud	(Bell 694)	1968

Formed in the mid-late 1950s in Tacoma, Washington State. Most of their original albums are now sought-after by collectors. Ormsby and Morrill were real pioneers, forming Etiquette Productions and the label in the early sixties - the first band to do so by a long way. They also recorded a 45, *All My Nights, All My Days/Better For Both Of Us* (Jerden 789), under the pseudonym of the Breakers in 1966. The 'A' side is on *The History Of Northwest Rock, Vol. 3*. By 1966 only Ormsby and Morrill remained from the original line-up, Dangel having left to join Floating Bridge. For *Outburst* they were joined by Neil Anderson (lead gtr), Ron Gardner (sax, vcls) and Dave Roland (drms) (ex-Regents). Earlier in 1965 they featured on the LP *Merry Christmas* (featuring The Sonics, Wailers and Galaxies) (Etiquette ETALB 025) 1965 playing four tracks:- *She's Comin' Home, Maybe This Year, Christmas Spirit* and *The Christmas Song*. This was reissued a few years back, but originals are very rare and collectable.

Later still Anderson was replaced by Danny Weaver (lead gtr), with Anderson going on to an act called Ice in early '68 (Neil Anderson gtr, Bob Bennet (ex-Sonics) drms, Clyde Heaton (ex Calliope) keyb'ds plus one unknown), and then Adam Wind. Upon their demise in 1969, Gardner formed Sweet Rolle with Weaver, Roland and Dave Immer. Then in 1972 Gardner formed the Ron Gardner Group (Ron Gardner - vcls, sax, keyb'ds; Denny Weaver - gtr; Dave Shogren - bs (ex Doobies); Dave Immer - keyb'ds; and Doug Booth - drms), who issued a great album on MCA. This was not quite the end of the episode, for Morrill, Dangel, Ormsby, Burk and Gardner reformed in 1979 to cut a further album. Roland also had a spell with The City Zu amongst others.

The Wailers were one of Washington's most famous sixties bands and also gigged regularly in San Francisco in 1967. Of their several albums, *Tall Cool One* was the most successful commercially. It made No. 127 in the U.S. Album Charts back in 1964. Both the *Out Of Our Tree* and *Outburst* LPs from 1966 feature some fine garage sounds, though the band's repertoire was always varied and so difficult to label.

Compilation coverage has so far included *Hang Up* and *You Weren't Using Your Head* on *Nuggets, Vol. 8*; *Dirty Robber* on *Born Bad, Vol. 6*; *You Weren't Using Your Head* on *Turds On A Bum Ride Vol. 4* (CD); *Beat Guitar*, from 1960, on *Welcome To The Beat Generation*; and *Out Of Our Tree* on *Nuggets* 4-CD box-set.

For more information on **The Wailers** check the following website: http://www.thefabulouswailers.com/

(Max Waller / Brian Church / Darryl Riffero/ Samuel D. Carlson / Brian Sempel)

Wali and The Afro Caravan



ALBUM:

1	HOME LOST AND FOUND	(Sonobeat)	1969 R3

On the same label as Mariani and Johnny Winter's debut, and similarly released in a plain white hand-stamped cover,

this odd and extremely rare album offered tribal chants with percussion and flute accompaniment.

(Stephane Rebeschini)

J. Walker and The Pedestrians



45:

1. Thinking Of You/Life's Too Short (PH 112) 1967

Yes, somewhat pedestrian beat ballads from Orlando, Florida. *Thinking Of You* is slightly memorable for its whistled refrain, (MW).

Peter Walker



Personnel:

MONTE DUNN	gtr	A
BRUCE LANGHORNE	tamb, bells	A
ALEX LUKEMAN	12-string drone, tamb	A
JEAN-PIERRE MERLE	tamboura	A
JEREMY STEIG	flte	A
PETER WALKER	gtr	A B
PETER WINTERS	Om	A
JOHN BLAIR	violin	B
JIM HOTEP	tabla	B
MIDNITE	tamboura	B
JIM PEPPER	flute	B

ALBUMS:

1(A)	RAINY DAY RAGA	(Vanguard VSD 79238)	1966
2(B)	SECOND POEM TO KARMELA OR GYPSIES ARE IMPORTANT	(Vanguard VSD 79282)	1967

NB: (1) reissued on CD (Vanguard VMD 79238).

Peter Walker was a guitarist and the musical director of the "Celebrations" of Dr. Timothy Leary, who wrote the liner notes to the first album("Peter Walker plays on the ancient protein strings of the genetic code" !!). Produced by Sam Charters (one of the Vanguard house producers, who later produced Country Joe), *Rainy Day Raga* is an instrumental album with nine of his compositions and a cover of *Norwegian Wood*. Very quiet and relaxing, it's supposed to be an association of Indian music (notably by using drones and tamboura) with folk music: the American folk raga was born!

Produced by Michael Chechik, the second album *Second Poem To Karmela Or Gypsies Are Important* was recorded with Jim Pepper. We haven't yet heard it.

Jeremy Steig would later form Jeremy and The Satyrs and become a renowned jazz musician.

(Stephane Rebeschini)

Robert Walker

ALBUM:

1. EXCUSE ME, IT'S MY FIRST LSD TRIP (GNP Crescendo 2027) 1966

An obscure album which is of minor interest to some collectors. I've been unable to get to hear it.

Steve Walker and The Bold

Personnel incl:

- STEVE WALKER

45s:

1. Gotta Get Some/Robin Hood (Cameo 430) 1966
2. Train Kept A-Rollin'/I Found What I Was Looking For (Dynovoice 232) 1967

This was a Stones/Them-influenced outfit from Springfield, Massachusetts and they made some classic '66 style punk recordings. In particular *Gotta Get Some* and *Train Kept A-Rollin* feature some excellent frantic guitar and vitriolic vocals.

Walker was earlier with an outfit called The Esquires who had one 45 *Shake A Tail Feather/Down The Track*, on Salem (SR-003). See also The Bold.

Compilation coverage has so far included: *Gotta Get Some* on *Pebbles, Vol. 9* (LP), *Pebbles Vol. 10* (CD), *Songs We Taught The Fuzztones* and *Mindrocker, Vol. 11*; *Train Kept A-Rollin'* on *Pebbles Vol. 10* (LP/CD).

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Pat Wallace *to* The Warlocks

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Pat Wallace
- The Wallflowers
- Wally and The Rights
- The Walnut Band
- The Wanderers
- The Wanderers
- The Wanderer's Rest
- Wanderin' Kind
- Wanted
- Waphphle
- The War-Babies
- The War-Babies
- Warden and His Fugitives
- Warlock
- Warlocks
- The Warlocks

Pat Wallace

TOP

45:

1. (I'm Gonna) Fill The Hole In Your Soul/C'mon And Work (St. Clair STC-007) 1966

A sorta *Midnight Hour* punker with typically reedy sound from an obscure Pittsburgh performer. The flip is another garagey R'n'B style workout - more dance club than garage fodder. (Max Waller)

The Wallflowers

TOP

45:

1. No Love Today/The Kind Of Love (Ridon 855) 1967

A Northwest group produced by Rick Keefer, best known to readers of this book for his collaboration with The New Tweedy Brothers! **Wallflowers** play a charming garage pop style, not unlike an embryonic New Tweedy Brothers, although any connection between the two bands is speculative. (Clark Faville)

Wally and The Rights

45:

1. Hey Now Little Girl/Zipper (The GM Record Co 113) 196?

Probably from Gladewater in Texas, the 'A' side of their sole vinyl offering was a poorly recorded but catchy punk number. Check it out on *Flashback, Vol. 2*. The flip was an instrumental.

The Walnut Band

ALBUM:

1	GO NUTS	(Appaloosa)	1976 R2

A Californian group working in Grateful Dead territory. This private pressing is now rare.

(Stephane Rebeschini)

The Wanderers

45:

1. Higher Education/I Feel So Blue (Texas Record Co 2067) 196?

A Texas outfit. You'll also find the 'A' side - a Kinks-influenced garage punker - on *Flashback, Vol. 5*. It's well worth a spin.

The Wanderers

ALBUM:

1	SING THE LORD... A NEW SONG!	(Allen)	c1971 R1

A rare Connecticut Christian garage band. Side One contains Christian songs, including two John Ylvisaker tracks, whilst Side Two has competent garage covers of *Fire*, *Testify* and *Knock On Wood*, plus an amazing nine minute original track *BSRS*, which recalls early Country Joe and The Fish.

(Stephane Rebeschini)

The Wanderer's Rest

45s:

1. The Boat That I Row/The Girl That I Love (Night Owl 6771) 1967
2. You'll Forget/Agripine III (Wright 67101) 1967
3. Temptation/Love Is A Beautiful Thing (Wright 6813) 1968

A Milwaukee, Wisconsin outfit whose sole output was these three 45s. *The Boat That I Row*, a Neil Diamond composition, can also be heard on *Highs In The Mid-Sixties, Vol. 10* and *You'll Forget* crops up on *Vol. 15* of the same series. Neither tracks are in any way exceptional.

Wanderin' Kind

45:

1. Wynken Blynken And Nod/Something I Can't Buy (Dunwich 135) 1966

An obscure band, probably from the Chicago area. *Something I Can't Buy* was included on *If You're Ready! The Best Of Dunwich Records, Vol. 2*.

Wanted

Personnel:

ARNIE DeCLARK	gtr	A
DAVE FERNSTROM	keyb'ds	A
BILL MONTGOMERY	bs	A
TIM SHEA	ld gtr	A
CHIP STEINER	drms	A

45s:

1. Here To Stay/Teen World (Detroit Sound 222) 1967
2. Here To Stay/In The Midnight Hour (Detroit Sound 223) 1967 -
3. In The Midnight Hour/Here To Stay (A & M 844) 1967 118
4. Knock On Wood/Lots More Where You Came From (Detroit Sound 230) 1967 -
5. East Side Story/Sad Situation (Detroit Sound 232) 1967
6. Big Town Girl/Don't Worry Baby (A & M 856) 1967

Operated out of Detroit in Michigan. There first 45, *Here To Stay*, is a rather appealing punk ballad with some nice organ and guitar backing. Their cover of Wilson Pickett's *In The Midnight Hour* attracted enough attention to be picked up by A & M for nationwide distribution but failed to make any impact and by the second A & M 45 the sound had been whittled down to plodding R'n'B pop.

Compilation coverage has so far included: *Here To Stay* on *Punk Ballads From The 60s, Sixties Archives Vol. 5* (CD), *The Garage Zone Vol. 4, Garagelands Vol. 1, No No No* (CD); *In The Midnight Hour* on *Mayhem & Psychosis Vol. 3, Garagelands Vol. 2, Michigan Nuggets* (CD); and *Sad Situation* on *The Lost Generation, Mayhem & Psychosis Vol. 2* (CD).

(Max Waller)

Waphphle

Personnel:

B.BARMY?		A
JACK GIERE	vcls	A
R.JAGLA?		A
GLENN STRAWN	ld gtr	A

45:

1	Goin' Down / I Want You	(Elektra 45616)	1967

From Sacramento, California and formerly known as the Marauders, who'd released one earlier 45 - Since I Met You/I Don't Know How - on Skyview.

Goin' Down is a less savage reworking of an unreleased 1966 Marauders track *Our Big Chance* - a fabulous fuzz-punker - unearthed by Alec Palao and Joey D to be a gem in the *Psychedelic Crown Jewels Vol. 2*.

(Max Waller / Roger Maglio)

The War-Babies

Personnel incl:

BILL LINCOLN	A
WESLEY WATT	A

45:

1	Jeannie's Pub / Love Is Love	(Highland 5000)	Aug 1965

The R&B thrasher *Jeannie's Pub* appears on *Sixties Rebellion Vol. 9* and more recently on *Teenage Shutdown Vol. 7: Get A Move On*, which reveals that this L.A. band included Wesley Watt and Bill Lincoln, later of The Word and Euphoria.

(Vernon Joynson/Max Waller/Mike Markesich)

The War-Babies

45:

1	Together Forever / War Baby	(Uni 55164)	1969

A much later and presumably different band. Tom Tourville's Dakotas book placed them in Bismarck, ND but also credited them with the Highland 45 above. Can anyone resolve or confirm?

(Max Waller)

Warden and His Fugitives

TOP

45:

1. The World Ain't Changed/I Love You (Bing 302) Aug. 1965

Label mates to The Hysterics, this Californian band were from San Bernadino-Rialto area of California rather than L.A. as implied by the 'A' side of this 45 being on *Highs In The Mid-Sixties, Vol. 1*. It's not a bad folk-punker, well worth a spin.

The World... has also re-appeared on *Teenage Shutdown Vol. 9 : Teen Jangler Blowout.*

(Vernon Joynson/Mike Markesich)

Warlock

TOP

ALBUM:

1	WARLOCK	(Music Merchant)	1972 R2

A rare black underground progressive/blues rock outfit with swirling organ, guitar, flute.

(Stephane Rebeschini)

Warlocks

TOP

Personnel:

EDDIE BROYLES	A
DICK (CASEY or BODINE)	A
RICK (BODINE or CASEY)	A
JERRY	A
STAN	A

A Dayton, Ohio band whose only released song is *You Should've Listened*, a pastiche of 1964/65-period Beatles recorded in 1966. It appears on the *WONE, The Dayton Scene* LP (Prism PR-1966), where the top twelve bands from the WONE-sponsored three-day battle of the bands were represented with one track apiece.

(Max Waller)

The Warlocks

Personnel:

- DUSTY HILL bs
- ROCKY HILL gtr
- FRANK BEARD drms

45s:

1. Splash Day/Life's A Mystery (Paradise 1021) 1968
2. If You Really Want Me to Stay/Good Time Trippin' (Ara 101 7) 1968
3. Another Year/Poor Kid (Ara 1915) 1968

Frank Beard came across Dusty and Rocky while playing for The Cellar Dwellers at the Fort Worth Cellar. The three of them basing themselves in Dallas, Texas formed **The Warlocks** dying their hair blue and dropping lots of acid. Later in their brief career they teamed up with English singer Lady Wilde and backed her regularly at Dallas cinemas for British invasion movies like 'Catch Us If You Can'and 'Hard Day's Night'. They also backed her on their final 45 and when she departed for a career on the stage they formed the American Blues. Originals of their 45s, which had pressings of just 500, change hands for a lot of money but some of the tracks can also be found on compilations.

Later still the three-some moved on to Houston, met Billy Gibbons and ZZ Top was born.

Compilation coverage has included: *Life's A Mystery* on *Acid Visions, Vol. 2* and *Acid Visions - The Complete Collection, Vol. 1* (3-CD set); and *If You Really Want Me To Stay* on *(Texas) Flashback, Vol. 1*.

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The Warlords *to* Watermelon

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Warlords
- The Warlords
- Warm
- Warmest Spring
- Danny Warner
- Warner Brothers
- Ellen Warshaw
- George Washington and The Cherry Bombs
- Washington Merry Go Round
- The Watchband
- Waterloo
- Watermelon

The Warlords

TOP

45:

1	Real Fine Lady/I've Got It Bad	(Thor 0759)	1966

Back From The Grave Vol. 5 reveals that they were high school students from the Chicago area who got together in 1965. *Real Fine Lady* is the selected cut - a pounding rocker with a fine guitar intro.

(Vernon Joynson / Max Waller)

The Warlords

TOP

45:

1	My Girl/Sad Songs	(Night Owl 6861)	1968

A different outfit, formed in 1966 and based around Waupun, Wisconsin. *Sad Songs* was later featured on the 1969 Night Owl compilation - *Badger A-Go-Go*.

(Max Waller)

Warm

45:

1. My Mary/My House Is On Fire (Line 5 L 5001) 196?

From the label that depicts a hairy hippie head and gave us the Huckleberry Mudflap! A delicate folkie paean to *My Mary* and a strummed folk-rocker that will appeal to the gentleman on the label. From North Carolina. (Max Waller)

Warmest Spring

45s:

1. YoungerGirl/It Doesn't Maner Now (Cameo Parkway P-985) 1966
2. Suddenly (You Find Love)/Hard, Hard Girl (Cameo Parkway P-990) 1966

Anonymous popsters whose 2nd 45 *Hard, Hard Girl* is a decent Raiders/Monkees style pop-punker Unfortunately the 'A' side, theme to the 'Unholy Matrimony' film, is tripe. (Max Waller)

Danny Warner

45:

1. Go 'Way Little Girl/Bright Colors (Smash S 2110) 1967

A throbbing macho fuzz-punk version of a Janis Ian toon with some brass backing, that cooks. Forgettable pop-brass flip. (Max Waller)

Warner Brothers

Personnel:

- AL WARNER
- LARRY WARNER

45s:

1. Beauty And The Beast/Cry Baby (Rampage 1702) 196?
2. Three Little Fishes/Mairzy Doats (Everest 2043) 1964
3. Do The Hog/Comin' Home (Everest 2050) 1964

4. Varoom/Guitar Blue (Everest 2057) 1%5
5. Please Mr. Sullivan/I'm Going Your Way (Destination 612) 1965
6. I'm Going Your Way/Little Darlin' (Destination 617) 1966
7. I'm Going Your Way/I Won't Be The Same Without Her (Dunwich 131) 1966
8. Lonely l/l Won't Be The Same Without Her (Dunwich 131) 1966
9. Three Cheers/Lost (Ballance 2002) 1966
10. Study Hall/Centipede (Kandy Kane 408) 1967

This band operated out of Peoria, Illinois and released a string of singles of variable content. *Please Mr. Sullivan*, a cheesy novelty item about a band pleading to appear on the Ed Sullivan Show can also be heard on *Pebbles, Vol. 6* (CD) and *Highs In The Mid-Sixties, Vol. 4*; *Study Hall* on *Ho-Dad Hootenanny*; *Lonely I*, which contains some pleasing chanting and feedback, can be heard on *Mindrocker, Vol. 5, The Dunwich Records Story* and *Oh Yeah! The Best Of Dunwich Records*, the last of which also includes *I Won't Be The Same Without Her*. *Do The Hog* is on *Bug Out, Vol. 2*, whilst *Dirty Ernie* and *Oleo Margarine*, two previously unissued tracks can be found on *If You're Ready! The Best Of Dunwich Records, Vol. 2*.

Ellen Warshaw

TOP

ALBUM:

1	ELLEN WARSHAW	(Vanguard)	1973

Housed in a nice solarized cover, a folk singer who covers the Stones' *Sister Morphine*, Donovan's *Widow With Shawl* and Blind Faith's *Can't Find By Way Home*.

Some good eerie tracks.

(Stephane Rebeschini)

George Washington and The Cherry Bombs

TOP

Personnel:

- MIKE ADAMS tenor sax, ld vcls A B
- MARK CHELLSON ld vcls, trumpet A B
- GARY DUVALL gtr A
- WARD JOHNSON keyb'ds A B
- AL WILCOX drms A
- MIKE WILCOX bs A
- JIM DeLONG drms B
- JEFF HUTNER bs B
- CHARLIE MACK gtr B

NB: Line-up 'A' 1965-66, 'B' 1967.

45:

1. (A) Don't You Just Know lt/Brother Ward (MGM 13450) 1966

From Mercer Island, Washington, this group were led by Mark Chellson who went on to The Bards. Live, they used to wear red & white revolutionary costumes (akin to Paul Revere & The Raiders), and had a frantic stage presence, sometimes playing their magnum opus *Crisco Party* for twenty minutes! Their 45 also received heavy airplay locally, with KVR Radio in Seattle playing *Brother Ward* every night in late Feb '66, however like so many bands of this era, college and the draft caused them to break up in the Summer of '67.

A studio recording of *Crisco Party* also features on *Battle Of The Bands, Vol. 1* and *The History Of Northwest Rock, Vol. 4*. (Darryl F. Riffero/Max Waller)

Washington Merry Go Round

TOP

45:

1. Land Of Odin/Got-ta Got-ta (Piccadilly 254) 1968

From Washington in the Northwest. This trio were a product of the flower power era.

The Watchband

TOP

45:

1	No Dice! / Mechanical Man	(Stanal 6-7137)	1966

This Kearney, Nebraska label had several releases - by The Crusaders, The Lot, The Palasades, 7 Sons and The Sunny Funny Co.. Some were local Cornhuskers but the label also attracted bands from far-flung parts of the Midwest. **The Watchband**, for example, were from distant Duluth - in northern Minnesota on the banks of Lake Superior.

No Dice! is a cool punker about a turn-down day - it has turned up on the Sick And Tired compilation.

(Max Waller/Vernon Joynson)

Waterloo

TOP

ALBUM:

1	WATERLOO	(Evolution)	1974

A straight forward good timey rock band, their album is worth mentioning mainly for the weird lyrics about space aliens and world unity.

(Stephane Rebeschini)

Watermelon

Personnel:

- GARY LEWANDOWSKI bs A
- RAPHAEL keyb'ds A
- EDDIE WEISS ld gtr A
- GARY WEISS drms A

CD:

1. (A) FROM THE LEMON DROPS TO VIBRATION OF SEQUENCE IN ORDER (Collectables COL-CD-0679) 1996

The Collectables retrospective is a collection of unreleased practice sessions from 1969 and through 1970 which document the evolution of the band who started life in Illinois as The Lemon Drops. From there they trekked to San Francisco in search of fame, only to split, regroup and split again finally returning in the above incarnation, known variously as Space, Silver Watermelons and finally **Watermelon**. From laid-back atmospheric instrumentals to heavy acid-rock workouts with progressive tendencies, this should appeal not just to those who've followed the band through the series of Cicadelic retrospectives, but to fans of acid-rock, West Coast jams and nineties 'head music'. Recommended.

The compilation *Chicago Garage Band Greats* also includes two previously unreleased cuts by the band dating from 1968:- *The Ocean Song*, an experimental, rather mellow song and *Trilogy*, an instrumental. You can also find *Popsicle Girl* and *You Got It* on *Green Crystal Ties, Vol. 6*.

In 1970 Eddie and Gary Weiss formed an acid rock trio under the name Buzzsaw.

(Max Waller / Lloyd Peasley)

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Watermusic *to* The Weeds

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Watermusic
- Waterproof Candle
- Waterproof Tinkertoy
- The Wave-Riders
- Kenny Wayne and The Kamotions
- Wazoo
- Weathervane
- The Weavils
- The Weads
- Wednesday
- The Weeds

Watermusic

Personnel:

RENE BEST	ld gtr	A
STEVE BRAUNSTEIN	gtr	A
BRIAN CUMMINGS	bs	A
WINSTON LOGAN	drms	A
GENE SMITH	vcls	A

CD:

1	HEADSTONES: 24 HOURS (EVERYDAY)	(Collectables COL-CD-0700)	1997

Formed in 1966 as the Oxford Circus in Waco, Texas by Winston Logan, former drummer of the Headstones who'd relocated to attend Baylor University. Initially a covers band they were augmented by Rene Best in 1969, changed their name to **Watermusic** and switched to concentrating on original material. *Can't You Feel It*, *My Orange* and *Silver Chimes* appear for the first time on the above compilation which comprises related bands: - The Headstones, Oxford Circus, Seompi - formed by ex-Headstone Dave Williams - and the Remaining Few, a late '70s band which reunited Williams and Logan.

(Max Waller)

Waterproof Candle

45:

1. Electrically Heated Child/Saturday Morning Renpentance (Dunhill D 4118) 1968

If the name of the band is anything to go by, this should be one of the most psychy singles ever, but it fulfills your expectations only partly. The 'A' side is sweetest toytown pop-psych, quite agreeable, while the flip is much better with harmony vocals over a repetitive backing and includes a surprising time / measure change. Nice but inconsequential. (Marcel Koopman)

Waterproof Tinkertoy

Some 45s:

1. Baby Let Go/(one-sided) (Caitlin no #) 196?
2. Satisfaction/It All Fits Together (Caitlin 101) 1967
3. Continuation/? (Caitlin TINK 3) c 1968
4. Groovy Girl/This And That (Laurie 3457) 1968
5. Workin' For My Baby/I've Been Unfaithful (Laurie 3469) 1968

A New York City-recorded outfit, though they band came from Springfield, Massachusetts. *Continuation* is featured on the *Calico Wall* (CD) so you know it's gotta be "way out there somewhere"! Sho' nuff, it's a free-form freakout (or perhaps just the lads winding down before lighting another joint!). *Baby Let Go* is pleasant upbeat with tasty keyboard and guitar moves. Their cover of *Satisfaction* is suitably fuzzed but in a heavy pop as opposed to garage style. The other side is lightweight pop - also prevalent on both the later Laurie 45s.

(Max Waller)

The Wave-Riders

Personnel incl:
ROBERT JOHNSON A

45:

1	Thing In G / Ain't It A Shame	(Tener 154)	1966

A rare 45 on the collectable Tener label by an unlocated Florida band. Psychedelic States: Florida Vol. 1 features the strident Robert Johnson-penned pop-punker, *Ain't It A Shame*.

(Max Waller/Jeff Lemlich/Roger Maglio)

Kenny Wayne and The Kamotions

Personnel:

- CHUCK BECK ld gtr A
- JOHN BRUTON drms A
- DAVID MOYE organ, gtr A
- STEVE MURRELL bs A
- KENNY WAYNE vcls, gtr A

ALBUM:

1. (A) IN MOTION (Candy 1023) 1970

NB: (1) has had a limited unofficial repress.

45s:

1. How Should I Feel/Day When The Sun Goes Down (Candy 1011) 1969
2. A Better Day's A Comin'/They (Candy 1021) 1970
3. A Better Day's A Comin'/They (Scorpio 2003) 1970
4. Child Bride/Time Seems To Fly (Candy 1022) 1970
5. It Took 27 Years/I Wanna Go Home Play With Them Babies (Hare) 1974
6. Stay Away (From Me Girl)/I Can Feel The Changes (Bollman Int'l 5036) 1977

Not to be confused with Dallas' Kenny Wayne; Shreveport, Louisina's Kenny Wayne "Shepherd" or indeed Wayne Lacadisi, **Kenny Wayne** had earlier recorded with The Starchiefs and The Grapes Of Wrath.

A crossover between late sixties punk and early seventies rock, the **Kamotions** second 45, *A Better Day's A Comin'*, was a rough and wild protest number - the 'A' side can also be found on *Highs In The Mid-Sixties, Vol. 23:- Texas, Part Five*.

Child Bride their next 45 featured Chuck Roscoe, who is now a producer with Jennifer Warren (Germany's top female songstress) to his credit, as well as bass player with Eric Johnson and Robbin Ford. Fender recently designed and named a six-sting bass "The Roscoe Beck Signature Model" in his name!

It Took 27 Years came out in the Summer of '74, and although uncredited was co-produced and co-written by Buddy Holly's manager/producr Norman Petty, with **Wayne** on piano and string machine.

Stay Away From Me Girl, **The Kamotions** final 45 wasn't released until 1977, but it was recorded in Shreveport, Lousiana on News year day 1972.

Their album, *In Motion* is a passable effort overall, including covers of Free's *All Right Now*, T. Bone Walker's *Stormy Monday Blues*, a soul medley of Joe Brown's *I Got You* and Ted Wright's *Out Of Sight*, C. Allen and J. Hill's *Are You Ready* and Jim Peterik's (of Ides Of March) *Vehicle*. Interspersed among these are a number of originals, a mixture of uptempo rock (*How Should I Feel*, *Child Bride* and *They*) and pop ballads (*The Day When The Sun Goes Down* and *Time Seems To Fly*, of which the former is by far the best) penned by Kenneth W. Hagler (aka **Kenny Wayne**), who also designed the cover and managed a local booking agency in Texarkana, Texas.

Subsequently, **Wayne** has released an album as **Kenny Wayne & His Very Special Guests** *Born With The Blues And Raised On Rock 'N' Roll*; and has recently recorded a new eighteen track album *Rockin' Little Redwater, Texas Boy* which he describes as "The best damn record that I've ever made!!"

It should be noted that the two hard rock albuns, released as by Kenny Wayne are in fact the work of the other

Kenny Wayne from Dallas.

For more information check **Kenny Wayne**'s website: http://members.aol.com/KWAYNE01/index.html

Wazoo

Personnel:

- ROBERT DiPASQUALE vcls A
- JOHN FINAN A
- KONSTANTINE G. KATSAKIS sax A
- "BOCKY (SIMON IAN)" trumpets, perc A
- FELIX McDANIELS A
- VINCE SCALABRINO perc A
- "WIZAR D." A

ALBUM:

1. (A) WAZOO (Zig Zag ZZ 217) 1970 R1

45:

1. Hey Girl I'm In Love With You/Don't Give Your Love To Anyone (R&R R 103) 1969

From Cleveland, Ohio. Their 45 was issued on a New York City label and comprises of late sixties soft pop-rock - not 'garage' as sometimes claimed. It sounds not dissimilar to later (Young) Rascals material - pleasant but very average.

The obscure Wazoo LP on an equally obscure Michigan label is strange indeed - the personnel as listed above is sketchy due to the lack of info on the gatefold sleeve, with its welter of named and unnamed photos, but Robert DiPasquale had previously been in Bocky and The Visions. Musically the album contains an odd mix of brassy jazz-rock with The Fugs and lots of weird s**t thrown in: anti-war and anti-establishment jibes, some nice baroque touches, a soupcon of avant-garde, some heady lyrics, and barrages of war and off-the-wall sound effects... all of which make for a challenging listen. Noteworthy moments include: the eleven minute jazz-psych trip of *The Way I See It*; the bluesy fuzz of *Sleep On*; the amazing bad-trip noise of *Arnie Funny Far Fackor* which should only be listened to in a padded room; and the excellent heavy fuzz-and-feedback blast of *BH Man* that closes the album in a more accessible acid-rock vein.

(Max Waller / George Gell)

The Weads

45:

1. Don't Call My Name/Today (Duane 1042) 1965

You'll also find *Don't Call My Name* on both *Open Up Your Door, Vol. 2* and *Tymes Gone By*, it's a tuneful beat-ballad. The flip is uptempo beat-pop, also featured on *Killer Cuts*. From the label that brought the world The Savages, so presumably Bermuda was home to this outfit too.

(Vernon Joynson / Max Waller)

Weathervane

45:

1	4-4, 5-4 / My Original Blue Jeans	(Plamie P 1026)	Feb 1968

Keyboard-dominated garagey sounds from the pen of one Steffen Presley, on a Salinas, California label. The band were from Modesto and this appears to be their sole release. Check out *4-4,5-4* on *Seeds Turn To Flowers Turn To Dust*.

(Max Waller)

The Weavils

45:

1. Here I Am In Love Again/We're The Weavils (Lori 9550) 1965

From Houston. Judging by the 'B' side, with their fake British accents they seem to have been a Beatles' put-down group. The song rocks along pretty well and has humour too, The punch line:- 'The Beatles are good but we don't care, cause it only takes a minute to comb our hair!

You can also find *We're The Weavils* on *Pebbles, Vol. 21* and *Acid Visions - The Complete Collection, Vol. 1* (3-CD set).

Wednesday

ALBUM:

1	LAST KISS	(Sussex)	1974

A strange "concept" album, with a side devoted to the rock standards dealing with tragic death and lost love! The interest is mainly on the second side, full of wah-wah guitar rock.

(Stephane Rebeschini)

The Weeds

Personnel:

- FRED COLE vcls
- BOB ATKINS bs
- EDDIE BOWEN ld gtr
- RON BUZZEL gtr
- TIM ROCKSON drms

45s:

1. It's Your Time/Little Girl (Teenbeat 1006) 1966
2. No Good News/Stop (NWI 2745) 1969

NB: (1) reissued on Behemoth (T-2) in 1988 with a picture sleeve and insert/info/interview with Fred Cole.

Originally from Las Vegas in Nevada, this band later relocated to Oregon. Their first 45 became an anthem for the flower children at Portland's Spring Trips Festival in 1967. *It's Your Time* has since resurfaced on *Nuggets, Vol. 8* and *Pebbles, Vol. 1* (CD). *Little Girl* is also a great raw punker that displays Fred's raucous vocals and some savage guitar work. Sadly, though, it was all a litle too raw for the American record buying public at the time and didn't sell.

The band also spent a lot of time in Los Angeles where they came under the influence of Lord Tim Hudson, manager of The Seeds. He didn't like the combination of pushing **The Weeds** on the road with The Seeds to promote the LP they'd just recorded so their name was changed to The Lollipop Shoppe with the above line-up still intact. The group didn't like the name and after the LP and 45s failed to generate riots, they returned to the Northwest and put out the N.W.I. 45 as **The Weeds** once more. The others broke away but Fred Cole kept going... Later in 1979 he was in a hard-core outfit, The Rats. He's become something ot a cult figure since with Dead Moon and had earlier recorded as Deep Soul Cole.

It's Your Time, Little Girl and *Stop* also appear on *Filling The Gap*.

(Vernon Joynson / Max Waller)



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The Wee Four *to* West Coast Natural Gas

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Wee Four
- Weejuns
- Weejuns
- The Weekenders
- The We Five
- Weight
- Elyse Weinberg
- Bob Weir
- Weird Street Carnival
- Wellington Arrangement
- Cory Wells and The Enemys
- Wendy and Bonnie
- The Werps
- West
- Leslie West
- West Coast Branch
- West Coast Natural Gas

The Wee Four

TOP

45:

1. Weird/Give Me A Try (Nu-Sound 6111) 1966

Hailed from Rochester, New York with a song called *Weird* which cropped up on an extremely obscure 45. The lyrics seem to deride the singer's girlfriend, there's some pretty wild drumming, some driving guitar and pretty good vocals. Not bad at all and it's resurfaced on *Pebbles, Vol. 21*, the *Pebbles Box* set and on *Teenage Shutdown Vol. 8*.

Weejuns

TOP

Personnel:

JIMMY 'Be-Bop' EVANS	drms	A B
JERRY HODGES	vcls	A B
BOB KILLEN	keyb'ds	A B

JERRY ROGERS	gtr	A
JIMMY ROGERS	bs, backing vcl	A B
BLAIR STEWART	gtr, backing vcl	B

45s:

1	I Spy / Out Of The Clear Blue Sky	(Quinvy 167)	196?

Formed in 1962, this Alabama quintet lasted through to 1969, performing on the South-Eastern circuit throughout Alabama and Tennessee. Just one 45 was released, recorded at Quin Ivy's studio in Sheffield, Alabama.

Four of the original line-up got together again in 1992 (line-up 'B') for the Muscle Shoals Bands Of The '60s Reunion concert, captured on CD, where they perform three '60s covers - *Gimme Some Lovin'*, *Gloria*, and Bruce Chanel's *Hey Baby*.

These are captured on the CD of the event alongside contributions from Mickey Buckins and The New Breed, Terry Woodford and The Mystics, The Del-Rays, Mark V with Dan Penn, Hollis Dixon and The Keynotes, Bobby Denton and Travis Wammack.

The *Muscle Shoals Band Of The 60s Reunion* CD (AMHOF 1993-01) is available through the Alabama Music Hall Of Fame website at: http://www.alamhof.org

(Max Waller)

Weejuns

TOP

45s:

1	Way Down / With Your Love	(Skoop 968S-1068)	1966
2	Where Have You Been / ...Theme (title incomplete) (PS)	(Jaguar 866)	c1966

Teenage Shutdown Vol.8: She'll Hurt You In The End features *Way Down* by this bunch of **Weejuns**, and reports that they were from Southern Indiana or West Kentucky.

(Max Waller/Mike Markesich)

The Weekenders



TOP

Personnel:

- BARRY A
- THAD A
- LAURIE A
- AMOS A

- GEORGE A

ALBUM:

1. (A) SPRING WEEKEND (VOGT 2015) 1965

This quintet from the Lawrence Academy in Needham, Massachusetts, actually got to make an album, which is very rare. They appear on the front cover posing on the front bonnet of a Rolls Royce. One of the album's tracks, *Spring Weekend '65*, has since been included on the *Riot City!* compilation and more recently on *Oil Stains, Vol. 2*. It's a rather restrained frat rocker.

The We Five

TOP

Personnel:

- BEVERLY BIVENS ld vcls A
- MIKE STEWART gtr, vcls A C
- PETE FULLERTON bs A B C
- BOB JONES drms, gtr A
- JERRY BURGAN drms, gtr A B C
- DEBBIE BURGAN vcls B C

ALBUMS:

1. (A) YOU WERE ON MY MIND (A & M 4111) 1965 32
2. (A) MAKE SOMEONE HAPPY (A & M 4135) 1967 172
3. (B) THE RETURN OF WE FIVE (A & M 4168) 1969 -
4. (C) CATCH THE WIND (Vault 136) 1970
5. (-) TAKE EACH DAY AS IT COMES (API 6016) 1977

NB: (1) and (2) reissued on one CD by Collectors Choice in 1996.

45s:

1. You Were On My Mind/Small World (A & M 770) 1965 3
2. Let's Get Together/Cast Your Fate To The Wind (A & M 784) 1965 31
3. You Let A Love Burn Out/Somewhere Beyond The Sea (A & M 793) 1966 -
4. There Stands The Door/Somewhere (A & M 800) 1966 116
5. What's Goin' On/The First Time (A & M 820) 1966 -
6. Never Goin' Back/Here Comes The Sun (Vault 964) 1970
7. Catch The Wind/Oh Lonesome Me (Vault 969) 1970
8. Rejoice/Bandstand Dancer (Verve 10716) 1973

This pop/rock group emerged from the San Francisco folk circuit. They made an immediate impact with *You Were On My Mind*, which made No. 3 in the Billboard Charts. In the U.K. it was covered by Crispian St. Peter. They enjoyed a further minor hit with their cover of Dino Valente's hippie anthem *Let's Get Together* and although it

enjoyed no chart success their next release *You Let A Love Burn Out* had some nicely layered harmonies and may have influenced Marty Balin in assembling Jefferson Airplane with their initial two girl, one guy vocal harmonies. This effort, along with *You Were On My Mlnd*, can also be heard on *Nuggets, Vol. 7* Their first two albums climbed to No's 32 and 172 respectively in the U.S. Album Charts.

The band seem to have had four phases in their career. The first (and most successful) was from 1965-67 when they were contracted to A & M; the second from 1969-71 when they signed to Vault; they returned briefly in 1973 to record the 45 for Verve and then reformed again in 1976.

Michael Stewart was the brother of John Stewart (of The Kingston Trio fame) and later became a Capitol record executive. Bob Jones was later in Southern Comfort.

(Vernon Joynson / Stephane Rebeschini)

Weight

TOP

Personnel:

LAWRENCE EDWARD ("ED") KIRBY	drms	A
PAUL ("BARNEY") NORTHCUTT	ld gtr, vcls	A
JAMES THOMAS ("JIM") THIBODEAUX	lead vcls, bs	A

ALBUM:

1(A)	MUSIC IS THE MESSAGE	(Bertram International IS-104)	1970 SC

45:

1(A)	Flip, Flop And Fly/Another Side Of This Life	(Bertram Int'l INT-230)	Dec. 1969

Late sixties heavy club-rockers from California's East Bay Area, clearly influenced by Creedence Clearwater Revival. *Flip, Flop And Fly* is an uninspiring R'n'B flavoured boogie. Fred Neil's *Another Side...* is more CCR-like with some fine guitar. Both tracks are from their all-covers album, recorded live at Rick's Lounge in Walnut Creek.

Their seven minute version of *Susie Q* doesn't stick to the Creedence formula, instead an extended workout with acidic guitar soloing and a jazzy vibe - a fine finale. They tackle The Equals' *Baby Come Back* and a quartet of Beatles tracks with varying results: a brave attempt at *A Day In The Life* comes off well, considering; *Oh! Darling* is OK; *Sgt.Pepper/With A Little Help...* and George Harrison's *Something* come across as dull and plodding.

Jim Thibodeaux (originally from Nampa, Idaho) had relocated to California at the age of 8. After a three year stint in the army he'd formed The Blazers, a "show lounge group". Several outfits later he joined established local act The Antics in November 1967. Barney Northcutt (from Richmond, Ca.) had joined earlier that year; Ed Kirby (from Martinez, Ca.) had been in the group since 1962.

The Antics split in 1968 whereupon this threesome formed The Groop. In early 1969 they landed a residency at Rick's Lounge and by the end of the year had become known as **The Weight**.

(Max Waller/Clark Faville)

Elyse Weinberg

Personnel:

JOEY NEWMAN		A
COLIN WALCOTT	sitar, tabla	A
ELYSE WEINBERG	vcls, gtr, 12-string gtr	A
"THE BAND OF THIEVES"	basic tracks	A
BRENT	hrmnca	A
MAUREEN	spoons	A

ALBUM:

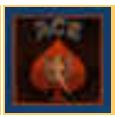
1(A)	ELYSE	(Tetragrammaton T-117)	1968

This album is an interesting exemple of psychedelic folk with some oriental touches (sitar, tabla) and inspiration taken from middle age (*Mortuary Bound*, *If Death Don't Overtake Me*). Produced by Gene Shiveley, it was arranged by Don Gallucci (ex-Kingsmen, Don and The Good Times and Touch), Joey Newman (pre Touch) and Jeremy Stewart. The songs are all written by **Elyse Weinberg** and published by Peyotl music (sic!), except a cover of Bert Jansch's *Deed I Do*.

Colin Walcott was later in the jazz group Oregon.

(Stephane Rebeschini)

Bob Weir



ALBUM:

(up to 1972)

1	ACE	(Warner BS 2627)	1972

The first solo album by the Grateful Dead guitarist, recorded with his usual group plus Ed Bogas (Clover) and Dave Torbert (Horses, New Riders Of The Purple Sage). It's sound is very close to *American Beauty* or *Workingman's Dead*, but with more rock numbers. As with all the other 'Dead members, **Weir** was constantly playing with other groups and can be found on several albums recorded by Bay Area groups.

(Stephane Rebeschini)

Weird Street Carnival

45:

1. The Inner Truth/The Subterranean Edible Fungus (Copra 2305) c1968

A Portchester, New York band who achieve an effective blend of spacey organ, psychedelics and strong vocals on *The Inner Truth*. You'lI also find the cut on *Pebbles, Vol. 22* or the *Pebbles Box* set.

Wellington Arrangement



45s:

1. Lorraine/Melissa Jones (Decca 32505) 1969
2. Jezamine/Melissa Jones (Decca 32582) 1969
3. Let The Good Times In/Look On Your Face (Decca 32686) 1970
4. Love/The World Needs Our Love (Decca 32751) 1970

NB: (2) also issued as mono/stereo promo (Decca 34678/734678).

An obscure band I've no info on, but *Love* is superb and can also be heard on *Glimpses, Vol. 1* and *Turds On A Bum Ride Vol. 3* CD. *Jezamine* is a cover of the hit by the (British) Casuals - aka *When Jesamine Goes*, and also previously recorded by the Bystanders.

(Vernon Joynson / Max Waller)

Cory Wells and The Enemys



Personnel incl:

- DANNY HUTTON
- CORY WELLS

45:

1. Sinner Man/Say Goodbye To Donna (Valiant V-714) 1965

Sinner Man is hard-edged slightly punky pop - the flip's an awful ballad. They'd go on to release three 45's of variable quality on MGM as The Enemys before Cory went on to form Three Dog Night, whose merits or otherwise we won't discuss here! Danny Hutton also had some early solo recordings, and may have been involved with The Bats. (Max Waller).

Wendy and Bonnie



ALBUM:

1	GENESIS	(Skye 1006D)	1969

A soft folk psyche duet, on the label founded by the jazzmen Gary McFarland and Gabor Szabo.

(Stephane Rebeschini)

The Werps

45:

1. Love's A Fire/Shades Of Blue (W.G.W. 18703) 1967

Hailed from the Somerville area of New Jersey. In addition to *Shades Of Blue*, which has resurfaced on *Scum Of The Earth, Part 1*, they have a superb, previously unreleased 'hornless' version of *Love's A Fire* on *Back From The Grave, Vol. 6*. It's a fine garage-punker with strong vocals, a full organ sound and some good guitar moments.

Love's A Fire also appears on *Garage Monsters*.

West

Personnel:

- RON CORNELIUS A
- JOE DAVIS A
- LLOYD PERATA A
- MICHAEL STEWART A
- (BOB CLAIRE) A
- (JOE SAGEN) A

ALBUMS:

1. (A) WEST (Epic 26380) 1968
2. (A) BRIDGES (Epic 26433) 1969

45s:

1. Just Like Tom Thumb's Blues/Baby You Been On My Mind (Epic 10335) 1968
2. Step By Step/Summer Flower (Epic 10378) 1968
3. Peaceful Times/You Only Think You've Come Home (Epic 10449) 1969

NB: All 45 tracks are taken from the LPs.

Originally from Crockett, California, although they frequently played in San Francisco in the late sixties. They were formed in 1967 by Cornelius, Sagen (who'd previously been an executive for Capitol Records) and John Stewart's brother Michael who'd enjoyed some success with The We Five. Very much in the mould of groups like Notes From The Underground they were more concerned with playing good time music and enjoying themselves than exploring new musical forms.

Produced by Bob Johnston and Neil Wilburn, their first album contains two Dylan covers, two Fred Neil songs (*Everybody's Talkin* and *Dolphins*), the classic Ian Tyson song, *Four Strong Winds*, as well as *Six Days On The*

Road (also covered by Taj Mahal and Street Noise) and Bobby Kimmel's *New England Winter*, the Stone Poneys song. The few originals were penned by M. Stewart (helped by We Five's Bob Jones on *Step By Step*) and Ron Cornelius.

The second album reputedly has good guitar work and excellent harmonies and both are very minor collectors' items.

Ron Cornelius will keep on working with Bob Johnston on records by Leonard Cohen and Bob Dylan. He also released a solo country rock album in the early '70s.

(Stephane Rebeschini)

Leslie West

Personnel:

N.D.SMART II	drms	A
FELIX PAPPALARDI	bs	A
LESLIE WEST	gtr, vcls	A

ALBUM:

(up to 1969)			
1(A)	MOUNTAIN	(Windfall 4500)	1969

Produced by Felix Pappalardi (who was already with **West** in Jolliver Arkansaw), the first solo output of the former leader of The Vagrants contained essentially hard rock tracks a la Cream and a cover of Dylan's *This Wheel's On Fire*. Its success lead to the formation of the group Mountain, with Corky Laing and Steve Knight.

N.D.Smart was the former drummer with The Remains and Kangaroo.

(Stephane Rebeschini)

West Coast Branch

Personnel:

MIKE COSTANZA (or CASTANZA)	bs, bcking vcl	A
JON HILL	gtr, hrns, bcking vcl	A
JOE LUSTER	ld vcls	A
CRAIG LONG	ld gtr, bcking vcl	A
CHUCK MARCHESE	drms, bcking vcl	A

45s:

1	Linda's Gone/Spoonful	(Valiant V 753)	1966
2	Where Is The Door/Colors Of My Life	(A & M 869)	1967

A Californian mid-sixties outfit. *Spoonful* is a decent version with lotsa fuzz'n'harp and a catchy frenetic fuzz-popper with effective acoustic guitar work and a foot-tapping beat - instantly likable. *Colors Of My Life* is not too dissimilar, pleasant fuzz-pop. Unfortunately it's 'A' side is lame brassy pop (arranged by Leon Russell) - still, three gooduns out of four ain't bad at all.

Colors of My Life has recently surfaced on the *Acid and Flowers* CD, whilst *Spoonful* is featured on *Echoes In Time Vol's 1 & 2* CD.

(Max Waller/Christian Luster)

West Coast Natural Gas

Personnel incl:

PAT CRAIG	vcls	A
JEFF LaBRACHE	drms	A
KRIS LARSON	gtr	A
STEVE MACK	ld gtr	A

45:

1	Go Run And Play / A Favor	(San Francisco Sound EU-2048)	Nov. 1967

From Seattle, this act later went to San Francisco, met Matthew Katz, and became the "definitive" vesion of Indian Puddin' and Pipe! This 45, produced by Katz under the bands original monicker, has a fantastic 'B' side, written by Steve Mack, with an irresistable rhythm and a great guitar break. Both sides have great 'West Coast' harmony vocals and can now also be found on the U Spaces Psychedelic Archaology Vol. 1 CDR.

Curiously **West Coast Natural Gas** before they moved to 'Frisco, had played a gig in Seattle with the "original" Indian Puddin' and Pipe (who became Easy Chair)...

Jeff LaBrache had earlier played with The Imperials (one 45 on Jerden), The City Limits and Rocky and His Friends.

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West Coast Pop Art Experimental Band *to* West Minist'r

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The West Coast Pop Art Experimental Band
- West Coast Workshop
- Westfauster
- Westhampton Barge
- West Minist'r

West Coast Pop Art Experimental Band



Personnel:

DANNY BELSKY	drms	A
DAN HARRIS	gtr, vcls	A B
SHAUN HARRIS	gtr, bs, vcls	A B
MICHAELL LLOYD	keyb'ds, gtr, vcls	A B
BOB MARKLEY	producer	B

ALBUMS:

1(A)	WEST COAST POP ART EXPERIMENTAL BAND	(Fifo 101)	1966
2(B)	PART ONE	(Reprise 6247)	Mar. 1967
3(B)	VOLUME 2	(Reprise 6270)	Oct. 1967
4(B)	VOLUME 3: A CHILD'S GUIDE TO GOOD AND EVIL	(Reprise 6298)	Jul. 1968
5(B)	WHERE'S MY DADDY	(Amos AAS 7004)	1969

NB: (1) reissued on vinyl and CD, and later reissued legitimately by Sundazed as *Volume One* as a double LP and single CD (LP 5036 / SC 11047), 1997. The Sundazed version includes many unreleased tracks, and is superior to the earlier bootlegs. (4) issued in France on Vogue/Reprise CRV 6094, 1968. (2) reissued as Midi 24024 and on CD with bonus tracks. (1) and (2) also reissued on one CD. (3) and (4) reissued on one CD. *Transparent Day* (Edsel ED 180) 1986 is a compilation of material from (2) and (3).

45s:

1	1906/Shifting Sands	(Reprise 0552)	Feb. 1967
2	Help, I'm A Rock/Transparent Day	(Reprise 0582)	May 1967
3	Smell Of Incense/Unfree Child	(Reprise 0776)	Sept. 1967
4	Free As A Bird/Where's My Daddy	(Amos 119)	1969

NB: (3) also released in France with a PS (Reprise RV 20183). There's also a French EP with a PS similar to their *Part 1* album: *1906/Help, I'm A Rock/Leyla* (Reprise 60104) 1967.

As their name suggests this band attempted to push back the frontiers of musical experience. They wrote and arranged all their compositions enjoying considerable recording freedom. The **West Coast Pop Art Experimental Band** (**WCPAEB**) were the first L.A outfit to have a light show and were one of the biggest bands in town in the early days (in fact, the Mothers Of Invention once opened for them). Ironically, despite their reputation as psychedelic enfant terribles, none of the members used drugs (just like another purveyor of freaky music, Frank Zappa).

The Harris brothers and Michael Lloyd first met in 1964 when they were all students at the Hollywood Professional School - the school attended by most of the kids working in show-business. The three certainly had pedigree. Shaun and Danny were the sons of one of the U.S's best-known classical composers, Roy Harris, and Michael was a musical prodigy who had been working professionally for some time as a member of the New Dimensions. They first worked together as The Laughing Wind, and as such recorded a 45 for Tower Records, entitled: - *Good To Be Around*/*Don't Take Very Much To See Tomorrow*. In order for them to start performing they needed a drummer, and for a short while Danny Belsky, an old friend and former band member with Michael filled in on their first recordings. Thereafter, John Ware played live with the band and legendary drummers Hal Blaine and Jimmy Gordon played in the studio. Their final member Bob Markley was introduced to them by Kim Fowley at a party he was throwing for The Yardbirds first U.S. tour at Markley's house. Markley was a wealthy attorney originally from Oklahoma who badly wanted to be in a band so he could get lots of girls (true!). Although a lot older than the other three (he was about 30, they were 16 or 17), he made a deal with them that he'd provide them with equipment if he could be in the band. As he didn't sing or play an instrument, he held a tambourine and stood in front of a dead mike. Markley's role in the band remains unclear. Because of his background in law, the other three left him with more and more business control, preferring to concentrate on the music. It's probable as a result that most of the production and composing credits attributed to him are spurious. Contrary to what most articles of the band allege, Michael Lloyd never left the band and continued making the albums with the Harris brothers right up to the demise of the band.

Markley's social connections helped them to get a deal with Reprise Records where they recorded three albums despite having no commercial success whatsoever. Their second album, reissued by Reprise a few years ago, blended 'experimental' tracks such as *1906*, *Help I'm A Rock* and *Transparent Day* with the melodic harmonies of *Shifting Sands*, *I Won't Hurt You*, *Leiyla*, *Here's Where You Belong* and *If You Want This Love*. Their first 45 was taken from this LP. Prior to this LP they recorded material for an earlier privately-pressed album in 1966 which is one of the rarest sixties artifacts. Some of that material and other oddities were issued by Raspberry Sawfly Records in 1982 (SAW 8001), and the "Fifo" album has subsequently been reissued officially by Sundazed.

Volume 2 was more adventurous and consequently inconsistent. Tracks like *In The Arena* sound badly disjointed yet others like *Suppose They Give A War And No One Comes* with its strong dynamic contrasts are very effective, and *Delicate Fawn* is a joyful little ditty. However, the prominent track on this album is probably the highly original *Tracy Had A Hard Day Sunday*. Unlike much of the other material on the album, this tune had considerable commercial appeal. A later 45, *Smell Of Incense* was taken from this album. It must have made quite an impression 'cos it was also recorded by The Abstracts on their LP, The Pawnbrokers and by Southwest F.O.B.. In fact, the single was only belatedly released a year after the album in response to the latter's hit version of the song.

Their next effort was less ambitious, containing a number of competent conventional songs such as *As Kind As Summer* and the enchanting, haunting *As The World Rises And Falls*. Some of the material shows a strong satirical bent, like *A Child Of A Few Hours Is Burning To Death* with its deadly blues riff, sarcastic megaphone-on-a-parade-ground vocals, and martial atmosphere. The title track combines a chiliastic invitation with mock-travelogue music to unique effect and *Eighteen Is Over The Hill* is as perfectly-realized a piece of music as can be imagined. Altogether it represented a considerable improvement on their previous efforts. Incidentally, the order of tracks on this record bears little relationship to the order given on the record sleeve.

The group recorded one final effort on the Amos label before splitting, Markley's attempts to dominate the band

finally alienating the other three. Markley later made a solo album with a supporting band, *A Group* (Forward SFT 1007) in 1969 and produced some material for J.J. Light.

After the group broke up Shaun and Dan Harris headed for the Midwest as The California Spectrum. They had a great light show and for about 14 - 16 months toured very successfully. Shaun relocated to Denver for a year or so, performing as The Spectrum and also booking and promoting other bands. He later released a solo LP, *Shaun Harris* (Capitol ST 11168) 1973, consisting of soft country rock (with orchestrations by his father, Roy Harris) and subsequently has collaborated with Michael on an almost endless stream of recordings from 1970 to the present. Michael became vice-president of MGM Records and one of the best-known producers in Los Angeles.

Dan continued writing and working with Michael and Shaun. In 1984, he moved to Sweden where he performed and recorded very successfully. A few years later he travelled back to L.A., where he currently resides. He teaches guitar, performs, acts and writes with his wife, Vicky.

Compilation appearances have so far included: *I Won't Hurt You* on *Nuggets Vol. 9* and *A Child's Guide To Good And Evil* on *Electric Psychedelic Sitar Headswirlers Vol. 1*.

For details of Michael Lloyd's later exploits see The Smoke entry. For more information on the **West Coast Pop Art Experimental Band** check their excellent website: http://www.bart.nl/~cvdlely/wcpaeb.html.

More recently the enchanting *Smell Of Incense* was revived again in 1994 by a Norwegian band who also took the title as their band name - very apt for their trippy psychedelic-folk style.

(Vernon Joynson / Lloyd Peasley / Max Waller / Stephane Rebeschini)

West Coast Workshop

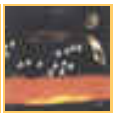
TOP

ALBUM:

1. THE WIZARD OF OZ AND OTHER TRANS LOVE TRIPS (Capitol ST 2776) 1967

Produced by Nick Venet, this was probably a studio project. James E. Bond junior also features on the credits. The album's a rather patchy instrumental concept recording full of ragas, sitars and flutes. It may appeal to those who like the freaky side of The Chocolate Watchband's *Inner Mystique* or *The Zodiac* by Cosmic Sounds.

Westfauster



TOP

Personnel:

- C.W. FAUSTER vcls, organ, piano, harp, bs, moog A
- STEPHEN HELWIG vcls, perc A
- MICHAEL NEWLAND flute, alto sax, vibes A

ALBUM:

1. (A) IN A KING'S DREAM (Nasco 9008) 1971

NB: (1) reissued on CD by Golden Classics Rebirth (GCR 011) 1997.

From Cincinnati, Ohio, although their early seventies progressive rock album was recorded at Woodland Sound Studio, Nashville, Tennessee. Its finest moments are the title track, *Where Are You* and *Everyday*. If rather jazzy progressive rock with lots of keyboards, woodwind and plenty of melody is your niche seek out a copy of this album which has become quite collectable.

The band used to gig frequently with Whalefeathers.

Westhampton Barge



45:

1. Can't Come Home/Lovin' Is (No label NE 217) 1968

An insistent guitar refrain makes the top side catchy, but it's only late sixties light pop-rock. The flip is also quite poppy. Both tracks were written by Richard Talauera and the band were moored in El Paso, Texas. (Max Waller)

West Minist'r



Personnel incl:

- DAVE COTTRELL bs
- KIRK KAUFMAN gtr, vcls
- DAVE HEARN keyb'ds

45s:

1. Bright Lights Windy City/Carnival (Razzberry SR 2975) 1969
2. Sister Jane/I Want You (Magic MXS 45001) 19??
3. My Life/Mr. Fingers (Magic KK 7432) c1974

Originally from Omaha, Nebraska, they later moved to Fort Dodge in Iowa where they played a heavy brand of psychedelia in the late sixties. They continued recording throughout the seventies and released an album as The Hawks in 1980. *My Life* and *Bright Lights Windy City* resurfaced on *Glimpses, Vol. 1* and *2* respectively and *Sister Jane* can be heard on *Monsters Of The Midwest, Vol. 1*, a cassette compilation. Prior to the album with The Hawks, Kaufman released a solo LP under the pseudonym Captain Kirk. A band worth investigating.

(Vernon Joynson / Max Waller)



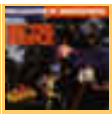
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We The People *to* The What-Nots

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- We The People
- We Ugly Dogs
- We Who Are
- Wet Paint
- Whalefeathers
- Michael P. Whalen
- What Four
- The What Fours
- The What-Knots
- The What-Nots

We The People




TOP

Personnel:

RANDY BOYTE	organ, piano	A B C D E
DAVID DUFF	bs	A B C D E
WAYNE PROCTOR	ld gtr	A B
TOMMY TALTON	gtr	A B C
TOM WYNN	drms	A
LEE FERGUSON	drms	A B
TERRY COX	drms	C D E
CARL CHAMBERS	gtr	D
SKIP SKINNER	gtr	E

RETROSPECTIVE ALBUMS:

1(-)	DECLARATION OF INDEPENDENCE	(Eva 12009)	1983
2(-)	DECLARATION OF INDEPENDENCE	(Collectables COL-CD-0532)	1993
3(-)	MIRROR OF OUR MINDS	(Sundazed SC 11056)	1998

NB: Despite having similar titles and fourteen tracks a piece, (1) and (2) have some track differences. (3) is a double CD retrospective, from the master tapes, with no less than forty tracks!!!

FRENCH EPs:

1	He Doesn't Go About It Right/You Burn Me Up And Down /Mirror Of Your Mind/The Color Of Your Love (PS)	(London 10191)	196?
2	St. John's Shop/In The Past/DEclaratioj Of Independance/Lovin' Son Of A Gun (PS)	(London 10184)	196?

NB: These two French picture sleeve EPS are very rare.

45s:

1(A)	My Brother The Man/Proceed With Caution	(Hot Line 3680)	1966
2(B)	Mirror Of Your Mind/The Color Of Your Love	(Challenge 59333)	June 1966
3(B)	He Doesn't Go About It Right/You Burn Me Up And Down	(Challenge 59340)	1966
4(B)	St. John's Shop/In The Past	(Challenge 59351)	1966
5(C)	Follow Me Back To Louisville/Fluorescent Hearts	(RCA Victor 47-9292)	1967
6(C)	Love Is A Beautiful Thing/The Day She Dies	(RCA Victor 47-9393)	1967
7(C)	Ain't Gonna Find Nobody (Better Than You)/When I Arrive	(RCA Victor 47-9498)	1968

This seminal band hailed from Orlando, Florida, and despite their lack of national success at the time are nowadays regarded in the same league as The Chocolate Watchband, Standells, Music Machine etc.. This view is entirely justified, as their 45s reveal a depth and diversity of talent, from the raucous punk of *When I Arrive* or *You Burn Me Up And Down* through to melodic drifting ballads such as *St. John's Shop* and *The Day She Dies*. **We The People** also have a unique quality in their songwriting, with *My Brother The Man*, *Mirror Of You Mind*, *In The Past* and numerous others all standing out as top quality stuff.

The band were formed out of two acts - the Trademarks and Offbeets, at the suggestion of Ron Dillman, who managed both bands. Within a week of their first meeting / rehearsal in early 1966, they were recording their first 45, *My Brother, The Man*, but shortly afterwards Tom Wynn was replaced by Lee Ferguson and the band signed a production and publishing deal with Nashville-based Tony Moon.

Whilst their first two 45s contained punchy psychedelic rockers, *He Doesn't Go About It Right* contains a dollop of Kinks style humour, and *St. John's Shop* is a beautiful slow ballad. All were big regional hits in Florida and Tennessee, but under threat of the draft, and frustrated by the lack of national success, Wayne Proctor quit early in 1967. Shortly before his departure they recorded *Love Wears Black (None)*, at Bradley's Barn in Nashville in early 1967, which was intended for release under the pseudonym Fresh Air. He also co-wrote The Skunks 1967 track, *Don't Ask Why* with Clark Taylor, which has recently been given another airing on *The Quill Records Story* (CD).

With Wayne pursuing a career in song-writing, the group continued, although Lee Ferguson was then drafted and replaced by Terry Cox from Those Four Guys. Now signed to RCA, national success still proved elusive, although the later 45s are still pretty good (and *When I Arrive* remains a complete stormer).

Tom Talton too left the group in 1968/69 and later resurfaced with Tom Wynn in Cowboy. **We The People** soldiered on for a while, but they eventually called it a halt in 1970.

In addition to their 45s, the band also had two French EPs with picture sleeves: the first (London 10181) 1966 contains the four tracks that comprise the first two Challenge 455: the second (London 10184) 1967 contains *St John's Shop, In The Past, Declaration Of lndependence* and *Lovin' Son Ot A Gun* - the last two being non-US 45s tracks.

The band have also been the subject of three retrospective compilations, with Sundazed's *Mirror Of Our Minds* being the latest and best. A double CD package, with extensive liner notes/interviews by Jeff Jarema, it includes no less than fourty tracks. All their 45 cuts are featured, plus all the "previously unreleased" cuts that have cropped up elsewhere on other comps etc. and a whole bundle of other tracks also make their first appearance anywhere... All in all a thoroughly recommended package!

Compilation coverage has also so far included: *You Burn Me Up And Down* on *Mindrocker, Vol. 6*, Eva's *Sound Of*

The Sixties, Sixties Archives, Vol. 1 and *Psychedelic Unknowns, Vol. 5* (*Vol. 4* of the equivalent CD); *He Doesn't Go About It Right* on *Mindrocker, Vol. 6*; *Mirror Of Your Mind* on *Mayhem And Psychosis, Vol. 2*; *In The Past* on *Mindrocker, Vol. 5*, *Psychedelic Unknowns* (EP) and *Psychedelic Unknowns, Vol. 2*; *My Brother, The Man* on *Garage Punk Unknowns, Vol. 4*; and *When I Arrive* on *Pebbles, Vol. 7*.

The CD compilation *Psychedelic Microdots, Vol. 1:- Orange Sugar And Chocolate* too is also of interest as not only does it include original masters of *My Brother The Man, Mirror Of Your Mind, You Burn Me Up And Down* and *In The Past* to whet your appetite but also four unreleased tracks, *By The Rule, Half Of Wednesday, Free Information* and *Too Much Noise*.

(Vernon Joynson/Max Waller/Stephane Rebeschini)

We Ugly Dogs

TOP

45:

1. First Spring Rain/Poor Man (B.T. Puppy 537) 1968

NB: (1) also issued in the U.K. on B.T. Puppy (BTS 45537) and reissued as by The Canterbury Music Festival (B.T. Puppy 541) 1968.

A 45 that is rated by some and touted as 'psych' by others. Well, it's very pleasant harmony-rock, somewhat orchestrated, and comparable to, say, The Cryan' Shames *Synthesis* material. Now, I rate The Cryan' Shames highly but I wouldn't call 'em psychedelic, so beware of this one.

(Max Waller)

We Who Are

TOP

45:

1. Last Trip/Remember When (Love 6739) 1967

A punk outfit from Waterloo, Iowa and a sadly short-lived one who disbanded when their equipment was destroyed by a flood! *Last Trip* was a keyboard-dominated slice of psychedelia with an intro. that makes you sit up and take notice. It can also be heard on *Pebbles, Vol. 10* (CD) and *The Midwest vs Canada, Vol. 2*.

Wet Paint

TOP

45:

1. Shame/At The River's Edge (Royal Hollywood 101) April 1966

A high school band from Chicago area, who were fans of New Colony Six, and covered their classic *At The River's Edge*. Both sides of their, neatly restrained 45, have resurfaced on *Pebbles, Vol. 7* (CD).

Whalefeathers



Personnel incl:

STEPHE BACON	perc, tympani, vcls	A B C
ED BLACKMON	keyb'ds, vcls	A B
MICHAEL JONES	gtr, vcls	A B
ROGER SAUER	bs, vcls	A
LEONARD LE BLANC	bs, vcls	B C
MIKE WHEELER	gtr, bs	C

NB: Details for line-up "C" incomplete.

ALBUMS:

1(A)	DECLARE	(Nasco 9003)	c1970
2(B)	WHALEFEATHERS	(Nasco 9005)	1971

NB. (1) has had a limited pirate repressing. (2) also issued in the U.K. on Blue Horizon (2431 009) 1971 and in Germany (Vogue 17257) 197?. (2) reissued on CD.

45s:

1	Shaking All Over / Nearing The End	(Nasco 006)	1970
2(C)	It's A Hard Road/Two Feet From My Grave	(Nasco 026)	1972

From Cincinnati, Ohio, this outfit used to gig frequently with Westfauster and played a heavy, very keyboard-dominated blend of music. Their albums have distinct psychedelic influences and although both have their moments the are sometimes a bit messy. Both albums are sought-after by collectors.

Lenny Leblanc went on to become a successful Christian music artist, whilst Mike Wheeler who played with the band in their last two years, went on to work with grammy winning Nashville songwriter Mike Reid. Wheeler also led an act called Wheels, who recorded on Boardwalk, with an album produced by Craig Fuller, and who toured with Little Feat in '78. He's also worked more recently with Paul Barrere.

Know Thyself has also appeared on *Sixties Archives Vol. 8* CD.

(Vernon Joynson / Max Waller)

Michael P. Whalen

Personnel:

ALLAN BRENEMAN	drms	A
JIMMY BRYANT	gtr	A
DAVID COHEN	gtr	A
DAVID JACKSON	bs	A
LYLE RITZ	bs	A
MICHAEL P. WHALEN	vcls, gtr	A

ALBUM:

1(A)	Michael P.Whalen	(Pete Records S1102)	1970

Produced by Chris Petersen on a short-lived Californian label and recorded at the Gold Star Studiso on Hollywood, the sole album of **Michael Whalen** is a decent folk/rock effort. **Whalen** was a songwriter whose *The Quieting Of Oliver Tweak* (featured on his album) was earlier recorded by The Leaves on their second album.

(Stephane Rebeschini)

What Four

45:

1 No Good For Me / ? (Roll'Em # unkn) 1967

From the Whitestone/Little Neck area of Queens, NY this band were previously known as the Sunrisers, who'd released a 45 in 1966... and not the NYC girl-group with two 45s on Columbia.

(Mike Markesich/Max Waller)

The What Fours

45:

1. Basement Walls/Eight Shades Of Brown (Fleetwood 4571) 1966

Both sides of this Revere, Massachusetts band's 45 can also be heard on the *New England Teen Scene* compilation and the 'A' side also gave its name to and figured on the *Basement Walls*.

The guitarist of this band was previously with The Weekenders. Two other tracks *Don't Laugh* and *Marshmellow Dream* remain unreleased.

(Max Waller)

The What Knots

45:

1. l Ain't Dead Yet/Talkin' 'Bout Our Breakup (Dial 45-4067) 1967

This 45 seems to have been their sole stab for stardom. The 'A' side got a second life after it was included on *A Joumey To Tyme, Vol. 4*.

The What-Nots

Personnel incl:

- DAVE KENYON
- FRANK PATRICOLO

45s:

1. Morning/l Need You Baby (Amber AMB 102) 1966
2. Nobody Else But You/Look Down (Amber AMB 101) 1966

A high school aged band from the Hillsdale/Oradell/Hackensack area of Northern New Jersey. Their first 45 actually made the Top Ten in Seattle and Salt Lake City and was undoubtedly their finest moment, *Morning* got a further airing on *Hipsville 29 BC* and both sides of the 45 reappeared later on the *Attack Of The Jersey Teens* compilation along with a third 45 cut, *I Was A Fool*, which was never released at the time. Their second 45 simply sank without trace and after the relative success of *Morning* everything was downhill until they eventually called it quits. They were one of the few rock bands to record on Amber Records, which really specialised in doowop and accapella music.



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What's Happening *to* Whistler, Chaucer, Detroit and Greenhill

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- What's Happening
- What's It To Ya
- Whatt Four
- Whatt Four
- Whazoos
- Peter Wheat and The Breadmen
- Wheatstone Bridge
- The Wheel of Fortune
- Jim Whelan and The Beau Havens
- The Whether Bureau
- Whims
- The Whims
- Whistler, Chaucer, Detroit and Greenhill

What's Happening

TOP

45:

1. Baby You're Hurtin'/Hot Buttered Buns (Coreco 101) 196?

You'll also find *Baby You're Hurtin'* on *A Journey To Tyme, Vol. 4*.

What's It To Ya

TOP

ALBUM:

1	WHAT'S IT TO YA	(Huh)	1975 SC

A breezy folk rock album with vocal harmonies and some interesting guitar work.

(Stephane Rebeschini)

Whatt Four

45:

1. Dandelion Wine/You're Wishin' I Was Someone Else (Mercury 72716) 1967

A mellowed-out psych sitar-pop ditty from Riverside, California. If you dig The Beatles' *Within You Without You* you'll float away on *Dandelion Wine*, at last compiled on *Collecting Peppermint Clouds*. The flip is excellent bombastic fuzz-pop, now to be found on *Basementsville! U.S.A.*.

(Max Waller)

Whatt Four

45:

1. You Better Stop Your Messin' Around/Our Love Should Last Forever (ESP 109) c1966

The 'B' side is great psych-punk and can be savoured on the *Straight From The Garage Vol. 1* EP. Despite the label, this outfit is reported to be from California but not confirmed to be the same group as above.

(Max Waller)

Whazoos

Personnel incl:
BOB GRYZIEC A

45s:

1	Inside Of Me / The Rain Came (PS)	(National N 611/2)	1967

A quintet from Wilkes-Barre, Pa.. They included bassist Bob Gryziec from Thee Avantis, who released one 45 in 1966 - *I Want To Understand* / *Nancy* (SAMRON 103). He also spent time with pop outfit The Buoys. **The Whazoos** evolved into Great Bear. For more details on these and other cool Pa. 60s bands, look no further than Mike Kuzmin's book 'Sounds From The Woods'.

Inside Of Me is featured on Psychedelic Crown Jewels Vol. 3 - a stately and subdued opus, with piano and mannered vocals, it warrants repeated plays for full appreciation of some fine fuzz-work.

(Max Waller/Mike Kuzmin)

Peter Wheat and The Breadmen

Personnel:

BOB BIRDWELL	(gtr) bs	A B C
ROGER KENNEDY	vcls, gtr	A B C
TERRY REISMAN	drms	A B C
DAVE WHEELER	gtr	A
BARRY HOUK	ld gtr	B C
CHUCK TEDFORD	keyb'ds	B
DALE RADCLIFF	keyb'ds	C

45:

1	All The Time/Baby What's New	(Amber 6657)	1966

From Fremont, this band began when Washington High School friends Dave Wheeler and Bob Birdwell started playing guitars together in 1964. Needing someone to play lead, they asked another school friend, Roger Kennedy to join them and were introduced to drummer Terry Rissman from Mision High School. Terry didn't even OWN a set of drums... but he borrowed the school's marching band's drums and he set them up in such a way that he could play them as a set!

Dave Wheeler named the band 'the Tarentels' from a dictionary - Tarentella being the Italian dance of the tarantula. Over time, Dave moved away, and Bob moved over to bass. Roger moved from lead to rhythm, and Barry Houck came in as lead. Chuck Tedford was also brought in on keyboards.

Bob:- "We landed a job playing with The Turtles at the San Leandro Rollerina, (Bill Quary's Teens & Twenties) and were spotted by Barry Carlos of Go Teen Productions. He signed us up as **Peter Wheat and The Breadmen**, and we played all over with the big names of the day. Paul Revere, Byrds, Animals, Them, Chuck Berry, Big Brother, Yardbirds, and so many more I can't recall just sitting here. Since we were KYA Radio's "house band" we were even originally scheduled to play with the Beatles at Candlestick. However, because of a conflict between our Musician's Union, (Local 510), and SF's union, (Local 6), we got bumped.... but at least we DID get tickets to see the show".

"Dave Wheeler still writes and plays music full-time; I'm a business executive for a very large private corporation; Terry was working as a janitor last I heard; Roger passed away about four years ago; Chuck Tedford is a truck driver; and I haven't seen Barry in around 10 years..."

Baby What's New has also been compiled on *Pebbles Vol. 10*.

(Vernon Joynson w/thanks to Bob Birdwell)

Wheatstone Bridge

TOP

ALBUM:

1	BAD CONNECTION	(San Ron)	1976 R1

From Tennessee, a hard rock group with some psychedelic moves.

(Stephane Rebeschini)

The Wheel of Fortune

Personnel:

- GARY THOMPSON (BILLSCREAM) vcls, keyb'ds A B
- BOB STOUTENBERG drms A B
- RON ALLEN vcls A
- DEL HANDLEY ld gtr A
- DAN NICHOLSON sax A
- DON CLARK ld gtr B
- KEITH COLLINS bs B
- LARRY CONGRAM keyb'ds B

NB: line-up 'A' 1967-68; 'B' 1968-69.

45s:

1. Before You Leave/Long Long Day (Ridon 856) 1967
2. All The World/Funny Looks (Jamie 1360) 1968

Formed in Salem, Oregon, with members from local teen bands The Untouchables, The Breakaways and The Henchmen. Their punkish sounding debut 45 was a local hit. You can also check out the 'A' side on *Highs In The Mid-Sixties, Vol. 16*. Its success led to a contract with the Philadelphia-based Jamie Records but after just one further 45 arguments about musical direction brought their recording career to an end. However, they moved to Beaverton, Oregon, with a modified line-up B, which did not record, before the draft and further differences of opinion led to their demise. Bill Scream was last reported composing commercials and movie soundtracks. He still owns a small recording studio. Bob Stoutenberg owns The Moon June Music Publishing Company.

Jim Whelan and The Beau Havens

Personnel incl:

- JIM WHELAN

45:

1. Elizabeth/Feel So Good (Gama 705) 1965

A teen punk outfit from the Belle Haven district of Rockville, Maryland-hence their name, They were 15 when they formed and soon became a popular live attraction locally at frat parties and school dances. Their 45 was a double-sided teen punker of no lasting significance, but you'll also find the 'A' side on *Back From The Grave, Vol. 7* and the flip on *Garage Punk Unknowns, Vol. 8*.

The Whether Bureau

45:

1. Why Can't You And I?/White And Frosty (Laurie 3431) 1968

This seems to have been a one-off New-York City venture on Laurie. *White And Frosty* has since resurfaced on *Mindrocker, Vol. 10*.

Whims

ALBUM:

1	TRUCKIN'	(Private Pressing)	1971

From Wheaton College, a student group doing folk versions of the 'Dead, Traffic and the Beatles.

(Stephane Rebeschini)

The Whims

ALBUM:

1	ON THE ROCKS	(Fleetwood)	c1966

An obscure all girl frat rock band.

(Stephane Rebeschini)

Whistler, Chaucer, Detroit and Greenhill

Personnel:

DAVID BULLOCK	A
JOSEPH BURNETT	A
SCOTT FRASER	A
E. LIVELY	A

ALBUM:

1(A)	THE UNWRITTEN WORKS OF GEOFFREY, ETC...	(UNI 73034)	1969

Hidden under the pseudonyms of Benjamin Whistler, Geoffrey Chaucer, Nathan Detroit and Phillip Greenhill, this Texan group was in fact Scott Fraser and David Bullock plus possibly E. Lively and Joseph Burnett (who also produced the album). Recorded in Fort Worth, Texas and Santa Ana, California, all their material was original and although the LP is a bit patchy, it contains some superb psychedelic compositions (*Day Of Childhood*, *House Of Collection*) and some good folk-rock songs with nice guitar solos and Beatles inspired vocals.

Frazer and Bullock were later in Space Opera.

(Stephane Rebeschini)



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White Cloud *to* Wig/Wags

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- White Cloud
- White Duck
- White Fluff
- White Light
- White Lightning
- White Room
- White Wash
- White Wing
- Whitewood
- Dan Whittemore
- The Whiz Kids
- Billy Whyte
- The Whyte Boots
- Wichita Fall
- Wicked Truth
- Widshit
- Widsmith
- The Wig
- Wig/Wags

White Cloud

Personnel incl:

THOMAS JEFFERSON KAYE	vcls, gtr	A

ALBUM:

1(A)	WHITE CLOUD	(Good Medicine GM-LP-3500)	1972

Released on the obscure Good Medicine label in a beautiful snakeskin textured gatefold cover, this album is beginning to be sought after. Led by the legendary performer/producer Thomas Jefferson Kaye, the songs include *All Cried Out*, *Qualified*, *Collection Box* and *Hoe-Bus*. A few cuts have killer fuzz guitar leads and others have a nice communal folk feel.

White Cloud also backed Loudon Wainwright III on his third album (the one with *Red Guitar* and *Dead Skunk*).

A native indian, Thomas Jefferson Kaye alos produced several of Gene Clark's albums and released two interesting

solo LPs in 1973 and 1974 (the latter with Fagen and Becker from Steely Dan).

(Stephane Rebeschini)

White Duck

Personnel:

MARIO FRIEDEL		A
JOHN HIATT	vcls, gtr	A
DON KLOETZKE		A
PAUL TABET		A

ALBUMS:

1()	WORLD KEEP ON TURNIN	(UNI 73122)	1971
2(A)	IN SEASON	(UNI 73140)	1972

This Nashville group is mainly interesting for being the first group of John Hiatt. Their second album, produced by Buzz Cason, is mainly a country rock influenced with one boogie tune, recorded live in the studio with crowd noises (*Bull Island Boogie*) and the cartoon inspired *Looney Tune*. All the material is original and includes two Hiatt songs, *You Caught Me Laughing* and *Sail Away*. The album is probably better avoided, unless you're a country rock fan, or a Hiatt collector.

Hiatt then went solo and found fame as a songwriter for various country and pop/rock singers, before recording his best albums in the late '80s/early '90s. His first albums were recorded with Doug Yankus, the former Soup guitarist.

(Stephane Rebeschini)

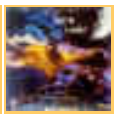
White Fluff

45:

1. Vegetable Binge/Stoned Lonely (EAB 1112) 1969

From Maine, this band's *Vegetable Binge* can also be heard on *New England Teen Scene, Vol. 2*. Their 45 came in a picture sleeve.

White Light



Personnel:

- MISSISSIPPI vcls, gtr A
- JOEL PERRON ld gtr, bs, drms A
- KURT PERRON electric piano, drms, bs, ld gtr A

ALBUM:

1. (A) WHITELIGHT (Century 39955) 1969

NB. Two versions of (1) were issued, one containing a version of *Heartbreak Hotel*, the other *VDFM*. The latter version is by far the rarer one. (1) has been also been reissued, and released on CD (Two Of Us 001) 1997 together with Mississippi's solo album *Velvet Sandpaper*.

Completely unconnected to White Lightning this group was from Long Beach, California. Musically, it's very diverse. It opens and closes with *Instrumentalland II*, composed by the Perron brothers. In between there's quite a good cover of Bob Womack's *What Is This*; the Beatle-ish *You'll Lose A Good Thing*; a poor cover of Jimmy Reed's *Baby, What You Want Me To Do*; a folk-rocker *But I Don't Know Why* and lots of funky strutting on *Cold Shot*. The highlight, *I Couldn't Got High*, a fine pop/rocker turns up on side 2 alongside a reasonable cover of Lou Reed's *I'm Waiting For My Man*, a dreadful ballad, *Always Always*, and a lame cover of Presley's *Heartbreak Hotel*. Don't fork out megabucks for the very rare original but snap up the repress if you can.

This album has exactly the same front cover as The Philosophers' *After Sundown* LP, as both titles were manufactured by Century, who offered bands without artwork, the option of picking a cover from a number of 'catalogue' art designs.

Mississippi also recorded a solo album before he joined up with the Perron brothers, entitled *Velvet Sandpaper* (Taurus - Scorpio) 1969 R2/3. This has been reissued recently, although erroneously shown as by **White Light**, and both albums have been reissued on one CD.

Compilation appearances have so far included: *VDFM, Crashin', White Light Pt. 1* and *White Light Pt. 2* on *Filling The Gap*; *I Couldn't Get High* and *Cold Shot* on *Kicks And Chicks Vol. 1*.

(Vernon Joynson/Clark Faville/Max Waller)

White Lightning

TOP

Personnel incl:

- TOM 'ZIPPY' CAPLAN ld gtr
- MICK STANHOPE drms vcls
- WOODY WOODRICH bs

ALBUM:

1. (UNDER THE SCREAMING DOUBLE) EAGLE (American Sound AS 1002) 1995

45s:

1. William/Of Paupers And Poets (Hexagon 6801) 1968
2. William/Of Paupers And Poets (Atco 6660) 1968
3. William/Of Paupers And Poets (Hexagon 944) 1968

This outfit was formed by Caplan in Minneapolis, Minnesota in Sept. of 1968. The compulsive psychedelic punk song *William*, which was issued on a number of occasions, was their finest moment and can be heard on *Acid Dreams, Everywhere Interferences, Garagelands, Vol. 1* (CD) and the *Acid Dreams Testament* (CD). It's been covered in the eighties by Broken Jug and Billy Synth and The Turnups. Both tracks turn up on Eva's *Litter Rare*

Tracks compilation, whilst *The Scotty Story* (CD) includes *William, Of Paupers And Poets* and *(Under The Screaming Double) Eagle*. They later became Lightning and issued a 45 and an eponymous LP on PIP.

Eagle is a retrospetive album of previously unreleased material, which was recorded around the time of the superb *William* single during 1968-69 at Warren Kendrick studios in Minneapolis. Some tracks are purely instrumental and the extended *No Time For Love* bears more than a little resemblance to Quicksilver's excellent *Gold And Silver*, but there's some superb guitar jamming here and the album is essential for Litter fans and recommended to all connoisseurs of guitar-driven psychedelia.

For more information on the band, check out **White Lightning**'s official website: http://www.thelitter-lightning.com.

(Vernon Joynson / Max Waller)

White Room

TOP

45:

1. Thoughts Of Yesterday/Where Has Summer Gone (Symbol 3) 1968

Rambling pop-psych on a New York label with nonsensical couplets (shades of Race Marbles' *Like A Dribbling Fram*) - this trippy period-piece now graces *A Heavy Dose Of Lyte Psych*. The 'B' side is a slow dirge with more picturesque lyrics. (Max Waller)

White Wash

TOP

45:

1. You Haven't Seen My Love/You Better Think It Over (Zowie Z 1000) 1968

Very fine moody and dynamic keyboard-led rock ballads from Rhode Island, like a lighter Vanilla Fudge. (Max Waller)

White Wing

TOP

ALBUM:

1	WHITE WING	(ASI)	1975 R1

A progressive outfit with lots of keyboards and guitar, very much influenced by UK rock groups.

(Stephane Rebeschini)

Whitewood



ALBUM:

1	WHITEWOOD	(Rockadelic RRLP 36)	1998

According to the liners this album was recorded circa 1969 by a bunch of unknown musicians - "...music publications ran ads inviting would-be songwriters to 'put your lyrics to music'. For a price these companies would hire musicians to record the songs and press up a limited number to be used by the songwriter for promotion purposes." This LP resulted from one such venture and despite the mediocre recording quality, is interesting post-Hendrix heavy psych-prog. Apparently - "the writer of these tunes (who wishes to remain anonymous) has no idea who the members of the band **Whitewood** were, nor was he a fan of Rock and Roll music". A fascinating story of an unknown branch of 'exploito' music. Perhaps the writer's initially bitter disappointment has been lessened by the interest now shown in his incredibly rare artefact. (Max Waller)

Dan Whittemore

ALBUM:

1	FROM GOD TO EVERYONE	(Century)	1974

A San Francisco Christian folk singer.

(Stephane Rebeschini)

The Whiz Kids

ALBUM:

1	THE WHIZ KIDS	(Kasaba)	1973 R1

A prog rock group with keyboards.

(Stephane Rebeschini)

Billy Whyte

ALBUM:

1	COLD SUNSHINE	(Hub)	1973 SC

Housed in a nice psychy cover, this album was the work of a hippie folk singer from Maryland. The quality of the pressing is poor.

(Stephane Rebeschini)

The Whyte Boots

45:

1. Nightmare/Let No One Come Between Us (Philips 40422) 1966

An all girl outfit whose *Nightmare* later re-emerged on *Girls From The Garage, Vol. 2*.

Wichita Fall

Personnel:

PHILIP BLACK	gtr, vcls	A
LEN FEIGIN	drms	A
DANNY ROUSH	gtr, vcls	A
LARRY WATSON	bs	A

ALBUM:

1(A) LIFE IS BUT A DREAM (Imperial LP 12417) 1969

NB: (1) also released in England (Liberty 83208) 1969.

A soft rock act. Philip Black would later resurface with the Coon Elder Band, a country blues act, in the mid-seventies.

(Stephane Rebeschini)

Wicked Truth

45:

1. Take A Chance/Rock No More (Teru 305119) 1968/9

Late sixties heavy progressive rock often touted as 'garage' from Alexandria, Pennsylvania. If that's your bag *Take Your Chance* is a decent riffer with a fluidly trilling keyboard solo. Unfortunately the flip is lame and pedestrian.

Take A Chance has also turned up on *Seeds Turn To Flowers Turn To Dust*.

(Max Waller)

Widshit

ALBUM:

1	MAKER OF SONG	(Alithia)	1971 SC

A dreamy folk duo from New York.

(Stephane Rebeschini)

Widsmith

ALBUM:

1	MAKER OF SONG	(Alitha)	1972

An obscure hippy folk duo.

(Stephane Rebeschini)

The Wig

Personnel:

- RUSTY WIER drms, vcls A B
- JESSY ARYAN bs A B
- BENNY ROWE ld gtr A B
- BILLY WILMOT keyb'ds A
- JOHNNY RICHARDSON gtr A B

ALBUM:

1. (A) LIVE AT THE JADE ROOM (Texas Archive Recordings TAR 3) 1983

45s:

1. Crackin' Up/Bluescene (Empire 3) 1966
2. Crackin' Up/Bluescene (BlacKnight 903) 1966
3. Drive It Home/To Have Never Loved At All (Goyle 101) 1966

The Wig were one of Austin's longest lasting sixties rock groups. Benny Rowe had earlier played in The Wigs but when they broke up after a European tour he retained the name omitting the 's' and put together line-up (A) above. They quickly became a popular live attraction in Central Texas performing regularly at the Jade Room in Austin. Promotional copies ol the Empire release came in yellow vinyl. You can hear the 'A' side, which included some competent guitar playing but lacked any commercial potential on *Pebbles, Vol. 1* and the *Pebbles Box* set compilations. It was a Rusty Wier composition. The flip was an instrumental. When the follow-up made little impact the writing was on the wall for the band. They finally broke up in 1968 and Wier and Yaryan went on to Lavender Hill Express, whilst Johnny Richardson teamed up with Gary P. Nunn, Rick Cobb and Chuck Greenwood in The

Georgetown Medical Band. Wier later enjoyed a successful solo career. The retrospective album features **The Wig** covering five classic songs of the era - *Everybody Needs Somebody*, *Gimme Some Lovin'*, *Louie Louie*, *Gloria*and *You Really Got Me* - and playing their second 45, live at the Jade Room. It also includes both sides of their first intended but unreleased 45 - *Little By Little* and *Forever And A Day*, which later evolved into *Crackin' Up*. There's also a practice recording of *Crackin' Up* prior to the recording of the first 45. The remaining two tracks are by The Georgetown Medical Band. Still it's probably true to say that this album is likely to remain largely the interest of rock archivists. The studio version of *Drive It Home* can also be found on *Flashback, Vol. 6*.

Wig / Wags

45:

1. I'm On My Way Down The Road/The Goofy Goggle (SAMA 1002) 1967

Quoted as having been based both in Texas and Ohio, the 'A' side to this 45 can also be found on *Pebbles, Vol. 10* and *The Essential Pebbles Collection Vol. 2* (2-CD). It's a decent enough pop-punk effort which builds up to quite a powerful climax.

It's also said that they recorded a 45 as The Loving Years (*Down The Road/Apples And Oranges* on Viva 623) in 1967.

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Wild Butter *to* William The Wild One

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Wild Butter
- Wild Cherries
- The Wilde Knights
- Wildfire
- The Wildflower
- Wildflowers
- The Wild Ones
- The Wild Ones
- Wild Thing
- Wild Things
- The Wild Things
- The Wild Things
- Wildweeds
- Wildwood
- Wilkinson Tri-cycle
- William and The Conquerors
- William The Wild One
- Tim Williams

Wild Butter

Personnel:

JERRY BUCKNER	keyb'ds, vcls	A
RICK GAREN	vcls, drms	A
STEVE PRICE	bs, vcls	A
JOHN SENNE	gtr, vcls	A

ALBUM:

1(A) WILD BUTTER (United Artists UAS-6766) 1970

From Cleveland, Ohio, **Wild Butter** released one album mixing psych with English pop including covers of the Moody Blues (*Never Comes The Day*), the Bee Gees (*New York Mining Disaster 1941*) and Neil Young (*I've Been Waiting For You*), with organ, wah wah and vocal harmonies. Nothing exceptional but pleasant.

(Stephane Rebeschini)

Wild Cherries

Personnel:

WAYNE DALE	drms	A
DAVID JENKINS	bs	A
CARL MOORE	gtr, vcls	A
HAL SOUDERS	ld gtr, piano, vcls	A

45:

1	I Cried Once / Baby, Baby	(Shoestring 112)	1966

Formed in 1964 this Hampton, Virginia quartet gained a reputation in the area for their ability to cover the Beatles. Leader Hal Souders and his cousin Carl Moore started to write their own material and created two haunting teen garage ballads which were released on their sole 45 in early 1966. Both sides can be heard on the excellent and well-annotated Tidewater compilation *Aliens, Psychos And Wild Things* (CD).

Graduation broke up the band in summer '66.

(Brent Hosier/Dr.Simon Trent DSU/Max Waller)

The Wilde Knights

Personnel:

- RICK DEY A
- ROGER HUYCKE A
- RICH BROWN A
- DEAN ADAIR A

ALBUM:

1. ROUGH DIAMONDS VOL 7: THE WlLDE KNIGHTS (Voxx 200.026) 1984

45s:

1. Beaver Patrol/Tossin' And Turnin' (Star-Bright 3051 1 965
2. Beaver Patrol/Tossin' And Turnin' (Modern 1014) 1965
3. Just Like Me/I Don't Care (Star-Bright 3052) 1965

Huycke, Brown and Adair all originated from Seattle where they had played in The Caravans, The Fury's and The Pipers IV. They headed for LA when founder member Ray Kennedy was drafted. Adding Rick Dey who joined from The Vejtables lineup 'A' recorded the above two 45s. Paul Revere apparently paid Rick Dey around $5,000 for *Just Like Me* in 1965 and it became The Raiders' first big hit. The Wilde Knights later reformed in the

Northwest in 1967 as Genesis and were later known as King Biscuit Entertainers (1968) and American Cheese (1969).

The *Rough Diamonds* album is strongly recommended as an excellent source of the careers of The Furys, Pipers IV, Wilde Knights, King Biscuit Entertainers and American Cheese.

Beaver Patrol can also be heard on *Acid Dreams Epitaph* CD, *Pebbles, Vol. 1*, *Pebbles, Vol. 1* (CD), *The Essential Pebbles Collection* (2-CD), *Acid Dreams Epitaph* (CD), *Acid Dreams - The Complete* (3-LP set) and the *Pebbles Box Set*. It has become something of a punk classic. Their version of *Just Like Me* can also be found on *Highs In The Mld-Sixtles. Vol. 7*.

Rick Dey went on to do stints with February Sunshine and the Merry-Go-Round. He died in late '69/early '70 from an overdose of nitrous oxide (laughing gas) at a Hollywood party.

(Vernon Joynson / Max Waller)

Wildfire

Personnel:

- D. JAMESON bs, vcls A
- R. LOVE gtr, vcls A
- D. MARTIN drms A

ALBUM:

1. (A) SMOKIN' (Prime) 1970 R4

NB: (1) reissued on OR (011) in 1996 with a newly designed sleeve - limited to 500 copies.

From the opening echoed growl of the guitar intro to Stars In The Sky through the ten minute plus jam in Quicksand at the end of side two, this record sits toward the top of the pile of lost-in-time U.S. West Coast psychedelic hard rock privately pressed albums.

It was originally issued in a plain sleeve with a sticker on the front. Only four or five copies of the original issue, which was made for demo purposes, are known to exist. Thankfully a good quality reissue is now available so all fans of the genre can check it out. A legit CD reissue from Gear Fab is also being put together... Recommended!

The Wildflower

Personnel:

- TOM ELLIS
- S H EHRET
- M McCAUSLAND
- MARC McCLURE

45s:

1. Baby Dear/Wind Dream (Mainstream 659) 1966
2. Butterfly/Holly (United Artists 50504) 1969

A popular mid-sixties San Francisco-based folk-rock outfit. Their 1966 45 *Baby Dear* was quite uptempo. The flip smooth and mellow culminating into an exciting finish. These and two other uptempo numbers, *Coffee Cup* and *Jump In* are included on the *A Pot Of Flowers* LP (Mainstream 6100). In addition, *Baby Dear* can also be heard on *Sound Of The 60s: San Francisco, Part 1*. McClure later played for Levitt and McClure and Joyous Noise.

Both sides of the second 45 were written by J. Helmer, who may have been a later member of the band, or alternatively the 2nd 45 could be by a different act.

Wildflowers

TOP

Personnel incl:

MICHAEL BRUCE	gtr	A

45s:

1	A Man Like Myself / ?	(Aster # Unkn)	1966
2	More Than Me / Moving Along With The Sun	(Aster 2)	Mar 1967

A Phoenix, Arizona band. They included Michael Bruce, later with The Spiders who became The Nazz and would find fame and success after a move to Los Angeles and a final name-change to Alice Cooper.

More Than Me is featured on *A Heavy Dose Of Lyte Psych*.

(Max Waller)

The Wild Ones

TOP

45:

1. Somethings Wrong/I Want To Be Friendly (Suemi 4555) 1966

From El Paso, Texas. *Straight From The Garage, Vol. 4* gives a further airing to *I Want To Be Friendly*.

The Wild Ones

TOP

Personnel:

- CHUCK ALDEN A

- JORDAN CHRISTOPHER A
- TOM GRAVES A
- TOMMY TRICK A
- EDDIE WRIGHT A

ALBUM:

1. (A) THE "ARTHUR" SOUND: RECORDED LIVE AT ARTHUR (United Artists UAL 3450) 1966

45s:

1. Caught In The Cookie Jar/Super Fox (Mainline 500) 1965
2. Wild Thing/Just Can't Cry Anymore (United Artists 947) 1965
3. Lord Love A Duck/My Love (United Artists 971) 1965
4. Never Givin' Up (On Your Love)/For Your Love
5. (I Would Do Almost Anything) (United Artists 50043) 1966
6. Come On Back/Come On Back (Instr.) (PS) (Sears 2180) 1966
7. Valerie/Heigh-Ho (Mala 564) 1967

NB: (7) With Pete Antell.

Sometimes described as 'garage', this slick-haired dark-suited outfit present an album of "big-beat" sounds; an assortment of polished ballads, pop/motown and dance numbers - *It's Not Unusual*, *My Little Red Book*, *You've Lost That Lovin' Feelin'*, *Dancing In The Streets*, *What's New Pussycat*. Not for garage fans, though they do a solid version of the 'Stones *Satisfaction* and a brooding cover of the Highwaymen's folk-rock popper *My Foolish Pride* (written and demo'd by the D-Men/Fifth Estate team). The 45s are generally strident pop thumpers or sultry ballads.

Guitarist Chuck Alden later formed the Fuzzy Bunnies, a quartet who were also house band at New York's Arthur club between 1967-1968 and who released at least three 45s:-
The Sun Ain't Gonna Shine Anymore / Lemons And Limes (Decca 32364) 1968
Make Us One / The Strength To Carry On (Decca 32420) 1968
Heaven Is In Your Mind / No Good To Cry (Decca 32537) 1969.

(Max Waller)

Wild Thing

TOP

Personnel:

JESSE P. BROCK	organ	A
DENNIS IANNITELLI	drms	A
PAT "STUD" MITCHELL	ld vcls, bs	A
PONCHO VIDAL	gtr	A

ALBUM:

1	PARTYIN'	(Elektra EKS-74059)	1969

45s:

1	Weird Hot Nights (Suffer Baby)/Don't Fool With My Girl	(S.P.Q.R. 1003)	1966
2	Next To Me /Old Lady (PS)	(Elektra 45672)	1969

Kickin' off in the early '60s as the Dynamic Deltones, this Tidewater area band performed rock'n'roll up and down the East Coast. By 1966 they'd become **The Wild Thing** and adopted a totally unique look - once seen never forgotten imagine Little Richard or Esqerita with silver hair, a male equivalent of a "beehive" on top and long tresses at the back.

Weird Hot Nights is a raw thumper with raucous vocals, manic laughter, spiteful guitar and an exotic break - compiled on *Aliens, Psychos And Wild Things* (CD) and *Midnight To Sixty-Six*. The flip strikes a tough stance too with strong vocals and biting lead. Both sides were composed by scenemaker Frank Guida and local soul singer Lenis Guess.

They rocked on to the end of the decade with an LP and 45 on Elektra but those candyfloss coiffures have not been seen since.

(Brent Hosier/Dr.Simon Trent DSU/Max Waller)

Wild Things

45:

1. Love Comes, Love Goes/I'm Not For You (Showboat 670) 1966

Came from the delightfully-named Santa Claus, Indiana. You can check out the 'A' side on the *Follow That Munster* and the flip on *Hoosier Hotshots*.

(Max Waller)

The Wild Things

45:

1. Tell Me/My Girl (Damon 12680) 196?

From Marshall, Missouri this outfit had a 40 year old organist who recorded their sole stab for stardom at Kansas City's Damon Studios. The 'A' side was a rather catchy organ-led punk number which can also be heard on *Monsters Of The Midwest, Vol. 3*, whilst both sides are featured on *The Cicadelic '60s Vol. 8* CD.

(Max Waller)

The Wild Things

Personnel incl:

- S. OWSLEY

45s:

1. Summer's Gone/I'll Taste Your Lips (Blue Onion BO-101) Aug. 1967
2. A.C.I.D./? (Blue Onion BO-104) 1968

A Cleveland, Ohio band whose *A.C.I.D.* (apparently short for *Another Colored Ink Drawing*) is well worth a spin. You'll also find it on *Highs In The Mid-Sixties, Vol. 21* and *The Psychedelic Experience Vol. 3* (CD). The lyrics are full of acid imagery and the instrumentation is full of tempo changes and suitably distorted in places.

I'll Taste Your Lips can also be found on *Killer Cuts*.

(Max Waller / Vernon Joynson)

Wildweeds

Personnel:

AL ANDERSON lead/rhythm gtr, vcls	ld /rhythm gtr, vcls	A B C
BOB DUDEK bs, vcls	bs, vcls	A B C
AL LEPAK, Jnr. drms	drms	A B
MARTIN 'SKIP' YAKAITIS	perc, vcls	A B C
RAY ZEINER keyb'ds, vcls	keyb'ds, vcls	A
ANDY LEPAK	drms	C

ALBUM:

1(B)	WILDWEEDS	(Vanguard VSD 6552)	1970

45s:

1	No Good To Cry/Never Mind	(Cadet 5561)	1967 88
2	Someday Morning/Can't You See That I'm Lonely	(Cadet 5572)	1967 -
3	It Was Fun (While It Lasted)/Sorrow's Anthem	(Cadet 5586)	1968
4	I'm Dreaming/Happiness Is Just An Illusion	(Cadet Concept 7004)	1968
5	And When She Smiles/An Overnight Guest	(Vanguard 35107)	1968
6	And When She Smiles/Paint And Powder Ladies	(Vanguard 35134)	1970 113

7	Baby Please Don't Leave Me Today/Ain't No Woman Finer Lookin'	(Vanguard 35144)	1971
8	C'mon If Your Comin'/Goin' Back To Indiana	(Vanguard 35155)	1971

NB: (8) released as by Al Anderson and Wildweeds.

This group started life in Windsor/Windsor Locks, Connecticut. Their sole album is composed of musically competent electric folk music with a strong country influence. Among the more interesting tracks are *Belle* and *An Overnight Guest*. They generated a good time sound, but although their songs lacked lyrical poignancy, their album remains of minor interest to some collectors.

Al Anderson went solo after the band's demise, releasing two further 45s on Vanguard:- *We'll Make Love/Just Want To Have You Back Again* (Vanguard 35168), which made No. 101 in the Billboard Charts in 1973, and *Ain't No Woman Finer Look In'/You're Just Laughing Inside*. He also joined NRBO in the early seventies.

Another member, Ray Zeiner (who'd left prior to the LP) put out one solo 45, *I Had A Girl/You Know Your Love* (Poison Ring 721) in 1969. Zeiner and "Big Al" were the driving force behind the "Weeds" and internal rivalry within the group led eventually to their break-up.

Their bass player, Bobby Dudek, was incidentally blind. Andy Lepak replaced his older brother's place on the drum stool, when Al Lepak was drafted.

Their strong 45 debut *No Good To Cry* was covered by The Moving Sidewalks on their *Flash* album.

(Vernon Joynson / Steve Swider / Max Waller)

Wildwood

TOP

45s:

1. Plastic People/Swimming (Magnum 420) 1968
2. Free Ride/Wildwood Country (Magnum 421) 1968

From Stockton, California. You'll also find *Plastic People* on *Straight From The Garage, Vol. 3* and on *Acid Trip From The Psychedelic Sixties*.

Wilkinson Tri-cycle

TOP

Personnel:

- MICHAEL CLEMENTS drms A
- DAVID MELCO gtr A
- RICHARD PORTER bs A

ALBUM:

1. (A) WILKINSON TRI-CYCLE (Date TES 4016) 1969

Produced by Warren Schatz and Stephen Schlaks, this album is full of loose trio rock. It's not too heavy and has some excellent psychedelic touches plus two brilliant Beatlesque tracks *Poursha Poe* and *Yellow Wall*. It also includes a cover of Sleepy John Estes' *Leaving Trunk*.

After several years in obscurity, this album is now sought after by collectors and in Europe has an estimated value of between $35 - $60.

Date was a subsidiary label of CBS.

(Vernon Joynson/Stephane Rebeschini)

William and The Conquerors

TOP

45:

1. Nowhere To Run/A Girl Like You (Big Sound 1001) 196?

Based in Fargo, North Dakota, their 45 was a good garage effort with fine bass and keyboard work.

William The Wild One

TOP

Personnel incl:

- BILLY BARRY vcls

45s:

1. (They Call Me) Willie The Wild One/My Love Is True (Festival 701) 1966
2. My Love Is True/? (Jaygee ?) 1966

From Revere, MA. **Willy's** real name was Billy Barry and on these 45s he was backed by Richie and The Renegades. His motorcycle punker, *(They Call Me) Willie The Wild One* can also be heard on *Back From The Grave, Vol. 3*, whilst *My Love Is True* has resurfaced on *Follow That Munster*.

If this particular hybrid style appeals to you, check out Milan (aka World Of Milan and The Leather Boy).

(Max Waller / George Gell)

Tim Williams

TOP

Personnel:

PEE WEE CRAYTON	gtr	A
GEORGE SMITH	hrmnca	A
TIM WILLIAMS	gtr, vcls	A
?	organ	A
?	bs	A

?	drms	A

ALBUM:

1(A)	BLUES FULL CIRCLE	(Epic BN 26472)	1969

Born in Los Angeles, **Tim Williams** was a white singer and guitarist who, during his teens, moved with his family to the Californian desert community of Lancaster. Here he began to play folk and blues music and met up with Frank Zappa and Captain Beefheart. The liner notes of his sole album state that "he met and learned a great deal from Frank Zappa and Captain Beefheart, who worked regularly with their bands in the area and Beefheart especially encouraged his interest in the blues". **Williams** began playing with a five-piece group, the Delta Blues, as well as being a solist in the coffeehouses and folk music clubs.

Williams then moved to Santa Barbara, married, worked the local clubs and came in contact with Hoyt Axton. He managed to get a recording contract with Epic and his album was produced by the blues producers Chris Strachwitz and Doug McGuire. Side one is electric and the Side two is made up of acoustic blues and folk, with a good cover of Axton's *Snow Bliend Friend* (also covered by Steppenwolf) plus several blues classics.

The album is really rare now but is mainly of interest to blues fans, the influence of Beefheart being negligible.

(Stephane Rebeschini)

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Willie and The Red Rubber Band *to* Woody's Truck Stop

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Willie and The Red Rubber Band
- Will-o-bees
- Willow Green
- Wilshire Express
- Wilson McKinley
- Tom Wilson
- The Wind
- Wind
- Windflower
- Windflower
- The Wind In The Willows
- Windsor Tunnel
- Wings
- Winkle Pickers
- Johnny Winter
- Wire
- Wizard
- The Wizards From Kansas
- Wolfman Jack and The Wolfpack
- The Wolfmen
- Womb
- Woodbine
- Terry Woodford
- Woody's Truck Stop

Willie and The Red Rubber Band

Personnel:

CHARLES ADDINGTON	organ, pinao, cello	A B
GLEN BALLARD	gtr, bs	A B
CONLEY BRADFORD	drms	A B
LANNY FIELD	gtr	A B
WILLIE REDDEN	vcls, gtr	A B
(JOHN BUCK WILKIN	gtr	B)
(BEGIE CHRUSER	piano	B)

ALBUMS:

1(A)	WILLIE AND THE RED RUBBER BAND	(RCA LSP 4074)	1968
2(B)	WE'RE COMING UP	(RCA LSP 4193)	1969

From Shreveport, Texas, **Willie and The Red Rubber Band** issued two albums of their own mix of Rock, R&B and psyche, like The Hombres or The Gentrys.

The first album is probably their best, with tracks like *Mary Jane*, *Nature's Way Of Saying Thank You* or *School Of Hard Knocks*.

Produced by Duke Niles and Chuck Sagle, the second one is bluesier but contains some good tracks, such as *Watch Out Fool Self*, *We're Coming Up*, *Chicky Chicky Bomm Boom* or *Deep Eyes Of Darkness*. All the tracks were written by group members. John Buck Wilkin (the former Ronny and The Daytonas leader) guests on guitar.

On both albums, the tracks are generally short (under three minutes). Although some arrangements sound very dated now, the guitar and keyboards parts are generally interesting and the albums are pleasant.

(Stephane Rebeschini)

Will-o-bees

TOP

45s:

1	The World I Used To Know / Why Can't They Accept Us	(Date 1515)	1966
2	Shades Of Gray / If You're Ready	(Date 1543)	1967
3	It's Not Easy / Looking Glass	(Date 1583)	1968
4	Listen To The Music / Make Your Own Kind Of Music	(SGC 002)	1968
5	The Ugliest Girl In Town / I Can't Quit Loving You	(SGC 45-004)	1969
6	It's Getting Better / November Monday	(SGC 007)	1969

This Chicago outfit produced breezy commercial male-female harmony-pop that may appeal to flower-power fans. Interestingly they chose to cover Pride and Joy's *If You're Ready* but it's not as bad as one might expect - like a poppy Jefferson Airplane, with a decent guitar break and keyboard outro - and is considered worthy enough to be compiled on *Basementsville! U.S.A.*.

(Max Waller)

Willow Green

TOP

45:

1. Fields Of Peppermint/Fields Of Peppermint (Instr.) (Whiz 619) c1968

Poppy psych with some fuzz and staccato keyboards. Written by Deatherage-Evans team (Larry and Bruce), the creative force behind the Nomads from Mt. Airy, North Carolina and composers of one of the all-time garage classics *Thoughts Of A Madman*. No other details known about **Willow Green**, so I can't comment on whether this was a post-Nomads outfit. (Max Waller)

Wilshire Express

TOP

45:

1. Lose Your Money/Caria (Austin 322) 196?

The Ron-dels had quite a big hit in Texas with the 'A' side to this 45, originally performed by The Moody Blues. You'll find this Dallas band's version on *Highs In The Mid-Sixties, Vol. 23. Texas, Part Five*.

Wilson McKinley



TOP

Personnel:

- DON LARSON vcls bs A C
- MIKE MESSER vcls, gtr A B C
- TOM SLIPP drms A B C
- RANDY WILCOX vcls, gtr A B C
- JIM BARTLETT vcls, bs B

ALBUMS:

1. (B) JESUS PEOPLE'S ARMY - ON STAGE (No label 27057/8) 196? R2
2. (B) SPIRIT OF ELIJAH (Voice Of Elijah 27977/8) 197? R3
3. (B) HEAVEN'S GONNA BE A BLAST! (Voice Of Elijah 29005/6) 197? R2

All three of these albums are significant collectors' items and had great sleeves. The band remained anonymous on their album credits, but played the Spokane / Eastern Washington circuit for years, before discovering "Jesus" and anonymity.

Their debut album, which was recorded live and issued in at least three different hand-made cover designs, is poorly recorded and rather lightweight. Their second effort, *Spirit Of Elijah* represented a vast improvement, however, featuring some nice laid back guitar-rock in the mould of Moby Grape's *Wow*, and their third, *Heaven's Gonna Be A Blast!* was their rockin' Allman Brothers - type pinnacle.

Wilson McKinley also recorded a fourth album, which was only released on cassette, and is country-gospel rock (in that order).

Prior to the Gospel albums **The Wilson McKinley** recorded an album under the alias of The California Poppy Pickers, with their original line up, including Don Larson on bs/vcls. Entitled *Honky Tonk Women* (Alshire) 1969, they used the proceeds from the album to fund the release of an original EP in 1970 on Rockin' Chair Records.

Recently Don Larson, Mike Messer and Randy Wilcox have been recording a new album as **Wilson McKinley**. For more information on the band check the following website: http://oneway.simplenet.com/jesusmusic/wilson.htm

(Clark Faville/Mark A. Pickard)

Tom Wilson

TOP

ALBUM:

1	TOM'S TOUCH	(ABC ABCS-?)	1969

NB: (1) also released in Holland by EMI Stateside (LSSH 1501).

Tom Wilson was one of the main producers associated with the psychedelic movement. With his two companies : Rasputin (production) and Terrible Tunes (publishing), **Wilson** was obviously able to choose the right groups at the right moment.

Between 1965 and 1970, he produced the following groups (to name a few): Mothers Of Invention, Velvet Underground, Ill Wind, Harumi, Fraternity Of Man, Bagatelle, Last Ritual, The Serfs, Barry Goldberg, Blues Project, Beacon Street Union, Country Joe and The Fish, Fear Itself, Maximillian...

A bit like Kim Fowley, he obviously worked as an independant producer, his productions being released by various labels.

Tom's Touch is not a solo album but a rare compilation of some of his productions for ABC: Fraternity Of Man, Ill Wind, Bagatelle, Purpose and Fire.

(Stephane Rebeschini)

The Wind

TOP

45:

1. Don't Take Your Love Away/Midnight In Mexico (BlacKnight 900) 1966

They came from the Dallas/Fort Worth area of Texas with a catchy riff and urgent vocals on the 'A' side to this 45. You can also find it on *Flashback, Vol. 4* or *Highs In The Mid-Sixties, Vol. 23*. The flip was an instrumental.

Wind

TOP

ALBUM:

1	MAKE BELIEVE	(Life LLPS 2000)	c1969

Produced by Bo Gentry, this pop rock album contains a version of *I Think We're Alone Now* and comes housed in a silver foiled cover. Although some dealers tend to present it as good LP, it contains mainly soft rock with orchestrations and is best avoided.

(Stephane Rebeschini)

Windflower

ALBUM:

1	WINDFLOWER	(Private Pressing)	1974

From Alaska, a folk rock group with male and female vocals and songs like *Wind Dance* or *God Is Passing By*. The album was issued in small quantities (500 copies) with a psychedelic sleeve.

(Stephane Rebeschini)

Windflower

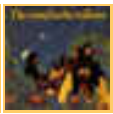
ALBUM:

1	DREAMS	(US McKee)	1974

Another **Windflower**, this one from Western Pennsylvania. Their album contains a mix of rock and psyche (especially *Set Your Heart On Fire* and *Dreams*) and only 500 copies were pressed.

(Stephane Rebeschini)

The Wind In The Willows



Personnel:

- IDA ANDREWS flute, vcls A
- PETER BRITTAIN gtr, vcls A
- ANTON CARYSFORTH drms A
- STEVE "MARVELLO" DE PHILLIPS bs, vcls A
- DEBORAH HARRY vcls A
- WAYNE KIRBY vcls, bs, keyb'ds A
- PAUL KLEIN gtr, vcls A

ALBUM:

1. (A) THE WIND IN THE WILLOWS (Capitol SKAO-2956) 1968 195

NB: (1) reissued on CD by Dropout.

45:

1. Moments Spent/Uptown Girl (Capitol 2274) 1968

This New York group is most notable for the inclusion of Debbie Harry, who was later in Blondie. A dreamy album it has its moments. Aside from two cover versions of Don Everly and Roger Miller songs, the album's hippie flower-pop songs were written by the band members. The outstanding track being the hypnotic narration/chant *There Is But One Truth, Daddy*, which has a musical backing slightly reminiscent of Pink Floyd. The band took their name from the children's book by Kenneth Graham.

The album was produced was Artie Kornfeld, who contributed to the Woodstock '69 Festival. He also produced another interesting album, *A Time To Remember!*, which was credited to The Artie Kornfeld Tree.

Windsor Tunnel



ALBUM:

1	WINDSOR TUNNEL	(Avco Embassy AVE 330??)	1970

An unknown quintet (two guitars, bass, organ and drums) released this album in 1970. Musically patchy, it opens with a rock version of The Animals *We Gotta Get Out Of This Place*, followed by *Ballad Of Sharon's Birthday*, a ballad with good vocal harmonies, and a fuzz number, *I've Been Let Down*. The other tracks are more pop oriented.

(Stephane Rebeschini)

Wings



Personnel incl:

OZ BACH	A

ALBUM:

1	WINGS	(Dunhill DS 50046)	1968

Featuring Oz Bach (ex-Spanky and Our Gang) this is similar to the Mamas and Papas, but pales in comparison and is better avoided. Oz Bach would do much better with his next group, Tarantula.

(Stephane Rebeschini)

Winkle Pickers



45:

1. I Haven't Got You/(My Name Is) Granny Goose (Colpix 796) 1966

An unknown outfit whose sole known 45 is produced by The Monkees maestros Boyce & Hart, so perhaps based in L.A. (or a studio project). Forget the 'B' side - a novelty of sorts with cornball vocals. *I Haven't Got You* is a swingin' midtempo garage-beater that is somewhere between *Gloria* and *Hang On Sloopy* - lightweight and not a buzz of fuzz to be heard, but very catchy. Both sides were composed by one E. Reed. (Max Waller)

Johnny Winter

ALBUMS:
(selective)

1. PROGRESSIVE BLUES EXPERIMENT (Sonobeat RS-1002) 1968
2. LIVIN' IN THE BLUES (Sundazed SC 6070) 1996
3. EASY MY PAIN (Sundazed SC 6071) 1996

NB: (1) DJ copy only reissued on Imperial LP-12431 in 1969. (2) and (3) issued on CD only, both albums contain previously unreleased tracks of **Winters**' pre-Columbia period (1960-1968).

45:
(selective)

1. Leavin' Blues/Birds Can't Row Boats (Pacemaker 243) 1966

Albino **Johnny Winter** was born February 1944 in Leland, Mississippi, though he grew up in Beaumont, Texas. During the mid-sixties he played, with brother Edgar, in bands like The Black Plague, Amos Boynton and The ABC's and The Great Believers (from Houston) before starting a solo career at the end of the sixties. He also recorded an album for Sonobeat which contained *Birds Can't Row Boats*.

Compilation coverage has included: *Hook You* and *Birds Can't Row Boats* on *Livin' The Blues*; *Birds Can't Row Boats* on *Acid Visions*; and both *Hook You* and *Birds Can't Row Boats* on *Acid Visions - The Complete Collection, Vol. 1* (3-CD set).

Wire

Personnel:

- GARY RUE gtr A B C D
- CURT ALMSTED vcls A B C D
- KENNY THOMPSON drms A B C
- MIKE BURT bs A B
- BRIAN PAQUIN gtr A
- GARY BROEKEMEIER gtr B C D
- KIRBY RULE bs C D
- STEVE THIELGES drms D

EP:

1. (D) Getting By/Our Love/How Can You Lose/Must Be More (American Gramephone 1072) 1970

45:

1. Stomp/This Is It (UA 669) 1970

A Marshall, Minnesota-based hippie-rock band. The 45 was recorded by line-up (C), the 'A' side being a cover of NRBQ's song. Locally, it quickly became known as **Wire**'s best known song. The EP, recorded a little later in 1970 after drummer Kenny Thompson had been replaced by Steve Thielges, contained four originals by the band, although they included a lot of Beatles' songs in their live act.

Wizard





Personnel:

- PAUL FORNEY bs, ld vcls A
- BENJI SCHULTZ ld gtr, vcls A
- CHRIS LUHN drms, vcls A

ALBUM:

1. (A) THE ORIGINAL WIZARD (Peon P 1069 ST) 1971

NB: (1) had a limited pirate repress in 1990 and has been pirated on CD. A legitimate reissue from Gear Fab (GF-124) 1999 includes both sides of the 45 as bonus cuts.

45:

1. Got Love/Freedom (short version) (Penguin P-100) Spring 1971

Wizard's album is now very rare and sought-after by some collectors. Sometimes described as psych, it's really more late '60s style rock and certainly there has some ace moments on tracks like *Killing Time*, *Evergreen* plus some Hendrix-style histrionics at the end of *Seance*.

The band formed in the Spring of 1970 in Tampa, Florida when Forney and Schultz were due to play a gig in a short-lived band called "Brother", supporting Canadian act "Smith" and Chicago's Flock. Before the concert, Paul and Ben had a disagreement with Brother's drummer, who walked out and disappeared for nearly an hour. Needing to run a soundcheck, they asked their roadie, Chris to sit at the drums and just "pound away" so they could get the whole rig balanced. Completely unaware that Chris had been playing the drums for about 5 years and having sat in on a few rehersals knew all their songs by heart, Paul and Ben were rather taken aback when he began playing along in perfect time... The next day, they fired their drummer, asked Chris to join the band, and renamed themselves **Wizard**.

They set about touring extensively, playing gigs in Florida, Georgia, Alabama, Michigan, Chicago, and Colorado including the Goose Lake Festival in Michigan Summer of 1970, and the following Winter, opening for the likes of Iron Butterfly and Van Morison in Florida.

Their sole album was recorded the album at LeFevre Sound Studios in Atlanta, Georgia, and consisted of mainly original material, many of which were the product of jam sessions and live stage improvisations. They split in mid '71, but are still in touch to this day, and Chris Luhn recalls "All-in-all, it was a good time. We met and played with some outstanding musicians, including the members of Bob Seeger, Frigid Pink, Catfish, Third Power, Teagarden & Van Winkle, Iron Butterfly, Chicago, Ten Years After, Small Faces, etc. Now, I'm a lawyer. Go figure.. ."

This group should not be confused with the Californian hard rock Wizard, which released an album on Future Track in 1978.

(Vernon Joynson/Stephane Rebeschini)

The Wizards From Kansas



Personnel:

- ROBERT JOSE PHMENADIER bs, vcls A
- MARC EVAN CAPLAN perc, drms A
- JOHN PAULCOFFIN ld gtr A
- ROBERT MANSON CRAIN gtr A
- HAROLD EARL PIERCE rhythm gtr, vcls A

ALBUM:

1. (A) THE WIZARDS FROM KANSAS (Mercury 61309) 1970

NB. (1) was repressed in the late eighties, also reissued on CD (Afterglow 006) 1993

This was an obscure country-influenced band whose sole album contained fine versions of classic period songs *High Flying Bird* and Bully St. Marie's *Codlne*, as well as some excellent original compositions notably *Misty Mountainside, Country Dawn* and *She Rides With Witches*. The band exhibited a fine range of harmonies, and were indeed from Kansas! The album is recommended and is a significant minor collectable.

You can also find their version of *High Flying Bird* on *Reverberation IV* (CD).

Wolfman Jack and The Wolfpack

ALBUM:

1	WOLFMAN JACK AND THE WOLFPACK	(Bread 070)	1965

45:

1	Wolfman Boogie (Part One)/Wolfman Boogie (Part Two)	(Bread APR)	1965

The famous "howling" D.J. also recorded some albums. His first was released in 1965, on it he is accompanied by an electric band, with good 'garagey' covers of '50s rock and New Orleans hits, plus *Wolfman Boogie pt's 1/2*. The record came in a stunning cover and is now rare.

Wolfman Jack kept on recording during the '70s but his other albums fall outside the scope of this book.

(Stephane Rebeschini)

The Wolfmen

45:

1. She Loves Me, She Loves Me-Not/Watusi Beat (Bobbette Bb 380) 1986

Wondrous twangin' garage "recorded 'Live' at The Rhythm Room, Fullerton, California". The flip is a derivative fuzz-rocker about dancin', not a surf number as you might expect from the title. A real nugget, although a bit misleading, as the catalogue number dates the 45 as 1965, when it is in fact a fake 'authentic' outfit, recorded in 1986. (Max Waller)

W o m b

TOP

Personnel:

- GREG YOUNG ld gtr A
- KARYL BODDY piano, gtr, vcls A
- RON BRUNECKER drms A
- CHRISTOPHER JOHNSON bs A
- ROLUF STUART sax, flute A
- RORY BUTCHER vcls, perc A
- BOOTS HUGHSTON sax, flute

ALBUMS:

1. (A) WOMB (Dot DLP 25433) 1969
2. (A) OVERDUB (Dot DLP 25959) 1969

45:

1. Hang On/My Baby Thinks About The Good Things (Dot 17250) 1969

This San Francisco-based band were sometimes prone to over-indulgent improvisation but they had their moments. Their albums were essentially crossovers between the 'psychedelic' and 'progressive' eras with the second one by far the better of the two. On the first *Conceptions Of Reality* is notable for Karyl Boddy's soothing vocals but the stand-out track is *Happy Egotist*, a fine imaginative slice of psychedelia. Forget the rest of the album which is full of messy arrangements and lots of brass. The second album has three decent tracks:- *Flash*, a somewhat mystical, trippy piece of psychedelia; *Love*, experimental soft psychedelia with liberal lashings of woodwind and the ten and a half minute finale, *Evil People*, an amalgam of psychedelia and progressivism with some nice interweaving guitar work. The remainder of the album is messy and too brassy. Neither album has yet acquired collectors status but they may in time. If you're interested start with the second.

W o o d b i n e

TOP

Personnel incl:

BILL CHAMPLIN	vcls	A

ALBUM:

1	ROOTS	(Blue Hour)	1971

Recorded live in 1971, a rural rock/folk outfit with Bill Champlin, between two formations of the Sons Of Champlin.

(Stephane Rebeschini)

Terry Woodford

Personnel:

BILLY BRADFORD	drms, gtrs	A
LARRY HAMBY	gtr, drms, bs, vcls	A
DAVID HOOD	bs, backing vcls	A
TERRY WOODFORD	vcls, perc	A

45s:

1	Where Is My Little Girl / I Could Cry	(R And H 1004)	1965
2	Hit The Ground / Gonna Make You Say Yeah	(Fame 1002)	1966
3	It's His Town / She Wants What She Can't Have	(Fame 1004)	1966
4	Keep Your Cool / Stop Stopping Me	(United Artists 50199)	1967
5	Take Me To Your Heart / You Made Me	(United Artists 50271)	1968

NB: (4) and (5) as Terry And The Chain Reaction.

Formed in 1962 at Sheffield High School, this Alabama quartet were popular on the fraternity circuit in Alabama, Georgia and Mississippi. They welded a Southern swing with R'n'B and frat flavourings onto a foundation of British Invasion pop. Known as Terry Woodford And The Mystics (despite the first three 45s being credited to **Terry Woodford** alone), they evolved into Terry And The Chain Reaction who released two decent pop 45s on United Artists.

Keep Your Cool may appeal to garage fans - a strutting number with *Green Onions* keyboard moves and spoken vocals and an arrogance reminiscent of 006's *Like What, Me Worry*. Plan 9 covered it on their 1985 LP *Keep Your Cool And Read The Rules*.

At the Muscle Shoals Bands Of The '60s Reunion concert in 1992, the original quartet performed *Suzie Q*, *Satisfaction* and *Where Is My Little Girl*. These are captured on the resultant CD (AMHOF 1993-01) alongside contributions from Mickey Buckins and The New Breed, The Del-Rays, The Weejuns, Mark V with Dan Penn, Hollis Dixon and The Keynotes, Bobby Denton and Travis Wammack. The Alabama Music Hall Of Fame website is at: http://www.alamhof.org

(Max Waller)

Woody's Truck Stop

Personnel:

- RON BOGDON bs A
- ALAN MILLER ld gtr, vcls, vibes, tympani A
- MIKE OBERMAN vcls, gtr A
- BOBBY RADCLIFFE vcls, drms, perc, hrmnca A
- GREG RADCLIFFE gtr, vcls A

ALBUM:

1. (A) WOODY'S TRUCK STOP (Smash SRS 67111) 1969

45:

1. People Been Talkin'/Tryin'So Hard (Smash 2201) 1968

Based in Philadelphia, this band's album is full of pleasant mostly original compositions. Many of the tracks, particularly on side two are gentle, laid back ballads with *Marble Reflections*, *Tryin' So Hard*, *Everything Is Fine* and the mystical *Just To Be With You* the pick of these. It includes one genuinely psychedelic track - *Color Scheme*, a high energy rocker with lots of frantic guitar work. Recommended. The album was produced by Jack Shaw and recorded at the Regent Sound Studios in New York City. The 45 was taken from it.

The band's main claim to fame was that it was one of Todd Rungren's first outfits (along with Money) betore he went off to form The Nazz. He left prior to the recording of their album.

(Mike Warth / Vernon Joynson / Scott Blackerby)



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Wool *to* Thee Wylde Main-iacs

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Wool/Ed Wool and The Nomads
- Woolies
- Wooly Bear
- Wooly Ones
- Word
- The Word D
- World Column
- World of Milan
- Worlocks
- Would
- Ron Wray Light Show
- Wreck-A-Mended
- Tommy Wright
- Wrongh Black Bag
- Wrong Numbers
- The Wyld
- Wylde Heard
- Thee Wylde Main-iacs

Wool/Ed Wool and The Nomads

TOP

Personnel:

- ED BARRELLA bs A
- TOM HASKELL gtr, vcls A
- PETER LULIS drms A
- CLAUDIA WOOL vcls A
- ED WOOL ld gtr, vcls A

ALBUM:

1. (A) WOOL (ABC ABCS-676) 1969

45s:

1. * Please, Please (Don't Go)/I Need Somebody (RCA Victor 47-8940) 1966
2. The Boy With The Green Eyes/Combinations Of The Two (ABC Paramount 11167) 1969

3. Love Love Love Love Love/If They Let Us Alone Now (ABC Paramount 11190) 1969
4. Listen To The Sound/Witch (Columbia 4-45278) 1970
5. It's Alright/Take Me To The Pilot (Columbia 4-45452) 1971

* as Ed Wool & The Nomads.

Syracuse, New York was the stamping ground for this R'n'B/blues-influenced combo dominated by vocalist Ed Wool, whose strong raucous style could be compared to Eric Burdon, especially on numbers like the cover of Brown-Terry's *Please Please (Don't Go)*. It's flip can be heard on *Mind Blowers, Vol. 1*. The LP is bluesy rock-pop, if that's your bag, whose highlight is undoubtedly *Love Love Love Love Love*, another vocal tour-de-force, by Tom Haskell.

Nowadays Wool resides in Albany, N.Y. and continues to record and tour with The Ed Wool Band, playing jazz-rock and big band dance music. Tom Haskell is now a freelance photographer.

(Max Waller)

Woolies

TOP

Personnel:

BOB BALDORI	piano, harp, vcls	A B
JEFF BALDORI	ld gtr, vcls	A B
ZOCKO GROENDAL	bs, gtr, vcls	A B
BEE METROS	drms, washboard, spoons	A B
STORMY RICE	vcls	A

ALBUMS:

1(B)	BASIC ROCK	(Spirit 9645-2001)	1971/2
2(B)	LIVE AT LIZARD'S	(Spirit 9645-2005)	1973

NB. (1) has been reissued on Eva (12054) and (2) has been repressed with two additional studio cuts.

45s:

1	Black Crow Blues/Morning Dew	(TTP 156)	1965
2	Who Do You Love/Hey Girl	(Dunhill 4052)	1966 95
3	Duncan And Brandy/Love Words	(Dunhill 4088)	1967 -
4	Bringing It With You When You Come/We Love You BB King	(Spirit 0003)	196?
5	2-Way Wishes/Chuck's Chuck	(Spirit 0006)	196?
6	Vandegraf's Blues/Vandegraf's Blahs	(Spirit 0007)	196?
7	Super Ball/Back For More	(Spirit 0008)	196?
8	Ride Ride Ride/We Love You J.B. Lenoir	(Spirit 0009)	196?
9	Who Do You Love/Feelin'Good	(Spirit 001 3)	196?
810/TD>	The Hootchie Cootchie Man Is Back/Can't Get That Stuff	(Spirit 0014)	196?

A rock'n'roll/rhythm'n'blues outfit from East Lansing, Michigan, who formed in the mid-sixties and recorded well into the seventies setting up their own Spirit label. Fond of many blues-rock standards they were also Chuck Berry's backing group circa 1968/70 both on stage and for Berry's *San Francisco Dues* (Chess) 1970. *Who Do You Love* can be found on the compilations:- *Psychotic Moose And The Soulsearchers, Michigan Brand Nuggets, Michigan Rocks,*

Vol. 2, *Nuggets* (4-CD) and *Nuggets, Vol. 12*. Their albums are now of minor interest to collectors.

Vocalist Stormy Rice from their early days took off for L.A. and a solo career but only one 45 resulted, *Go Now/Comin' Down* (Ode 110) released in April 1968. Bob Baldori (aka Boogie Bob Baldori) has had a more enduring solo career, working with Chuck Berry on and off for the last thirty years, producing and engineering over 200 albums, and even performing in the White House for President Clinton. Bob still records and performs, when he isn't running his law practice and his latest CD *Who Do You Love* also features fellow **Woolies** Jeff Baldori and Bee Metros.

For more info on Boogie Bob, and the availability of **Woolies**/Boogie Bob recordings, check Boogie Bob's Homepage.

(Vernon Joynson / Max Waller / Stephane Rebeschini)

Wooly Bear

TOP

ALBUM:

1	WOULDYA	(Stereolab Sound)	1974 R1

Another group heavily influenced by the Grateful Dead, with good guitar but also mandolin, flute and autoharp.

(Stephane Rebeschini)

Wooly Ones

TOP

45:

1. Slings And Arrows/Put Her Down (Titan 1733) 1965

This teen punk outfit came out of Los Angeles. *Put Her Down*, with its typical period lyrics and raw garage sound very much in mould of fellow LA outfit The Avengers, can also be heard on *Garage Punk Unknowns, Vol. 4*.

Word

TOP

Personnel incl:

- BILL LINCOLN
- WESLEY WATT

45:

1. Now It's Over/So Little Time (Brent 7048) 1965

A low-down garage folk-rocker backed by an uptempo garage rocker brimming with delinquency. If the names above seem familiar, this talented duo became Euphoria as well as writing material for other L.A. outfits (e.g. East Side Kids). (Max Waller)

The Word D

Personnel:

GENIE GEER	vcls	A
BOB JOHNSON	drms	A
RICHARD KEATHLEY	ld gtr	A
PAT WHITEFIELD	bs	A
JON WILLIAMS	vcls, keyb'ds, hrmnca	A

CD:

1(-)	THE PENTHOUSE 5 - THE WORDD IS LOVE!	(Collectables COL-0683)	1997

45:

1	You're Always Around/You're Gonna Make Me	(Caprice 609V-4983)	1966

Formed by Williams in the Summer of 1966 after his spell with The By Fives. They cut a four song demo at the Boyd Recording Studios in Dallas. Two of the tracks were issued on a 45 in 1966. The 'A' side with Genie on vocals featured some fine 12 string guitar by Keathley. The flip was later re-recorded by Williams and Keathley when they joined The Penthouse Five. The other two demo tracks were *Today Is Just Tomorrow's Yesterday*, which Genie had originally written as a poem but added a tune to and *Keep On Walking*. Williams had earlier recorded this as *I Saw You Walking* with The By Fives but with Keathley's psychedelic leads this latest version was an improvement. Sadly, however, the band broke up within a few weeks of the single's release. All four of their tracks can also be heard on *Texas Punk, Vol. 6* and on *The Penthouse 5 - The WordD Is Love!* CD alongside an alternate version of *Today...* and material by the Penthouse 5 and By Fives.

(Max Waller)

World Column

Personnel incl:

- J. KAPLAN
- D. MEYER
- O. MEYER

45s:

1. Midnite Thoughts/Lantern Gospel (Atco 6604) 1968
2. So Is The Sun/It's Not Right (Tower 510) 1969

I thought I'd made a serious mistake when I bought the Atco 45 some years back - the titles weren't promising and the 'A' side, though littered with some garagey fuzz and Eastern moves also has those typically up-front soulish vocals and brass - yeah, '68 'psychedelic soul' (urk!). However a treasure awaited on the other side - a beautiful laidback slice of tripped-out psychedelia with all the right moves and suitably 'out there' lyrics, guaranteed to evoke a stoned smirk!

"Colors start to spin, you dig the state you're in, your mind is somewhere, hanging on a string... Fortunately the track has now been compiled on the *Acid And Flowers* CD and *High All The Time Vol. 2*. Outta Chicago and a Dunwich production to-boot. The Tower 45, however, is not to be recommended here, although it is apparently sought-after and highly regarded by 'Northern Soul' collectors.

(Max Waller)

World of Milan

TOP

See Milan (aka The Leather Boy).

Worlocks

TOP

45:

1	I Love You / Stay By Her Side	(Big Rock 512)	1965

This combo came from Elgin in Pennsylvania. *Back From The Grave Vol. 7* includes *I Love You*, a screaming punker with good guitar breaks and a strong surf influence.

Another **Worlocks** from the Pacific Northwest released one unheard 45 - *You Keep Me Hangin On / Banana Soul* (NWI 2709) 1968.

(Vernon Joynson / Max Waller)

Would

TOP

See Velvet Night.

Ron Wray Light Show

TOP

Personnel incl:

RON WRAY	A

45s incl:

1	Speed / Satisfaction Guaranteed	(Eceip PS-1000/1)	c1970

NB: (1) 'A' side is Ron Wray Light Show with The Headstone II. 'B' side is by Don Bombard and The Headstone II.

Ron Wray was an important tigure on the Syracuse music scene in New York State as an artist, producer and light show artist. He wrote *Bad Woman* for The Fallen Angels. He also recorded a couple of 45s and *Speed*, which can also be heard on *30 Seconds Before The Calico Wall* (CD) and *Pebbles, Vol. 16*, was his finest moment. It's a fuzz assault on the senses.

(Vernon Joynson / Max Waller)

Wreck-A-Mended

45s:

1. Sally's The One And Long Tall Sally/Dirty Old Man (United Artists 50122) 1967
2. Love Is In The Air/My Happiness Is Loving You (United Artists 50212) 1967
3. Soft, Tender And Warm/Good Evening Mr. White (BeII 713) 1968

From Philadelphia, their finest moment is *Dirty Old Man* (not the Them song) featured on *Psychedelic Unknowns, Vol. 3*. A mean'n'moody fuzz punker with some interesting time changes. Unfortunately the remainder of their output is tame melodic Anglophile pop. Their 45s were produced by the Spokesmen John Madara and David White, this could well be an offshoot of that outfit.

(Max Waller)

Tommy Wright

45:

1. We've Lost It/? (Soundtrack 1012) 196?

An obscure artist from Texas. The 'A' side, sounds like the work of a crooner type personality backed by faceless session musicians, trying to be hip with 'wacky' lyrics. *We've Lost It* has also resurfaced on *Sixties Rebellion, Vol. 4*.

Wrongh Black Bag

45:

1. Wake Me, Shake Me/I Don't Know Why (Mainstream 689) 1968

A Connecticut combo with female lead provide us with a belting version of The Blues Project number (itself 'borrowed' from the Carole King/Myddle Class classic *Don't Let Me Sleep Too Long*). Like the flip, it features strong vocals, reedy keyboard and some searing guitar though it we're being finnicky here, it's closer to hard-rock than garage. (MW).

Wrong Numbers

45s:

1. The Way I Feel/I Wonder Why (Hit Cat 201) Dec. 1965
2. I'm Gonna Go Now/I'm Your Puppet (Paris Tower 111) Jun. 1967

From the small community of Mount Dora near Orlando, *I'm Gonna Go Now* got a further airing on *Off The Wall, Vol. 2* and *Teenage Shutdown Vol. 10. The Way I Feel* appeared on the rare 1966 sampler *12 Groovy Hits, 12 Florida Bands* (Tener 154) and a non-45 cover of *You Keep Me Hangin' On* cropped up on the 1968 *Bee Jay Video Soundtrack* sampler LP (Tener 1014).

(Max Waller)

The Wyld

Personnel incl:

- RUDY WYATT

45s:

1. Fly By Nighter/Lost One (Charay 38) 1966
2. Alley Oop/Lost One (Charay 38) 1966
3. Know A Lot About Love/Lost One (Charay 38) 1967
4. Fly By Nighter/If I Had It (Charay 38) 1967

This garage band lead by Rudy Wyatt, may have suffered from a paucity of material since they kept putting *Lost One*, which they'd earlier recorded as The Roots, on the flip's to their 45s. Although The Roots had recorded in Dallas, they probably came from South Carolina rather than Texas. They continued until early 1967 but broke up when Rudy moved to Atlanta to join the house band of The Whiskey club there.

The flip side to their last 45 *If I Had It*, starts a little like The Elevators' *Levitation* and has a Beefheart/Seeds style slide guitar riff. Hear it on *Sixties Rebellion Vol. 5*. *Back From The Grave, Vol. 8* also includes the unreleased track *Goin' Places*, which was recorded in early 1966 at Mark 5 Studios at the same session as *Fly By Nighter*. You can also find *Lost One* on *Boulders Vol. 3*; *Fly By Nighter* on *Back From The Grave Vol. 4*; and *Alley Oop* on *It's A Hard Life*.

(Max Waller)

Wylde Heard

Personnel:

RON BEDNAR	drms	A
PAUL "BIRD" BURSON	ld gtr	A
JIM CROEGAERT	organ	A
BILL SUTTON	ld vcls, bs	A

45s:

1(A)	Take It On Home/Stop It Girl	(Feature 202)	1966
2(A)	Take It On Home/Stop It Girl (PS)	(Philips 40454)	1967

A noteworthy 45 by a Peoria, Illinois quartet who were together from 1965 till 1968. Originally known as the Heard, they added the Wylde epithet for their release to distinguish them from contemporary US/UK Herd/Herde/Heard

outfits.

Initially recorded in 1966 at their own expense in a small Peoria studio, the 45 was issued on a label based in Janesville, Wisconsin where the band were based whilst gigging in that region. Both sides were composed by Jim Croegaert whose style leans towards the Zombies. *Take It On Home* is a haunting minor-mood ballad that borrows some chords from The Left Banke as well as the orchestrated style. *Stop It Girl* is a midtempo punk ballad with anguished vocals and Prunes-like feedback/sustain - the latter appears on *Bad Vibrations Vol. 2*. More recently some members were tracked down and both sides grace Psychedelic Crown Jewels Vol. 3.

Thirty odd years on - Bill is still playing in the Peoria area; Jim is a hospital chaplain in Evanston - he still writes and records; Paul manages a group of apartments, also in Evanston; Ron operates a website design business with his wife in the San Francisco Bay area.

(Max Waller/Mike Markesich/Roger Maglio)

Thee Wylde Main-iacs



45:

1. Not The One For Me/Why Ain't Love Fair? (Main-iac 001/2) 1966

These Bangor, Maine garage-punkers put out the above 45 on their own label. The combo featured the brothers Wylde from Bangor, Maine, thus the ingenious band name. There's a strong rumour that this is a joke on Nugget-diggers by the ubiquitous Erik Lindgren and cohorts, but who really cares - the music's great! *Why Ain't Love Fair* has been compiled on *The Chosen Few Vol's 1 & 2* CD, *Gone Vol. 2* and *Garagelands Vol. 2* LP; *Not The One For Me* has also turned up on *Vile Vinyl Vol. 1*.



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The X-cellents *to* The Xtreems

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The X-cellents
- X-Ceptions
- Xit
- The XLs
- The XLs
- The Xtreems

The X-cellents

Personnel:

JERRY	A
MOON	A
RAY	A
ROGER SAYRE	A

45s:

1	I'll Always Be On Your Side/Hey Little Willie	(Leisure Time 0001)	1965
2	I'll Always Be On Your Side/Hey Little Willie	(Smash S 1996)	1965
3	And I'm Cryin'/The Slide	(Sure Play 0003)	c1966
4	Little Wooden House/Hang It Up!	(Sure Play 1206-45-0003)	c1966

In 1966 the WONE-sponsored three-day battle of the bands highlighted Dayton, Ohio's local talent. Roger Sayre's *Walk Slowly Away* appears on the resultant album *WONE, The Dayton Scene* (Prism PR-1966) and is one of the more accomplished cuts, a fine Merseybeat ballad with a strong Searchers influence. Unlike nearly all of the twelve winning acts featured, **The X-cellents** already had a 45 pedigree - it's strange that this cut doesn't appear to have made it onto that format. Thankfully it is more accessible via the *Oil Stains* compilation.

More of their output has reappeared: the stompin' garage-beat *Little Wooden House* on the *Boulders EP Box Set* and *Sixties Rebellion Vol. 16*; its frat-rocker flip *Hang It Up!* on *Victims Of Circumstances*.

They'd change their name to The Vacant Lot and issue one further 45.

(Max Waller / George Gell)

X-Ceptions

ALBUM:

1	LIVE AT THE GABLES	(East Coast)	1970

A cover band recorded live in a club.

(Stephane Rebeschini)

Xit

Personnel:

1. TOM BEE drms A B
2. R.C. GARIS Jr. keyb'ds, vcls, ld gtr A B
3. LEEJA HERRERA drms, vcls, perc A B
4. MACSUAZO bs A
5. A. MICHAEL MARTIN gtr, vcls A
6. TYRONE KING B
7. JOMAC SUAZO B
8. OBIE SULLIVAN B
9. CHILI YAZZIE
10. WILLIAM JOHNSON ld gtr

ALBUMS:

1. (A) PLIGHT OF THE RED MAN (Rare Earth R 536 L) 1972
2. (B) SILENT WARRIOR (Rare Earth R 545 L) 1973
3. (-) ENTRANCE (THE SOUND OF EARLY XIT) (Canyon C 7114) 1974
4. (-) RELOCATION (Canyon C 721) 1978

45s:

1. Nihaa Shil Hozho (I Am Happy About You)/End (Rare Earth 5044) 1972
2. Reservation Of Education/Color Nature Gone (Rare Earth 5058) 1975

This New Mexico band's original line-up were Souix Indians and had evolved out of Lincoln St. Exit. Indeed the original line-up was the same as Lincoln St. Exit. The early albums expounded the cause of the American Indian. Of most interest to readers will be *Entrance* which compiles material from the band's early days. This includes *Sunday Dream*, a superb slice of psychedelia, which they had originally recorded as Lincoln St. Exit; *Forever Or Not At All*, some haunting psychedelia; *Orange Benevolence*, a haunting acid ballad and several examples of LA-style sunshine pop a la Orange Colored Sky (*Half A Man*, *Open Doorway*, and *She's Upon Her Way*). This album certainly is recommended.

Tom Bee had also played in Fe Fi Four Plus Two, and may also be the same guy who produced The Hooterville Trolley / Magic Sand, and Trademarks.

The XLs

Personnel:

- JOE McCLEAN bs, vcls, trumpet A
- BOB GUY organ, vcls, trombone A
- LES THEDE drms A
- MIKE HEINRICH gtr A
- GARY MARTIN sax, perc A

45:

1. Silver Wings/I Need A Ride (MMC 015) 1968

This band started out in high school as a dance band-style outfit called The Swinging Shepherds, later changing their name to **The XLs**. *Dirty Water* includes their catchy Bob Guy number *I Need A Rlde* and an unreleased song about teenage sex on the beach, *Summer Love In The Sand*, a rather commercial song which won a Battle Of The Bands competition against lots of stiff opposition, but was rejected for release by quite a few record companies. Larry Barrett (previously of The Countdowns and Uncle And The Anteaters) was a later member of the band. When Guy and Heinrich were drafted McClean and Thede changed their name to Fire And Ice.

The XLs

45s:

1. Second Choice/Ruined World (Paro 100) 1966/7
2. Mary Jane/Mixed With The Rain (Paro 202) 1968

From Terre Haute, Indiana. This outfit cut two excellent 45s. The first was beat/punk and the second garage-psych. You can enjoy both 'A' sides on the excellent *Hoosier Hotshots*, or inhale the aural delights of *Mary Jane* on *Psychedelic Moods Part Two* (CD) and *Mayhem And Psychosis Vol. 2* CD.

The Xtreems

45:

1. Substitute/Facts Of Life (Star Trek 1221) 1967

Based in St. Louis, Missouri this band's superb Yardbirds-influenced guitar work probably explains why their sole 45 has received extensive compilation coverage. You'll find both sides on *A Journey To Tyme, Vol. 2*; *Substitute* (their fine cover of The Who's classic hit which has some great fuzz guitar work) on *The Garage Zone, Vol. 2* and *Facts Of Life* their awesome psych-punk original on *Psychedelic Unknonws Vol. 3* (CD), *Relics, Vol. 1* and *Mayhem And Psychosis, Vol. 3*.



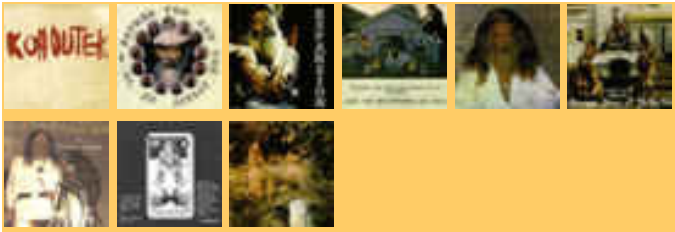
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Ya Ho Wa 13 *to* Yellow Hair

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Ya Ho Wa 13
- The Y'alls
- Yama and The Karma Dusters
- Yancy Derringer
- Dann Yankee and The Carpetbaggers
- Yankee Dollar
- David Yantis
- Atlee Yeager
- Year One
- Year 2000
- Yellow Balloon
- Yellow Hair

Ya Ho Wa 13



ALBUMS:

1. KOHOUTEK (Higher Key 3301) 1973 R3
2. CONTRACTION (Higher Key 3302) 197? R4
3. EXPANSION (Higher Key 3303) 1974 R4
4. ALL OR NOTHING AT ALL (Higher Key 3304) 1974 R3
5. YA HO WA 13 (Higher Key 3305) 1974 R2
6. PRESENTS SAVAGE SONS OF YA HO WA (Higher Key 3306) 1974 R3
7. PENETRATION - AN AQUARIAN SYMPHONY (Higher Key 3307) 1974 R3
8. I'M GONNA TAKE YOU HOME (dbl) (Higher Key 3309) 1974 R4
9. TO THE PRINCIPLES, FOR THE CHILDREN (Higher Key 3309) 1974/5 R4
10. GOLDEN SUNRISE (with Sky Saxon) (Psycho 2) 1982 R1

NB: In addition to the above they apparently recorded another, *Yod Ship Suite*, which came out without a sleeve. It's reputedly not one of the group's best efforts, though certainly one of the rarest. (7), (8) and (10) have also been reissued on CD. (10) was originally issued on a 8-track cassette.

This bunch of Hollywood misfits are rumoured to have contained members of The 13th Floor Elevators, which is wrong. It is also rumoured that Sky Saxon had some involvement with them prior to the Psycho album. This is also

thought to be incorrect.

All the above albums are extremely rare and musically very weird. Those known to the author are largely mellow, mystical and probably drug-induced. The Psycho pressing was limited to 300 - all on coloured vinyl. This is reputed to contain their best music on tracks like *Time Travel*, a spacey instrumental, *Voyage*, which opens with strange chants that give way to a percussion-dominated instrumental and *Across The Prairie*, one of the more commercial tracks on the album. Nonetheless, its musical appeal is still likely to be quite narrow. Very much a band for collectors of rare psychedelia with plentiful funds. Some of these albums have undergone limited repressings and are now more accessible.

The Y'alls

45:

1. Run For Your Life/Please Come Back (Ruff 1016) 1966

Came out of Amarillo in Texas with this reworking of a Beatles song which had some effective lead guitar. It's resurfaced on *Highs In The Mid-Slilies, Vol. 12: Texas, Part Two*. The flip, a fuzz-pop Strark-Creamer composition, can be found on Eva's *Texas Punk From The Sixties, Vol. 2*. In 1967 they became Kitchen Cinq and recorded an album for Lee Hazlewood's LHI label.

Yama and The Karma Dusters

Personnel incl:

HOWARD BERKMAN		A
ALAN GOLDBERG	drms	A
NEAL POLLACK		A

ALBUM:

1(A) UP FROM THE SEWERS (Manhole No #) 1971

NB: (1) There were actually three versions of the album. All are R3. The first cover had a hand drawn sleeve by Berkman. The second cover was a silkscreened "fist" cover. The reverse side was a large paste-on sticker with song titles, the glue failed on most of these so it is often found inside the cover and listed as an "insert", though it's got dried glue residue on the back of it! The third cover came with a silk-screened "rose" cover and again a rear sticker that usually came off. All three covers contain the same vinyl pressing. The first two were released in 1971, the third may have come out a little later.

A Chicago act was responsible for this underground album - sometimes referred to as *Euphoria Blimp Works Presents Yama And The Karma Dusters Up From The Sewers*, although Euphoria Blimp Works and **Yama and The Karma Dusters** were both alternate names for the group.

An excellent album of varied musical styles, it includes high energy rockers (*Revolution* (not The Beatles song), *CTA* and the excellent *Evolution*, with its environmentally conscious lyrics). There are also folk-rockers (*Don't Kill The Babies* and *I Want To Make It Back To Puerto Rico*) and folk ballads (*I Want To Talk To You* and *Reflections*), whilst Chicago blues get a nod and a wink on *Kathleen*. A strong Dylan influence is evident at times, particularly on *Snow Bitch* and some great honky tonk piano on *Wouldn't It Be Funny*.

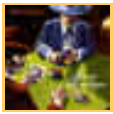
A Recommended album, those without deep pockets should keep a look-out for a legit CD release, which is in

preparation.

Berkman and Pollack had earlier played with The Knaves, a sixties folk-punk outfit, also from Chicago.

(Vernon Joynson/Clark Faville)

Yancy Derringer



TOP

Personnel:

- GABRIEL BERRAFATO bs A
- LANCE GNATZIG drms A
- C.F. KUCHLER keyb'ds, vcls A
- BOYD WILLIAMSON gtr, vcls A

ALBUM:

1. (A) OPENERS (Hemisphere HLS 104) 1975 R1

NB: (1) reissued on CD (Gear Fab GF-129) 1999.

Solid, under-rated Wisconsin hard rockers from Madison. The album features inventive arrangements and good playing. (Clark Faville)

Dann Yankee and The Carpetbaggers

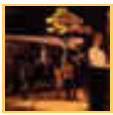
TOP

45:

1. Roll Over Beethoven/If You Gotta Go, Go Now (Wild Woods 2003) 1965

Hailing from Lawton in Southern Oklahoma these guys covered these Chuck Berry and Moody Blues classics garage style, Famed U.K. DJ John Peel is thought to have been a mentor for this outfit during his time Stateside - of course he later encouraged the Misunderstood to seek fame and fortune in London.

Yankee Dollar



TOP

Personnel:

NICK ALEXANDER	drms	A
LIZA GONZALES	vcls	A
GREG LIKINS	gtr	A
BILL MASUDA	organ	A
BILL REYNOLDS	bs	A
DAVE RIORDAN	vcls	A

ALBUM:

1(A)	YANKEE DOLLAR	(Dot DLP-25874)	1968 R1

45s:

1	Sanctuary / City Sidewalks	(Dot 17123)	1968
2	Sanctuary / Live And Let Live	(Dot 17155)	1968
3	Mucky Truckee River / Reflections Of A Shattered Mind	(Dot 17213)	Feb 1969

This group formed at Cal Poly, San Luis Obispo, California. Their album is a delightful potpouri of West Coast-sounding flower-power and psychedelia with lots of fuzz guitar. There are some superb cover versions of Donovan's *Catch The Wind*, Dylan's *The Times, They Are A-Changin'* and Dino Valente's *Let's Get Together*, which are every bit as good as the originals, interspersed with some excellent self-penned material like *Follow Your Dream's Way* and *Johann Sebastian Cheetah*.

Two tracks on the album, *City Sidewalks, Sanctuary* and *Good Ole Friends* were written by Carter-Gilbert (John and Tim), the creative source behind Denver's Rainy Daze, and curiously, these were also recorded by Hardwater, in the same year.

Another notable feature of the album is beautiful Jefferson Airplane-like male - female layered harmonies. Recommended.

Follow Your Dream's Way has also been compiled on *Psychosis From The Thirteenth Dimension* (CDR).

(Vernon Joynson / Max Waller)

David Yantis

TOP

ALBUM:

1	THERE'S A NEW WIND BLOWIN'	(Private Pressing)	1969?

A Christian folk singer and guitar player.

(Stephane Rebeschini)

Atlee Yeager

TOP

Personnel:

RICH CLYBURN	gtr	A
BILL COWSILL	gtr	A
JIM GORDON	keyb'ds, sax	A
ROCKY HILTON	gtr	A
KEITH JOHNSON	gtr	A
SAM McCUE	gtr	A

MARK PAUL	drms	A
FRED STAEHLE	drms	A
MICHAEL STEVENS	gtr, vcls	A
ATLEE YEAGER	ld vcls, bs	A
ROBERT WACHTEL	drms, gtr	A

ALBUM:

1(A) PLANT ME NOW AND DIG ME LATER (Chelsea 0366) 1973

NB: (1) also released in France (Chelsea 2336101).

After Atlee, and still working with Michael Stevens (Highway Robbery), **Atlee Yeager** issued and produced this good hard/rock album recorded in Burbank. Although it unfortunately contains two country & western ballads, *Release Me* (yes, the Humperdinck song!) and *Looking At Each Other*, the other selections (notably *I Will If You Will* and *I Wanna Be Alone With You*) contain great guitar parts and powerful lyrics, often with a good sense of humor.

(Stephane Rebeschini)

Year One

TOP

Personnel:

- J. DeMEO Jr. A
- G. KIMPLE A
- LYDIA MILLER A
- D. ROBBINS A
- M. RUSSO A

ALBUMS:

1. () YEAR ONE (dbl) (Year One No #) 1971
2. () YEAR ONE (edited version of above) (Above & Beyond No #) 1976

NB: (1) is due to be reissued officially on CD, by Gear Fab.

45s:

1. Rock'n'Roll Nights/Morning Lights (Above & Beyond 311) 1974
2. Now You're In The Puzzle/We Look Out At You (Year One 52347/377) 1976

From Miami, Florida, they were previously known as Fantasy. (Max Waller)

Year 2000

TOP

ALBUM:

1	A MUSICAL ODYSSEY	(Rama Rama RR 77)	196?

45s:

1	Pop Goes The Weasel / Perfect Love	(Amy 11,035)	1968
2	Love Love Love / ?	(Rama Rama 7781)	c1969

Produced by a very young looking Rupert Holmes, this album sounds very 1969 - brassy and seriously soulful Blood Sweat and Tears rock-pop. Even the odd burst of heavyish guitar can't save this anonymous sextet from being given the thumbs-down.

(Max Waller)

Yellow Balloon



TOP

Personnel:

- DON GRADY vcls (drms)
- DARYL DRAGON vcls
- FROSTY GREEN keyb'ds
- DON BRAUGHT bs
- ALEX VALDEZ drms (ld vcls)
- PAUL CANELLA gtr

ALBUM:

1. (A) THE YELLOW BALLOON (Canterbury 1502) 1967

NB: (1) has been reissued on CD by Sundazed (SC 11069) 1998.

45s:

1. Yellow Balloon/Noollabwolley (Canterbury 508) 1967 25
2. Good Feelin' Time/I've Gotta Feeling For Love (Canterbury 513) 1967 101
3. Stained Glass Window/Can't Get Enough Of Your Love (Canterbury 516) 1967

NB: There was also a French 45 *The Yellow Balloon* / *Noolab Wolley* (PS) (Stateside FSS 101) 1968, the 'B' side being the 'A' side played backwards ("Yellow Baloon" = "Noolab Wolley").

This was rather an interesting project. Don Grady (whose real name was Don Agrati) had previously been the popular star of U.S. TV show 'My Three Sons' as well as working with a folk-rock outfit called The Palace Guard. He teamed up with a young L.A. producer/songwriter called Gary Zekley, who'd previously finished working with Jan and Dean, on an album, working under the name of **Yellow Balloon**. The album consisted of various out-takes from the Jan and Dean sessions, new work with session musicians and some work by the new band Grady hastily assembled for live appearances when one of the outtakes from the Jan and Dean sessions, the bright'n'breezy pop tune *Yellow Balloon*, climbed to No. 25 in the National Charts. Had it been released on a major label it would probably have been a bigger hit.

For the live band, Frosty Green and Don Braught were duly recruited from Oregon's Rising Sons and Salem's Breakaways respectively, whilst Alex Valdez and Paul Canella had previously been in Tucson's Five Of Us. These disparate musicians were brought together by Grady, who'd noted the names of accomplished players whilst travelling the country doing telethons and on tour, with his Windupwatchband. (He'd previously toured on the back of his solo Canterbury 45 *The Children Of St. Monica*, which had been a modest hit in the Pacific Northwest. Incidentally his Windupwatchband featured Gil Rogers and Darryl Dragon (later with Bob Smith and Captain and Tennille), however these guys were not in **Yellow Balloon**.)

After the **Yellow Balloon** disolved, Green, Braught, Valdez and Canella continued to play together as The Popcorn Explosion. Don Grady continued to record well into the 1970s under his real name Don Agrati.

The album has become a minor collectors' item, however Sundazed's twenty-track retrospective CD comprises the entire album plus *Noollab Wolley*, 45/demo/alternate versions, the two Don Grady 45s (one with the Windupwatchband), and an interview with Gary Zekley. With a hefty booklet fully detailing the band's history, put together by Domenic Priore, it's a fine tribute not just to the band but to the visionary behind them - Gary Zekley (aka Yodar Critch) who passed away in 1996.

Yellow Balloon also appears on *Nuggets Vol. 4.*

(Vernon Joynson / Stephane Rebeschini / Max Waller)

Yellow Hair

Personnel:

- TED PAXSON gtr
- JEFF CHANDLER gtr
- SCOTT MCCARL bs
- TOM SORRELLS drms

45s:

1. Talent For Lovin'/Somewhere (Pacific Avenue 457) 1969
2. I Wanna Be Free/Dreaming (Bell 856) 1970

An Omaha, Nebraska outfit whose *Talent For Lovin'* can also be heard on the cassette *Monsters Of The Midwest, Vol. 1*, the start of an excellent compilation series put out by none other than Tom Sorrells! Another name above may be familiar to some - Scott McCarl replaced David Smalley in The Raspberries in time for their fourth and final LP *Starting Over*.

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Yellow Hand *to* The Young Aristocracy

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Yellow Hand
- Yellow Pages
- The Yellow Payges
- Yellow Sunshine
- Jerry Yester and Judy Henske
- Yesterday's Children
- Yesterday's Children
- Yesterday's Children
- Yesterday's Obsession
- The Yetti-men
- Yezda Urfa
- John Ylvisaker
- The Yorkshires
- The "You-Know-Who" Group
- Jesse Colin Young
- Kathy Young
- The Young Aristocracy

Yellow Hand

Personnel:

MICKEY ARMSTRONG	bs	A
JOE CAMPESE	gtr	A
PAT FLYNN	ld gtr, vcls	A
JERRY TAWNEY	ld vcls, perc	A
OSCAR TESSIER	drms	A
KENNY TRUJILLO	keyb'ds	A

ALBUM:

1(A)	YELLOW HAND	(Capitol ST 549)	1970

45s:

1	Down To The Wire / God Knows I Love You	(Capitol 2957)	1970

Recorded in Los Angeles and traditionally produced by Dallas Smith (Nitty Gritty Dirt Band, Hourglass, Canned

Heat), **Yellow Hand**'s album can be considered as an extra Buffalo Springfield album, as it contains four Steve Stills songs (*Neighbor Don't You Worry, We'll See, Come On* and *Hello, I've Returned*) and two Neil Young tunes (*Down To The Wire, Sell Out*), most of these tracks being unreleased by Stills and Young. The remaining tracks are three Jerry Tawney songs and a cover of Delaney Bramlett and Mac Davis' *God Knows I Love You*.

Unfortunately, the musicians are not as good as Buffalo Springfield and the album is more a curiosity than a collector's piece, although Pat Flynn's guitar is interesting. The liner notes claim that "their sounds are not of rock and not of acid and not of country and western but are the sounds of the beat and the pulse and the throb of the how and why of being". None of the group members appear to have played in any documented group before or after.

Down To The Wire can also be found on *Garagelands Vol. 2* CD.

(Vernon Joynson / Max Waller / Stephane Rebeschini)

Yellow Pages

45:

1. She Said, She Said Good Day Sunshine/Where Have All The Good Times Gone (Encore 3967 1/2) 1967

This 45 was also released as by the Zoo on Cameo Parkway 147 in 1967. From Akron, Ohio, they were also known as the Beau Denturies.

(Max Waller)

The Yellow Payges

Personnel:

- DAN GORMAN drms A B C
- DAN HORTTER vcls, hrmnca A B C
- BOB NORSOFF ld gtr A
- HERB RATZLOFF bs A
- LARRY TYRE rhythm gtr A B
- MIKE RUMMANS ld gtr B
- TEDDY ROONEY bs B
- DONNIE DACUS ld gtr C
- BILL HAM gtr, vcls C
- BOB BARNES bs C

ALBUM:

1. (C) VOLUME 1 (UNI 73045) 1969

45s:

1. Never See The Good In Me/Sleeping Minds (Showplace WS 216) 1967

2. Jezebel/We Got A Love In The Makin' (Showplace WS 217) 1967
3. Our Time Is Running Out/Sweet Sunrise (UNI 55043) 1967
4. Childhood Friends/Judge Carter (UNI 55072) 1968
5. Crowd Pleaser/You're Just What I Was Looking For Today (UNI 55089) 1968
6. Never Put Away My Love For You/The Two Of Us (UNI 55107) 1969
7. Vanilla On My Mind/Would You Mind It I Loved You? (UNI 55153) 1969
8. Slow Down/Frisco Annie (UNI 55176) 1969
9. Follow The Bouncing Ball/Little Woman (UNI 55192) 1970
10. I'm A Man/Kome Again (UNI 55225) 1970 102
11. Moonfire/Finger Poppin' Party (UNI no # promo only, special label)

NB: (1) and (2) were written by Bernie Schwartz.

This band were formed in Torrance, Los Angeles, by Dan Hortter in early 1966. Originally known as The Driftones, they changed name to the more hip **Yellow Payges** later that year, when they signed a contract with Gary Bookasta, the owner of The Hullabaloo club.

In 1967 they signed to UNI and in the Summer went on their first tour joining Dick Clark's Caravan Of Stars - a tour package that took in 45 cities in as many days. For the tour Mike Rummans replaced Bob Norsoff on lead guitar and Teddy Rooney (Mickey Rooney's son from Martha Vickers) replaced Herb Ratzloff on Bass.

In the summer of '68 Mike Rummans and Teddy left the group, and in came Bob Barnes (ex-Elite / Those Guys) and Bill Ham (Rocks / The Nomads). Dan Hortter recalls: "I hooked up with Bob Barnes through an acquaintance of mine and Bob told me about Bill Ham. We were desperate because we had a concert to do at the Hollywood Bowl on August 16th, 1968 with the Animals, The Rascals and Tommy James and The Shondells. We flew Bill Ham from Ft. Worth out two weeks prior to the Bowl concert and the rest was history. We were the house band at the Hullabaloo club (which later became the Kaleidoscope and then the Aquarius Theater) on Sunset and Vine from '67 through to '69."

Although major chart success eluded **The Yellow Payges** they were quite a successful band issuing a string of singles displaying a variety of musical styles. The beauty of the slow numbers like *Moonfire* and *Never Put Away My Love For You* contrasts with hard rock cuts like *Crowd Pleaser, Devil Woman* and the rock'n'roller, *Boogie Woogie Baby*.

There were rumours of a second LP but it never emerged. With 16 non-LP tracks mainly on UNI 45s it certainly could have happened, and a decent CD retrospective of the band is long overdue. As it was **The Yellow Payges** disbanded in 1970 having failed to make the big time. Don : "Our demise came when we signed a multi million dollar contract with AT&T to do an add campaign for the Yellow Pages (BIG MISTAKE). I went on to do some solo recordings with Buddah Records. Neil Bogart-President of Buddah at the time was a close friend of the group and gave me a shot. Unfortunately things didn't work out very well."

As to the other members of the band, Dacus went on to The Steve Stills Band and later to a long term slot in the top band Chicago, where he replaced Terry Kath who had shot himself while playing Russian roulette! Gorman later played with Bandit, a mid-seventies heavy rock outfit. Ham became a top line producer responsible for albums by Texan bands like Point Blank and ZZ Top, as well as playing with Kinky Friedman in the '70s.

You can hear *Jezebel* and *Never See The Good In Me*, the 'A' sides of their two Showplace 45s, on *Mindrocker, Vol. 11*.

(Vernon Joynson / Ron Bronholc with thanks to Dan Hortter)

Yellow Sunshine

ALBUM:

1	YELLOW SUNSHINE	(Gamble)	1973

A psych soul black group with lots of fuzz and congas.

(Stephane Rebeschini)

Jerry Yester and Judy Henske

ALBUM:

1	FAREWELL AL DEBARAN	(Straight STS 1052)	1969

NB: (1) also released in Germany.

45s:

1	The Sound Of Summer Showers/Ashes Have Turned	(Dunhill 4042)	1966
2	I Can Live Without You/Garden Of Imagining	(Dunhill 4061)	1967

NB: (1) and (2) as Jerry Yester.

First known as a member of the Modern Folk Quartet, Jerry Yester cut two folk/pop singles in 1966 and 1967. When the MFQ broke up, he replaced Zalman Yanovsky in The Lovin' Spoonful.

After the Spoonful's demise in 1969 Yester made the above album with his wife, Judy Henske, a traditional folk singer with a long recording career in her own right. The album which was released on Frank Zappa's label, is excellent and worthy of acclaim. Ry Cooder and David Lindley also probably play on it. Subsequently Yester and Henske formed a band called Rosebud with Craig Doerge, David Vaught and John Seiter, cutting an album of the same name in 1971.

A multi-talented figure, Yester is also known as the producer and engineer of several Californian groups and singers : The Association (who included his brother Jim), The Turtles, Tim Buckley, Tom Waits, Rainbow Red Oxidiser etc..

Ashes Have Turned and *I Can Live Without You* has been compiled on *Penny Arcade, Dunhill Folk Rock, Vol. 2*.

(Vernon Joynson/Stephane Rebeschini/Max Waller)

Yesterday's Children



Personnel:

DENNIS CROCE	vcls	A
RICHARD CROCE	gtr	A
CHUCK MAHER	bs	A
RALPH MUSCATELLI	perc	A
REGGIE WRIGHT	ld gtr	A

ALBUM:

1(A)	YESTERDAY'S CHILDREN	(Map City 3012)	1969

NB: (1) has been reissued on CD. There's also a double CD: *The History Of Connecticut Garage Bands Vol. 1* (Collectables COL-CD-8825) 1995, which contains one CD by North Atlantic Invasion Force and one by **Yesterday's Children**.

45s:

1	To Be Or Not To Be/Baby I Want You	(Parrot 314)	1966
2	What Of I / Evil Woman	(Map City 304)	1970

From the the Cheshire and Prospect areas of Connecticut, these guys started out playing classic garage fuzz-punk as demonstrated by *To Be Or Not To Be* on *Psychedelic Unknowns, Vol. 2* (EP) (now reissued as the *Psychedelic Unknowns* LP). They'd progress to a hard rock style, of which the LP is a good example and worth searching out.

There's also a French EP on Discaz 1101 that features the Parrot 45 tracks plus *Love And Things* and *Dance All Night*, so perhaps there's another U.S. 45.

The double-CD retrosepctive on Collectables comprises one CD by the North Atlantic Invasion Force and one by **Yesterday's Children**. This contains the complete LP, early/demo versions of the Parrot 45s and several unreleased cuts from 1966 including the couple on that French EP.

Love And Things has also turned up on *It's A Hard Life*.

(Max Waller)

Yesterday's Children

TOP

45:

1. Wanna Be With You/Feelings (Showcase 9812) Sep. 1966

Fron New York State, it has been suggested that they evolved into Valhalla, but this remains unsubstantiated. The excellent punker *Wanna Be With You* has appeared widely, on *Pebbles Vol. 5*, *Pebbles Box Set*, *Acid Dreams Epitaph* CD and *Acid Dreams - The Complete* (3-LP). The flip, *Feelings* has also turned up on *The Cicadelic Sixties Vol. 4* CD and *Teenage Shutdown Vol.7: Get A Move On*.

(Max Waller)

Yesterday's Children

TOP

45s:

1	Take Your Time / Last Clean Shirt	(Montel-Michelle 988)	1967
2	Go Elsewhere / Tobacco Road	(Mon-Art MM-991)	1967

A New Orleans outfit whose *Go Elsewhere* is a moody pop-punker with a simple riff, bongo-style drumming and pealing guitar break. They make a worthy attempt at the Blues Magoos' psychotic rendition of *Tobacco Road* complete with extended freak-out break.

(Max Waller/Andrew Brown)

Yesterday's Obsession

45:

1. The Phycle/Complicated Mind (Pacemaker 262) c 1967

Out of Houston in Texas. You'll find the 'A' side to their sole vinyl epitaph, a subdued, haunting song on *Flashback, Vol. 6* and Eva's *Texas Psychedelia From The Sixties*. *Complicated Mind* is also on *Class Of '66*.

(Max Waller)

The Yetti-men

ALBUMS:

1	YETTI-MEN	(LAK KB-4348)	1963/4
2	YETTI-MEN/UPPA TRIO	(KAL)	1965

EP:

1	THE READYMEN MEET THE YETTI-MEN	(Norton 037)	19??

NB: (1) contains two tracks by **The Yetti-Men**: *My Baby Left Me* and *Break Time*.

Little is known about this Minneapolis, Minnesota outfit who made up only two sides of these very rare LPs. On the first one, there's a folk group on the other side and just 150 copies were pressed. The three tracks from the **Yetti-men**'s side of the album - *Break Time*, *High Himalayas* and *My Baby Left Me* - later got a second airing on *Hipsville, Vol. 3*.

The second album also featured only one side of the **Yetti-Men**, with more garage/surf tracks.

It has been suggested that this mystery group featured Tom Rapp of Pearls Before Swine in his early days, however Tom has told us that this was not the case - so there!

(Vernon Joynson/Stephane Rebeschini)

Yezda Urfa

Personnel:

- BRAD CHRISTOFF drms A
- PHIL KIMBROUGH keyb'ds, vcls A
- MARC MILLER vcls, bs A
- RICK RODENBAUGH vcls A
- MARK TIPPINS gtr, vcls A

ALBUMS:

1. (A) YEZDA URFA (aka BORNS) (No label) 1975 R4

2. (A) SACRED BABOON (Syn-Phonic 3) 1989

Portage, Indiana was home to this band who formed in 1973 and recorded their raw, wild debut album at a professional studio in Chicago in 1975. While the band obviously had great talent and progressive rock was their medium, the record has a garage quality to it, an infectious energy that is missing from so much music of the genre. The tracks are long with elaborate arrangements, but the virtuosity is implied rather than displayed and the album therefore avoids the usual progressive rock pitfalls. The record has an amazing sleeve and label design as well, and is recommended. A follow-up recording in 1976 (finally issued in 1989) was more refined and much of the excitement of the debut had been lost. The group recorded into the 1980s using the name Crafty Hands. (Clark Faville)

John Ylvisaker

TOP

Personnel incl:

AMANDA YLVISAKER	vcls, organ	A
JOHN YLVISAKER	vcls, gtr	A

ALBUM:
(Partial List)

1	PRAISE THE LORD IN MANY VOICES	(Avant-Garde)	c1969 R1
2	FOLLOW ME	()	19??
3	A LOVE SONG	()	19??
4	COOL LIVIN'	(Avant-Garde)	1971 R1

NB: (1) some albums have been reissued in the '90s.

One of the really interesting and worthwhile Christian psych artists. **John Ylvisaker** and his wife Amanda were apparently some kind of travelling Christian preachers and their albums were sold during their celebrations. Although sometimes patchy, their music contains some excellent jangly folk psych tracks with electric guitar and organ and enthusiastic vocals.

An exact discography is difficult to establish with certainty, as some albums were shared with other Christian singers, not necessarily rock or folk rock.

(Stephane Rebeschini)

The Yorkshires

TOP

45:

1	And You're Mine/Tossed Aside	(Westchester 1000)	1965/6

A popular local Detroit band from the mid-sixties who never made it nationally. *And You're Mine*, a decent enough punk effort, later resurfaced on *Glimpses, Vol. 1* and *Highs In The Mid-Sixties, Vol. 6*. Two earlier cuts, *Hey Hey Hey* and *I'll Go Crazy* were also featured on the rare *Best Of The Hideouts* compilation (Hideout 1002) 1965, which has seen a recent and welcome reissue. Both were originally intended for release as a 45 on the Hideout subsidiary Punch (Punch 1007), however this never made it into production.

(Max Waller/Dick Rosemont/Mike Markesich)

The "You-Know-Who" Group

ALBUM:

1	THE "YOU-KNOW-WHO" GROUP!!	(Int'l. Allied IA 420)	1965

45s:

1	(Roses Are Red) My Love/Playboy	(4 Corners FC 4 113)	1964
2	Hey You And The Wind And The Rain/This Day Love	(Int'l Allied 822/3)	1965
3	Don't Play It (No More)/Run (I Wanna Be Free)	(Casual 94725/6)	1965
4	It's A Funny Thing (That Money Can Do)/Reelin' And Rockin' (PS)	(Int'l Allied 6140/1)	1965

NB: (1) also issued on Casual (CI 62897) 1965 and in the U.K. on London (HLR 9947). There's also a split French EP with PS consisting *My Love*/*Playboy* and two tracks by Angelo and the Initials (Kapp KEV 13016, 1965).

Take four young men, stick masks on them, make 'em sing with English accents, give 'em a 'mystery group' tag and... hey presto... enterprising Bob Gallo had manufactured a group to repel the British Invasion and from whom he could get all the credit(s). Musically it is competent Merseybeat style beat, rock, pop and ballads. *Roses Are Red* has resurfaced on *I.S.S.S. Vol. 1 - The Technicolour Milkshake* and *Playboy* is on *Searching For Love*.

The down-side is that the accents tend to wear thin quickly, as do the 'yeahs' at the end of a large number of lines and throughout the album (plenty of falsetto 'oooos' too). Because the scarlet caped and masked lads couldn't reveal their identities and talk about their favourite things, the LP notes are about "the man who made it all possible", yes it's good old Bob again, writ large across everything. Did the group, whoever they were, get anything out of this hype?

(Max Waller/Vernon Joynson/Stephane Rebeschini)

Jesse Colin Young

ALBUMS:
(up to 1972)

1	SOUL OF A CITY BOY	(Capitol T-2070)	1964
2	YOUNG BLOOD	(Mercury SR 61005)	1965
3	TOGETHER	(Raccoon #10/BS2588)	1972

NB: (1) has been reissued several times.

Born Perry Miller in 1944 in New York, **Jesse Colin Young** began his career in 1963 in the Greenwich Village folk circuit. In 1964 he recorded a folk album *The Soul Of A City Boy* which was produced by Bobby Scott and contained ten of his compositions plus *Four In The Morning*, a song by the future Holy Modal Rounder, Robin Remailly.

The next album *Young Blood* was recorded for Mercury with John Sebastian and Peter Childs and flopped, its best moments being compiled on one side of *Two Trips*, an album published by Mercury in 1970 to cash on the Youngbloods' success, the group formed by **Young** in 1966.

At the end of the Youngbloods, **Jesse Colin Young** released *Together*, with Jerry Corbitt, Scott Lawrence, Jeffrey Myer, Earthquake Anderson, Pete Childs and the excellent guitarist Eddy Ottenstein (who also played with Jeffrey Cain). John Wilmeth and Ron Stallings of Southern Comfort also played horns on one track. The album is recommanded to Youngbloods' fans, with its mix of covers: Nick Gravenites' *Born In Chicago*, the bluesy *Six Days On The Road*, Chuck Berry's *Sweet Little Sixteen* and five excellent original and sunny tracks including *Good Times*, *Lovely Day* and *Peace Song*.

Jesse Colin Young kept on recording for Warner in the '70s and his albums before 1975 are in the same mould. After several albums of mixed interest, he returned to form in 1987 with *The Highway Is For Heroes*. He is still recording today.

(Stephane Rebeschini)

Kathy Young

TOP

ALBUM:

1	A SPOONFUL OF CATHY YOUNG	(Mainstream 6121)	1969 R2

An extremely rare album with great female vocals, some fuzz guitar and organ. The music ranges from folk rock to psych, with an interesting version of *Spoonful*, the blues classic also covered by the Allman Joys and Jim Ford. On of the rarest releases on this sought-after label.

(Stephane Rebeschini)

The Young Aristocracy

TOP

Personnel incl:

- JIM SWEENEY vcls

45:

1. Don't Lie/Look And See (Acropolis 6721) 1967

The band came from Tulsa, Oklahoma and their disc appeared inside a picture sleeve. Their record producer Steve Barncard was a student at Kansas University which explains its release on a Kansas label. The 'A' side has resurfaced on *Monsters Of The Midwest, Vol. 1*, a cassette compilation. The flip can be found on *Vol. 2* of the same series. Despite the rather infectious 'A' side the 45 flopped and the band reverted back to their previous name of The Great Danes. Barncard later produced The Ozark Mountain Daredevils and Jim Sweeney went on to enjoy some success in the 1980s R & B group, The Jumpshotz.

Don't Lie has more recently appeared on *Teenage Shutdown Vol.9: Teen Jangler Blowout*.

(Vernon Joynson / Max Waller)



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The Youngbloods *to* Yo Yo's

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- The Youngbloods
- Young Generation
- The Young Ideas
- The Young Men
- The Young Men
- The Young Monkey Men
- The Young Ones
- The Young Rascals
- The Young Savages
- Young Stuff
- The Young Tyrants
- Your Friends
- Yo Yo's

The Youngbloods



TOP

Personnel:

BANANA (Lowell Levinger)	piano, gtr, vcls	A C D E
JOE BAUER	drms	A C D E
JESSE COLIN YOUNG	gtr, bs, vcls	A B C D E
JERRY CORBITT	gtr, bs	A B C
JIMMY MARS	bs	A
MIKE KANE	bs, vcls	E

ALBUM:

(up to 1972)			
1(B)	JESSE COLIN YOUNG/YOUNGBLOODS	(Mercury SR 61005)	1965 - 1966
2(C)	YOUNGBLOODS	(RCA LSP 3724)	131
3(C)	EARTH MUSIC	(RCA LSP 3865)	1967 - 1968
4(D)	ELEPHANT MOUNTAIN	(RCA LSP 4150)	118
5(D)	TWO TRIPS	(Mercury SR 61273)	1970
6(D)	ROCK FESTIVAL	(Raccoon/Warner Bros. Al - 1878)	1970 80
7(-)	THE BEST OF THE YOUNGBLOODS	(RCA LSP 4399)	1971 144

8(-)	SUNLIGHT	(RCA LSP 4561)	1971 186
9(-)	GET TOGETHER	(RCA INT 11 70)	1971 -
10(D)	RIDE THE WIND	(Raccoon/Warner Bros. WS 2563)	1971 157
11(E)	GOOD'N'DUSTY	(Raccoon/Warner Bros. BS 2566)	1971 160
12(E)	HIGH ON A RIDGE TOP	(Raccoon/Warner Bros. BS 2653)	1972 185

NB: (2), (3), (4), (6) and (10) have been reissued on CD. There have also been two vinyl bootlegs: *Live At The Avalon Ballroom* (Flying Horse), from a 1968 broadcast and *Turning On The Sunshine* (Crazy Jon), from a 1970 broadcast.

45s:
(Up to 1972)

1	Tomorrow/Lonely Boy	(Altera 001)	1966 -
2	Grizzly Bear/The Tears Are Falling	(RCA-9015)	1967 52
3	Merry-Go-Round/Foolin'Around	(RCA-9142)	1967 -
4	Euphoria/The Wine Song	(RCA-9222)	1967 -
5	Get Together/All My Dreams Blue	(RCA-9264)	1967 62
6	I Can Tell/Fool Me	(RCA-9360)	1967 -
7	Quicksand/Dreamer's Dream	(RCA-9422)	1968 -
8	Get Together/Beautiful	(RCA-9752)	1969 5
9	Darkness, Darkness/On Sir Francis Drake	(RCA-01 29)	1969 86
10	Sunlight/Trillium	(RCA-0270)	1969 114
11	Sunlight/Reasons To Believe	(RCA-0465)	1969 123
12	Will The Circle Be Unbroken / Light Shine	(Warner Bros. 7563)	1971 -
13	Hippie From Olema/Misty Roses	(Warner Bros. 7445)	1972 -
14	It's A Lovely Day/Ice Bay	(Warner Bros 7499)	1972 -

NB: (1) as by Jeff Cain And The Youngbloods. There was also an Italian single, sung in Italian: *Qualcuno Mi Dir/Qui Con Noi, Tra Di Noi* (aka *Get Together*) (RCA Victor N 1587) 1968.

Sounding similar to The Lovin' Spoonful, **The Youngbloods**, were originally from New York. Indeed Jesse Colin Young (real name Perry Miller) issued the second of two earlier albums, entitled *Youngblood*, in a group which actually featured John Sebastian (hrmnca) along with Pete Childs (dobro). It flopped, and he formed a duo with Jerry Corbitt, a folk singer from Georgia who'd got a good reputation on the Boston folk-circuit. Bauer and Levinger were then drafted in the group's early recordings which their record company, Mercury, subsequently issued as the *Two Trips* album.

Billed as **Jesse Colin Young And The Youngbloods**, their first two albums for RCA were made in New York and produced by Felix Pappalardi but failed to establish the group. They headed west for San Francisco, attracted by the lure of its musical explosion. There they issued *Elephant Mountain* which was a vast improvement on their earlier material and also had a hit with hippie anthem *Get Together* in the Summer of 1967. However, during the recording of their album, which peaked at No. 118 in the U.S. Album Charts, Jerry Corbitt left the band. This reduced the band to a threesome, although Mike Kane was added in 1972. *Elephant Mountain*, produced by Charlie Daniels, contained a wealth of diverse material. The opening track *Darkness, Darkness* has a beautiful string introduction and a ringing guitar solo, There are jazzy instruments in *On The Sir Francis Drake* and *Trillium* with Banana's fresh guitar and piano playing well to the fore and a wealth of country-folk material such as *Sunshine, Beautiful, Smug* and *Ride The Wind*, as well as the jug-bands *Rain Song*.

After Corbitt's departure they signed a new contract with Warner Brothers who granted them their own 'Raccoon' label and issued *Rock Festival* and *Ride The Wind* - two live recordings, the latter also produced by Charlie Daniels. They made No's 80 and 157 respectively in the U.S. Album Charts. The band now reached their zenith. *Ride The Wind* gives a good indication of the band at its best. Apart from the title track the album contained gorgeous versions of *Sunlight, Get Together* and *Beautiful*. *Rock Festival* is a much rockier album including more up-tempo efforts like *Faster All The Time* and *Peepin' n Hidin'* alongside their more typical laid back efforts like *It's A Lovely Day*, *Josephine* and *Misty Roses*. *Fiddler A Dram* and *Interlude* find the group sounding very similar to the Kaleidoscope. The album concludes with *Ice Bag* - an experimental jam which suited the psychedelic influences of the times.

Meanwhile RCA released a double compilation containing the best of the material the band had recorded for them. This reached No. 144 in the U.S. Album Charts.

Next they added Michael Kane, who had earlier played alongside Levinger in Trolls, and recorded two further albums of old rock-n-roll classics (*Good n Dusty* and *High On A Ridgetop*). They met with less commercial success than their predecessors achieving only the 160 and 185 spots respectively in the U.S. Album Charts. Their eventual demise at the end of 1971 marked the passing of one of the West Coast's best loved bands. However, Jesse Colin Young continued to record releasing a series of excellent solo albums in the mould of *Elephant Mountain*.

Jerry Corbitt went on to record two solo albums *Corbett* (Polydor) 1970 and *Jerry Corbitt* (Capitol) 1971 before moving into production work (including a number of Top 10 hits) for artists like Don McLean and Charlie Daniels. He also figured on most of Jesse Colin Young's solo albums.

Compilation coverage has so far included: *Sugar Babe* on the *Zabriskie Point* soundtrack; and both *Act Naturally* and *Hippie From Olema* on the *Medicine Ball Caravan* soundtrack.

(Vernon Joynson / Stephane Rebeschini / Pierangelo Valenti)

Young Generation

TOP

45:

1 And It Hurts / Don't Be Nice To Me (Falstaff F-1066) 1966

A mystery Chicago outfit who released one crude garage 45. *Don't Be Nice To Me* can be heard on *Basementsville! U.S.A.*.

(Max Waller / Mike Markesich)

The Young Ideas

TOP

45:

1. Barney Buss/Melody (Date 1614) 1968

From Allentown, Pennsylvania. *Barney Buss* is excellent garagey pop that sounds earlier than 1968. Melody is light orchestrated pop. (Max Waller)

The Young Men

Personnel incl:

LIJE	A
SHOTWELL	A

45s:

1	A Young Man's Problem/Angel Baby	(Maltese MLT-105)	1966
2	Go Away Girl/A Thought For You	(Maltese MLT-108)	1966

Actually from Michigan, despite the appearance of *Go Away Girl* on Eva's *Louisina Punk Groups From The Sixties, Vol. 1*. It's a typical punker with strong vocals and some simple but effective guitar work.

Go Away Girl is also on *Let Em Have It Vol. 1* CD. *A Young Man's Problem* is on Leaving It All Behind.

(Vernon Joynson / Max Waller)

The Young Men

45s:

1	Baby That's All / Love's Time	(United World 0001)	196?
2	Go! / Too Many Times	(United World 6947)	1967

Another gang of youthful dudes from Phoenix Arizona. *Go!* can also be heard on *The Lost Generation* and more recently on *Mayhem And Psychosis Vol.1* (CD), which "recycles" other tracks from *The Lost Generation* - tut tut.

(Max Waller)

The Young Monkey Men

Personnel:

- AL DYOTT
- JAMES MARKLEY
- EUGENE PATRICELLA gtr
- DEAN WILCOX

45s:

1. I Believe You/Bald Headed Woman (Jade 101) 1967
2. I Love You/I'm Waiting For The Lefter (P&M 3649) 1967

This was Trenton, New Jersey's most popular band in the mid-sixties. When their first 45 was cut their guitarist Eugene Patricella was still in high school but he certainly had talent and turned in a great solo on *Bald Headed Woman*. Both

45s are included on the *Attack Of The Jersey Teens* compilation. Apart from their originals their live act was full of lively Yardbirds, Kinks and Animals' covers. After the second 45 they dropped the 'Young' from their title, grew their hair and their live act grew louder and overtly psychedelic. Sadly, this later stage was never captured on vinyl and when some members got drafted the band split. Eugene remained in the music business, first with a band called Dwaf and later as a solo artist. His later output has appeared on limited edition privately pressed releases. Owing something to psychedelia, jazz, rock'n'roll and the avant garde it defies categorization.

I Believed You can also be found on *Teenage Shutdown Vol. 6: I'm Down Today*.

(Vernon Joynson / Max Waller)

The Young Ones

TOP

Personnel incl:

JAMES SOSSAMON	A

45:

1	Too Much Lovin'/Harbor Melon	(Super-Cool 7337)	1967
2	Big Teaser / It's You	(Mu # Unkn)	1967

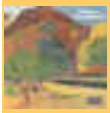
NB: (2) as by "Psychic Motion".

A short-lived outfit who operated around the Fayetteville area of North Carolina and came from Lumberton. The 'A' side to their first 45, about teen-sex frustration, was pretty catchy and resurfaced on *Tobacco-A-Go-Go, Vol. 1*. The flip appeared on *Vol. 2* of the same series. Their 2nd 45 was released under the name Psychic Motion and the 'A' side, *Big Teaser* was also featured on *Tobacco A Go Go Vol. 2*.

James Sossamon later formed The Cykle, who recorded a highly-rated album in 1969.

(Max Waller)

The Young Rascals (later known as The Rascals)




TOP

Personnel:

EDDIE BRIGATI	vcls	A
FELIX CAVALIERE	organ, vcls	A B
GENE CORNISH	gtr	A
DINO DANELLI	drms	A B
BUZZY FEITEN	gtr	B
ROBERT POPWELL	bs	B
ANN SUTTON	vcls	B

ALBUMS:

1(A)	THE YOUNG RASCALS	(Atlantic 8123)	1966 15
2(A)	COLLECTIONS	(Atlantic 8134)	1967 14

3(A)	GROOVIN'	(Atlantic 8148)	1967 5
4(A)	ONCE UPON A DREAM	(Atlantic 8169)	1968 9
5(A)	TIME PEACE/THE RASCALS' GREATEST HITS	(Atlantic 8190)	1968 1
6(A)	FREEDOM SUITE	(Atlantic 2-091)	1969 17
7(A)	SEE	(Atlantic 8246)	1970 45
8(A)	SEARCH AND NEARNESS	(Atlantic 8276)	1971 198
9(B)	PEACEFUL WORLD	(Columbia 30462)	1971 122
10(B)	THE ISLAND OF REAL	(Columbia 31103)	1972 180

NB. (4) - (10) credited to **The Rascals**. (2) and (3) have been reissued by Rhino. Fans of the band will also be interested in *Atlantic Years*, a Japanese 7-CD box set which was issued in 1996. The set contains 108 tracks, among them 25 which have not been released before or were hard to find.

45s:

1	I Ain't Gonna Eat My Heart Out Anymore/Slow Down	(Atlantic 2312)	1965 52
2	Good Lovin'/Mustang Sally	(Atlantic 2321)	1966 1
3	You Better Run/Love Is A Beautiful Thing	(Atlantic 2338)	1966 20
4	Come On Up/What Is The Reason?	(Atlantic 2353)	1966 43
5	I've Been Lonely Too Long/It You Knew	(Atlantic 2377)	1967 16
6	Groovin'/Sueno	(Atlantic 2401)	1967 1
7	A Girl Like You/It's Love	(Atlantic 2424)	1967 10
8	Groovin' (Italian)/Groovin'(Spanish)	(Atlantic 2428)	1967
9	How Can I Be Sure?/I'm So Happy Now	(Atlantic 2438)	1967 4
10	It's Wonderful/Of Course	(Atlantic 2463)	1967 20
11	Corri Nel Sole (aka A Beautiful Morning)/Sentirai La Pioggia (aka Rainy Day)	(Ri-Fi)	1968
12	A Beautiful Morning/Rainy Day	(Atlantic 2493)	1968 3
13	People Gona Be Free/My World	(Atlantic 2537)	1968 1
14	A Ray Of Hope/Any Dance'll Do	(Atlantic 2584)	1968 24
15	Heaven/Baby I'm Blue	(Atlantic 2599)	1969 39
16	See/Away Away	(Atlantic 2634)	1969 27
17	Carry Me Back/Real Thing	(Atlantic 2664)	1969 26
18	Hold On/I Believe	(Atlantic 2695)	1969 51
19	Glory Glory/You Don't Know	(Atlantic 2743)	1970 58
20	Right On/Almost Home	(Atlantic 2773)	1971 119
21	Love Me/Happy Song	(Columbia 45400)	1971 95
22	Lucky Day/Love Lener	(Columbia 45491)	1971 -
23	Echoes/Hummin'Song	(Columbia 45600)	1972

NB: (12) - (23)credited to **The Rascals**. (11) Italian single - both tracks sung in Italian. (9) and (17) also released in France with picture sleeves on Atlantic. Thre are also three French EPs with PS and *Mini-Boom*, a 7" mini-LP with PS and six tracks edited/cut at two minutes.

Arguably a marginal case for inclusion here since they are really remembered for playing a crowd-pulling brand of rock'n'roll and R & B. They came together in New York in early 1965 when Cavaliere, Brigati and Cornish all left Joey Dee's Starlighters at the same time. They played their first gig at the Choo Choo Club in Garfield, New Jersey. Their

music was soul-based, danceable and immediate and after their debut single, *I Ain't Gonna Eat My Heart Out Anymore*. met with some initial success, the follow-up *Good Lovln* made No. 1 and set them on the road to further success. They were the first white rock act to be signed by Atlantic and their music had a wide appeal to both black and white audiences. *Groovin'*, their second No. 1 and possibly their magnum opus, marked a definite change of style. Depicting a long, ecstatic afternoon in the sun it superbly captured the vibes of the Summer of 1967 and is of far more relevance to this book than what had gone before. Other notable slices of superb pop-rock were *How Can l Be Sure?, A Girl Like You* and *It's Wonderful*, which made use of sound effects. After the last mentioned the 'Young' was omitted from their title and they increasingly veered towards a sort of goodvibe, jazzy rock. *People Gotta Be Free* gave them their third and final U.S. No. 1 after which they underwent a changed line-up (from A to B) and changed labels to Columbia. Among the newcomers was Buzzy Feiten who'd previously played with Paul Butterfield.

The new line-up cut two albums, which aroused some interest but little excitement, before finally disbanding in 1972. Felix Cavaliere later went solo recording two critically acclaimed if commercially unsuccessful albums for Bearsville. Robert Popwell joined The Crusaders in 1976.

In terms of compilation appearances, you'll find *Come On Up* on *Wild Thing*; *I Ain't Gonna Eat My Heart Out Anymore* on *Highs Of The Sixties*; *It's Wonderful* on *Nuggets, Vol. 9*; and *Sattva* on *Journey To A Higher Key Vol. 1*.

Clearly an extremely successful act commercially. They enjoyed three No. 1 45s and three other Top Ten hils. Their *Greatest Hits* album topped the U.S. Album Charts. *Groovin', Once Upon A Dream, Collections, The Young Rascals* and *Freedom Suite* all made the Top Twenty, peaking at Nos 5, 9, 14, 15 and 17 respectively. Even their later albums made some impression on the charts.

(Vernon Joynson / Pierangelo Valenti / Stephane Rebeschini)

The Young Savages

TOP

45s:

1. The Invaders Are Coming/A Very Special Day (Dynamic Sound 2006) 1967
2. I Love You Oh So Much/Welcome To My World (Dynamic Sound 2007) 1967

A little gem this one from Wisconsin, *The Invaders Are Coming* is a song all about a guy who believes invaders from outer space are coming to take his girl friend. It's got a lot of commercial appeal and there's some very effective organ work to create a sort of spacey sound. Give the excellent *Highs In The Mid-Sixties, Vol. 10* or *Yeah Yeah Yeah* (CD) a spin if you wanna experience this boss Badger sound... then turn to either *The Madness Invasion* or *Vile Vinyl Vol. 2* for The Invasion's *The Invasion Is Coming* - the previous incarnation of the song in a very different gutsy garage style. No spacey effects here but great raucous vocals and fuzz solo (*The Invasion Is Coming/I Want To Thank You* on Dynamic Sound 2004). It's a good bet that these two outfits are one and the same.

Young Stuff

TOP

45:

1. Poor Boy/It Happens To Be Fun (Canterbury C 514) 1967

The weak 'A' side is trying to sound like a cross between The Searchers and The Millennium. The 'B' side sets out the same way, but watch! a bitonal chorus works so unsettling as to be frightening, especially within this utterly innocent environment. (Marcel Koopman)

The Young Tyrants

45s:

1. She Don't Got The Right/I Try (In 67101) Sep. 1967
2. She Don't Got The Right/I Try (Try 101) Sep. 1967

An obscure outfit whose *I Try* also got an airing on *Open Up Your Door* and *Project Blue, Vol. 3*. Glorious garage grunge with some nifty pizzicato pickin' from Rochester, New York. *She Don't Got It Right* is also featured on *Class Of '66*.

Your Friends

45:

1. Sun-Burned Idol/Rustic Patterns (Sola 14) 196?

Mellow rock from Arizona. *Sun-Burned Idol* has a reedy sound and folkie vibes. *Rustic...* is more in a folk-psych mode with trippy lyrics and energetic keyboard fingering. (Max Waller)

Yo-Yo's

Personnel incl:

- AARON
- ELLIOT
- FLICKSTEIN
- SHANE

45s:

1. Crack In My Wall/The Raven (Coral 62501) 1966

Pebbles, Vol. 14 showcases the dynamic punker *Crack In My Wall*. Probably their finest moment, it had quite a melodramatic vocal style. This NYC bunch were unconnected to The Swingin' Yo Yo's from Memphis.

Crack... has also been compiled on *The Essential Pebbles Collection Vol. 2*.

(Max Waller / Vernon Joynson).

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Zaharas *to* Frank Zappa & The Mothers of Invention

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Zaharas
- Zakary Thaks
- Frank Zappa & The Mothers of Invention

Zaharas

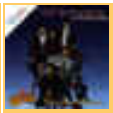
ALBUM:

1	LIVIN' AIN'T EASY	(Private Pressing)	1974 SC

From North Carolina, a hard rock quartet with strong Led Zeppelin influence.

(Stephane Rebeschini)

Zakary Thaks



Personnel:

- REX GREGORY bs A B
- PETE STINSON gtr A
- JOHN LOPEZ ld gtr A B
- CHRIS GERNIOTTIS vcls A B
- STAN MOORE drms A B
- MIKE TAYLOR gtr
- DRED SCOTT

ALBUMS:

1. ZAKARY THAKS (Moxie MLP 2) 1980
2. J-BECK STORY - VOL 2: ZAKARY THAKS (Eva 12035) 1984
3. A TEXAS BATTLE OF THE BANDS (COL-CD-0652) 199?
4. FACE TO FACE (COL-CD-0650)

NB: (3) is a reissue of (2) together with the equivalent Bad Seeds retrospective. (4) contains all their 45 cuts plus *Footsteps Jam* and *The Mirrors Reflection*.

45s:

1. I Need You/Bad Girl (J-Beck 1006) 1966

2. I Need You/Bad Girl (Mercury 72633) 1967
3. Face To Face/Weekday Blues (J-Beck 1009) May 1967
4. Please/Won't Come Back (J-Beck 1101) July 1967
5. Mirror Of Yesterday/Can't You Hear Daddy's Footsteps (J-Beck 1103) Oct. 1967
6. My Door/Green Crystal Ties (Thak 1001) 1968
7. Everybody Wants To Be Somebody/Outprint (Cee-Bee 1005) 1969

From Corpus Christi in Texas, **Zakary Thaks** were one of the city's top acts between 1966-69. Originally known as The Marauders, they soon changed name to The Riptides, with a repertoire of mainly surf-style music. With British bands like the Kinks and Stones becoming more influential, in March 1966 they again changed names to **The Zakary Thaks** and signed to Carl Becker's J-Beck label. Chris Gerniottis was just 15 at the time whilst the other members were 17.

Bad Girl, their first 45 was a strong punk song with a snappy guitar introduction. It was picked up by Mercury for national distribution but was reckoned to have sold more records in South Texas where they developed a strong following. The follow-up sold quite well locally too, getting to No. 1 in Austin and San Antonio. It was liberally endowed with guitar feedback, but the flip was a more routine bluesy number thrown together in an hour at the studio. **Zakary Thaks** at this time opened for most of the touring bands that played Corpus Christi, including The Byrds, Jefferson Airplane, Animals, Beach Boys, Yardbirds, and The 13th Floor Elevators.

Their third single, *Please* attempted to change direction with its mersybeat pop sound while the follow-up, *Mirror Of Yesterday* was recorded with the Houston Symphony Orchestra on one of the first eight track recorders. After its failure, Chris Gerniottis left the band to join Liberty Bell but rejoined in 1969 for their final single. They broke up for a little while after the *My Door* 45 and then reformed briefly, without Pete Stinson, to record a final 45 which was leased to ABC but never released by them. They played on and off until the summer of 1972 although no further 45s were forthcoming.

Zakary Thaks were one of Texas' finest sixties bands and their work is essential for connoisseurs of psychedelia. Both the albums/CDs listed contain all their 45s and either are recommended. In addition, *Texas Reverberations 1966-68* (Texas Archive Recordings TAR-1) 1982 features live and unissued cuts by the band. Side one, includes a slightly longer version of *Face To Face* their second 45, with more searing guitar work at the end; *Footsteps Jam* an instrumental jam and *Can't You Hear Your Daddy's Footsteps*, a re-mix of the 45 version with more intense fuzztone guitar. Of much less note is a live performance on side two taken off a 16 millimetre film that J-Beck made to get gigs for the band. Although it relies on cover versions, because club owners were more familiar with these, and the audio quality is dire, the film does show just how young these guys were and it worth trying to find on video.

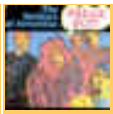
Other compilation coverage has so far included: *Can You Hear?* on *Psychedelic Crown Jewels Vol. 1* (CD), *Acid Dreams* and the *Acid Dreams Testament* (CD); *Bad Girl* on *I Was A Teenage Caveman* and *Pebbles, Vol. 2* and *I Need You* on the *Acid Dreams Testament* (CD); *Won't Come Back* on *Texas Psychedelic Punk Vol. 11* (Metal Acetate #4); *I Need You* and *Can't You Hear...* on *Acid Dreams - The Complete* (3-LP); *Bad Girl* on *Nuggets* (4 CD); *Shake* (live 1967) and *Face To Face* (unreleased rehearsal) on *The History Of Texas Garage Bands In The 60s Vol. 5* CD.

Pete Stinson later moved to California where he is a construction worker. The other members all remained in the music business. In the short-term their talented vocalist Chris Gerniottis went on to play briefly for Liberty Bell and then formed Kubla Khan. He later became a singing waiter in a dinner-theatre group called the Barnstormers along with future Hollywood actor Dennis Quaid before quitting music entirely.

For further reading check out an interview with Chris Gerniottis in 'Twist And Shake # 1'.

(Vernon Joynson / Max Waller / Lloyd Peasley)

Frank Zappa/Mothers Of Invention




Personnel:

JIMMIE CARL-BLACK	drms	A B C D
RAY COLLINS	vcls	A B C D
ROY ESTRADA	bs	A B C D
ELLIOT INGBER	gtr	A
FRANK ZAPPA	gtr	A B C D E
BUNK GARDNER	hrns, keyb'ds	B C D
BILLY MUNDI	drms	B C
DON PRESTON	keyb'ds	B C D E
JIM SHERWOOD	hrns	B C D
IAN UNDERWOOD	reeds	C D E
MAX BENNETT	bs	D
ARTIE 'ED MARIMBA' TRIPP	drms	D
AYNSLEY DUNBAR	drms	E
HOWARD KAYLAN	vcls	E
JIM PONS	bs	E
MARK VOLMAN	vcls	E

ALBUMS:

(up to 1972)

1(A)	FREAK OUT	(Verve V 5005)	1966 Mono 130
2(B)	ABSOLUTELY FREE	(Verve V 5013)	1967 Mono 41
3(C)	WE'RE ONLY IN IT FOR THE MONEY	(Verve V 5045)	1968 Mono 30
4()	LUMPY GRAVY	(Verve V 8741)	1968 Mono 159
5(D)	CRUISlN' WITH RUBEN AND THE JETS	(Verve V 6-5055)	1968 Mono 110
6(-)	MOTHERMANIA	(Verve V 6-5068)	1969 Mono 151
7(D)	UNCLE MEAT	(Bizarre MS 2024)	1969 43
8()	HOT RATS	(Bizarre RS 6356)	1969 173
9(D)	BURNT WEENY SANDWICH	(Bizarre RS 6370)	1969 94

10(D)	WEASELS RIPPED MY FLESH	(Bizarre RSLP 2028)	1970 189
11()	CHUNGA'S REVENGE	(Reprise-Bizarre MS 2030)	1970 119
12()	200 MOTELS	(United Arists UAS 9956)	1971 59
13()	FILLMORE EAST, JUNE 1971	(Bizarre MS 2042)	1971 38
14(E)	JUST ANOTHER BAND FROM LA	(Bizarre MS 2075)	1972 85
15(E)	THE GRAND WAZOO	(Bizarre MS 2093)	1972
16(E)	WAKA/JAWAKA	(Bizarre MS 2094)	1972 152

NB: (4), (8), (11) and (12) were Zappa solo albums. (1-6) were also released in stereo. The stereo versions of (1) and (2) are SC. Only promotional copies of (3), (4), (5) and (6) were released in mono and some copies included two inserts. These are R2. Two stereo pressings exist of (3). Some on *Let's Make The Water Turn Black* contain the lyrics "...and I still remember Mama with her apron and her pad, feeding all the guys at Ed's Cafe". The second version has that line removed, as well as other stuff deemed "offensive". All copies/pressings of the album were issued with an insert sheet of cutouts. (7) released on Transatlantic (Tra 197?) in the UK. (8) - (11) and (13) - (15) released by Reprise in the UK. Recent CD issues include: *Strictly Commercial: The Best Of Frank Zappa* (compilation), *The Lost Episodes* (30 previously unreleased tracks from 1958-1992), *Everything Is Healing Nicely* (leftovers from the *Yellow Shark* sessions) and *Läther* (3-CD set with previously unreleased recordings from 1977). All CD's were released on Rykodisc.

45s:
(up to 1972)

1	How Could I Be Such A Fool/It Can't Happen Here	(Verve 10418)	1966
2	Who Are The Brain Police/Trouble Comin' Every Day	(Verve 10458)	1966
3	Why Don't You Do Me Right/Big Leg Emma	(Verve 10513)	1967
4	Mother People/Lonely Little Girl	(Verve 10570)	1967
5	Jelly Roll Gum Drop/Deseri	(Verve 10632)	1968
6	Anyway The Wind Blows/Jelly Roll Gum Drop	(Verve 10632)	1968
7	My Guitar/Dog Breath (PS)	(Reprise 0840)	1969
8	Peaches En Regalia/Little Umbrellas	(Bizarre 0889)	1970
9	WPLJ/My Guitar	(Bizarre 0892)	1970
10	Would You Go All The Way?/Tell Me You Love Me	(Bizarre 0967)	1970
11	What Will This Evening Bring Me This Morning/Daddy Daddy Daddy (PS)	(United Artists 35319)	1971
12	Magic Fingers/Daddy Daddy Daddy	(United Artists 50857)	1971
13	Tears Begin To Fall/Junier Mintz Boogie	(Bizarre 1052)	1971
14	Cletus Awreetus - Awrightus/Eat That Question (PS)	(Bizarre 1127)	1972

NB: Both sides of (3) were also included on the CD issue of *Absolutely Free*. *Lonely Little Girl* on (4) is actually *Lonely Little Girl* and *Take Your Clothes Off When You Dance* from *We're Only In It For The Money* with a different ending. (7) came in a picture sleeve - a group shot. Both sides are apparently different to the versions on *Weasels Ripped My Flesh* and *Uncle Meat* respectively. (13) apparently features a different version of *Tears Begin To Fall* and the 'B' side is not yet on a Zappa album. (14) comes in a picture sleeve of the long-extinct circa 1968 Mothers. (7) also released in France with a PS (Reprise RV 20221). There's also a French single with picture sleeve: *Son Of Suzy Creamcheese*/*Big Leg Emma* (Verve 58516).

One of America's most outrageous and controversial rock stars, **Zappa** was born in Baltimore, Maryland on 21 December 1940. His family were of Sicilian-Greek background. His father worked in various Army and Government jobs. In 1950, they moved to the West Coast (San Diego) and by 1953 Frank's parents had brought him a drum kit

and he was composing written music. The following year Frank was drumming in a R & B band, The Ramblers. 1955 saw his family move to Lancaster, California and one of Frank's schoolmates was Don Van Vliet. What a combination! Frank, by now having discarded the drums played guitar with Vliet in the 1956 outfit, The Blackouts.

In 1959 his family moved on to Claremont, California and Frank branched out on his own, taking a flat in Los Angeles. He played in a 'cocktail' San Bernadino band, Perrino and The Mellotones and wrote the score to 'Run Home Slow', a low-priced Western, which flopped first time round, He married Kay, though it was a short-lived venture, and played in other local groups, The Boogie Men (1 960) and The Masters (1961). In 1961 he also wrote the soundtrack to another second rate movie, 'The World's Greatest Sinner'.

An important turning point in his career came when he started working with electronic dynamo, Paul Buff, in his recording studio in Cucamonga. Zappa eventually bought Buff out with money from the royalties from 'Run Home Slow', which did better when it was re-issued in 1963, and renaming the studio, Studio Z, produced and/or wrote a string of 45s, which are now sought-after by Zappa collectors, but not directly relevant to this book, Some of the 45s appear on the 1983 *Rhino Rare Meat* EP. The episode ended in late 1964 when **Zappa** was framed by the vice squad into making a cheap porn movie and he quit Cucamonga to return to LA. There he played in another white R & B band, The Soul Giants and sometimes with Captain Glasspack and His Mufflers before forming **The Mothers Of Invention** out of the ashes of the former. They attracted the attention of Herb Cohen, who became their manager and them signed to Verve.

The Mothers were always controversial, As they set to work on their debut album, one of the first songs they recorded was *Who Are The Brain Police?*. This album was innovative, weird and widely advertised in the underground press. It sold well. It was issued as a double LP in the U.S. and a single LP in the UK.

Their second album met with wider acclaim. The band were by now regarded as quite unique. Musically, they were difficult to categorise. Some of it was psychedelic (without the drugs - **Zappa** was strongly opposed to drugs), much was satirical and full of social comment on themes such as the hypocrisies of the middle class white American way of life. Other music particularly the *Ruben and the Jets* album, was a spoof on the doo-wop music and associated lifestyle of **Zappa**'s youth.

The *Ruben* album should be of less interest to readers, but all of the other Verve albums are well worth investigation. They contained some excellent songs like *Wowie Zowie, America Drinks Up And Goes Home, Status Back Baby, Who Needs The Peace Corps, Concentration Moon* and *Flower Punk*. On *We're Only In It For The Money*, possibly **The Mothers'** best album for Verve, the cover parodies *Sergeant Pepper* and the lyrics (eg. *Flower Punk*) were full of swipes at the product of the psychedelic era-the flower children who **Zappa** seems to have regarded as phony as the earliertargets of his satire. This was also their best selling album peaking at No 30 in the U.S. Album Charts, but several of the others sold well:- *Absolutely Free, Uncle Meat* and *Live At The Fillmore East- June 1971* all made the Top 50; *Burnt Weeny Sandwich, 200 Motels* and *Just Another Band From LA* made the Top 100; *Freak Out!*; *Cruising With Reuben And The Jets*, and *Chunga's Revenge* made the Top 150 and *Mothermania, Lumpy Gravy, Hot Rats, Waka/Jawaka* and *Weasels Ripped My Flesh* all made the Top 200.

Zappa's solo albums (solo is misleading, they often included members of **The Mothers** as well as session musicians and sometimes extravagant orchestras) are also of interest. For *Lumpy Gravy*, which was full of lush orchestral passages and taped dialogue, he was supported by the Abnuceals Emuukha Electronic Symphony Orchestra and Chorus. *Hot Rats* is generally regarded as one of his best solo albums and tracks like *Peaches En Regalia* and *Willie The Pimp* capture **Zappa**'s guitar work and writing at its best.

Weasels Ripped My Flesh is a collection of live material recorded between 1967-69. Stand out tracks include the surreal *Didia Get Any Onja?* and *The Orange County Lumber Truck* is a driving instrumental, which is interrupted by manic laughter. *Bur'nt Weeny Sandwich* is a predominantly instrumental album centred around a 22 minute track *The House I Used To Know*.

In May 1971 **Zappa** put together the movie score for *200 Motels* and then flew to England to perform the piece at the Royal Albert Hall with the Royal Philharmonic Orchestra. At the eleventh hour the Hall's Administrators cancelled

the gig considering the lyrics obscene. **Zappa**' eventually lost the resulting legal baffle which wasn't heard until 1975. The film described as a 'surrealistic documentary' was shot in London in seven days and was one of his biggest flops. Far better was his *Live At The Fillmore, 1971* album recorded at one of the final Fillmore East concerts where he appeared on stage with John and Yoko. It captured **The Mothers** at their most vulgar on tracks like *What Kind Of Girls Do You Think We Are?* and *Do You Like My New Car?* He also issued the *Tears Began To Fall* 45 under the pseudonym Billy Dexter to see if it would sell. lt didn't.

In December 1971 he was pushed from the stage by the boyfriend of a fan towards the end of a concert at London's Rainbow. He suffered multiple fractures of the leg and was confined to a wheelchair for nine months. His next album, *Just Another Band From LA*, had been recorded at the University of California in Los Angeles on 7 August 1971 but wasn't released until May 1972. It suffered from over-indulgence in places but also included plenty of humour and a 25 minute mini opera *Billy The Mountain*, which had some partcularly amusing moments. *The Grand Wazoo* and *Waka/Jawaka* were produced from his wheelchair and are generally regarded as two of his better albums.

Zappa has also turned his talent to production work, particularly in the late sixties, when he produced albums for artists like the GTO's, Beefheart, Wild Man Fischer and Lord Buckley.

The Verve albums have all become quite scarce, especially in mono, and are now selling for quite high prices. **Zappa** has continued throughout the seventies and eighties and into the nineties to experiment with many different musical styles - with varying degrees of success. His output has been prolific. Herb Cohen said in 1971 'I can't get him to take a fucking vacation'. His music has become more commercial with time, but the lyrics remain witty and socially aware. He is arguably one of the most fascinating musicians and writers to emerge from America's West Coast.

As for **The Mothers**, who carried on with many different line-ups and several additional personnel until 1976. Estrada later played with Little Feat; Mundi formed Rhinoceros, Artie Tripp played with Beefheart; Bunk Gardner with Geronimo Black, Don Preston played for Flo and Eddie and Sherwood for Reuben and The Jets (who were assembled by **Zappa**).

Frank Zappa died, at the age of 52, on December 4th, 1993, after losing his battle against cancer.

(Vernon Joynson, plus additional discographical info from Clark Faville and the German fanzine / 4-volume book "The Torchum Never Stops"/Stephane Rebeschini)



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Zendik *to* Zuma

Return to:
[Borderline Home Page] [Fuzz Acid & Flowers]

- Zendik
- Zephyr
- Zerfas
- The Zero End
- 006
- Warren Zevon
- Zig Zag People
- Zipper
- The Zone V
- Zoo
- The Zoo
- Zoo
- Zookie and The Potentates
- Zorba and The Greeks
- Zoser
- Zuckerman's Dream
- Zuma
- Andy Zwerling

Z e n d i k

45:

1. Is There No Peace/Aesop (Pslhrtz 100) 1970

Chaotic end-of-decade heavy psychedelic rock from Chicago. *Is There No Peace* is a great blast and features on the *Brainshadows* (CD) compilation. (Max Waller)

Z e p h y r



Personnel:

- TOMMY BOLIN vcls, gtr A B
- ROBBIE CHAMERLAIN drms A

- JOHN FARIS vcls, sax, keyb'ds A B
- CANDY GIVENS vcls, keyb'ds, hrmnca A B C
- DAVID GIVENS vcls, bs A B C
- BOBBY BERGE drms, perc B
- JOHN ALFONSE concertina C
- JOCK BARTLEY gtr C
- DAN SMYTH keyb'ds C
- P.M. WOOTEN drms C

ALBUMS:

1. (A) ZEPHYR (Probe CP 4510) 1969
2. (B) GOING BACK TO COLORADO (Warner Bros WS 1897) 1971
3. (C) SUNSET RIDE (Warner Bros WS 2603) 1973
4. () ZEPHYR: LIVE (Tommy Bolin Archives) 1997

NB: (1) also issued in the U.K. by Probe (SPB 1006) 1970. (1) reissued by Beat Goes On (BGOLP 41) 1989, and also on CD (BGOCD 41) 1990. (1) also reissued on CD by MCA (MCAD 22032) 198?. (4) is a CD only release of a live show taped before Tommy Bolin quit the band.

45s:

1. Cross The River/Sail On (Probe 475) 1970
2. Going Back To Colorado/Radio Song (Warner Bros 7444) 1970
3. High Flying Bird/Sierra Cowgirl (Warner Bros 7604) 1972

Formed in Boulder, Colorado in 1968 by Tommy Bolin as **Ethereal Zephyr**, they supported bands like Jeff Beck Group, Ten Years After and Led Zeppelin. Their debut album includes the classic *Sail On* which is reminiscent of Allman Brothers, Vanilla Fudge and Deep Purple. With wailing vocals akin to Janis Joplin and electric guitar blues in a similar vein to Led Zeppelin, it captured the mood of the time entering the lower reaches of the U.S. Top 50, was also released in the UK.

Their second album, which is regarded as a more mature and focussed effort, was produced by Eddie Kramer. After it's release they went on an extensive tour with blues legend Albert King, but the pressures of touring for such a long period led Bolin to quit. Fans of the band will however be keen to obtain a recent live CD, *Zephyr: Live*, which captures the band in fine form.

After Bolin quit, Candy and David Givens put together a new line-up, but when their third album failed to revive the bands fortunes, they called it a day. Bolin went to New York to play with jazz-fusion group Energy, and subsequently played on Billy Cobham's *Spectrum* album in 1973, before ultimately joining Deep Purple.

Tommy Bolin has subsequently achieved posthumous cult status, and fans of his will enjoy his excellent official website: http://www.tbolin.com.

John Faris had earlier been a member of Us Too.

(Avo Adami/Jim S.)

Zerfas

Personnel:

- DAVID ZERFAS A
- HERMAN ZERFAS A
- STEVE NEWBOLD A
- MARK TRIBBY A
- BILL RICE A

ALBUM:

1. (A) ZERFAS (700 West LH 730710) 1973

NB: (1) is due to be reissued oficially on CD together with bonus tracks, by the excellent Gear Fab label. Reissued on vinyl in 1999 (ATLAS 730 710 16).

An Indianapolis, Indiana outfit whose album of self-penned compositions is worth checking out. The material is mostly strong, there's lots of keyboards and sound effects on Side 2 but good harmonies too. Side 1 is quite Beatlesque. The prime cut *You Never Win* opens with a backwards guitar intro; *The Sweetest Part* is first class synthesized rock and *I Don't Understand* and *I Need It Higher* add the band's own dimension to The Beatles' early seventies sound. Recommended.

One track, *I Need It Higher* has also resurfaced on *Love Peace & Poetry Vol. 1*.

(Vernon Joynson / Clark Faville / Max Waller)

The Zero End

45:

1 Blow your Mind/Fly Today (Garland 2002) 19??

From Astoria, Oregon, a great two sided punk/garage single with fuzz breaks and tortured vocals. They may have released some other singles.

(Stephane Rebeschini)

006

45s:

1. Like What, Me Worry/Why Can't I Say (Harlequin 606415) 1966
2. Like What, Me Worry/Why Can't I Say (Red Bird 10-006) 1966

A Chicago garage band. The 'A' side can also be found on *Boulders, Vol. 2* and *Garage Punk Unknowns, Vol. 7*.

Warren Zevon

Personnel:

SKIP BATTYN	bs	A
JON CORNEAL	drms	A
DRACHEN THEAKER	drms	A
WARREN ZEVON	vcls, gtr, marimba, keyb'ds	A
(MARS BONFIRE	gtr	A)
(ED CARAEFF	maracas	A)
(SWEET TRIFLES	backing vcls	A)

ALBUM:

(up to 1970)

1(A) WANTED DEAD OR ALIVE (Imperial LP-12456) 1970

NB: (1) reissued on Pickwick with one track ommitted (*Fiery Emblems*). (1) also reissued on CD.

Born in 1947 in Canada and classically trained, **Warren Zevon** moved to Los Angeles in the mid-60s. A gifted songwriter, The Turtles decided to record two of his songs (*Outside Chance* and *Like The Seasons*), the latest being the flip to their million-selling *Happy Together*. He was then offered a recording deal with White Whale and recorded three singles as Lyme and Cybelle. After that he played with Smokestack Lightning, The Brothers and eventually met Kim Fowley. He wrote and arranged two songs on Fowley's *Good Clean Fun* (*Kangaroo* and *I'm Not Young Anymore*) and through him got a contract with Imperial (who were bought by United Artists shortly after).

Dedicated to Fowley, and produced by **Zevon** with the help of Bones Howe, *Wanted Dead Or Alive* is an excellent album, full of good guitars, interesting lyrics and strong songs (*Gorilla, A Bullet For Ramona, Travelin In The Lightnin'*), between blues, folk/rock and pop. The title track is a cover of The Rogues and was co-written by Fowley. Another cut, *She Quit Me* was used on the 'Midnight Cowboy' soundtrack.

On the album the rhythm section comprised of former Arthur Brown drummer Drachen Theaker and Skip Battyn. Mars Bonfire also guested but is uncredited. One of the last albums released on Imperial, it flopped and **Zevon** was unable to find a new label.

After that commercial failure, **Zevon** became the musical director of the Everly Brothers, before relaunching his solo career in 1975 when his songs were covered by Linda Ronstadt. A longtime friend of Jackson Browne and David Lindley, he is still touring and recording brilliant records.

(Stephane Rebeschini)

Zig Zag People

Personnel:

- PETER BRAUNE A
- J.Q. BROWN A
- SAL CERVELLE A
- MICHAEL DEAN A
- RALPH VINCENT A

ALBUM:

1. (A) TAKE BUBBLEGUM MUSIC UNDERGROUND (Decca DL-75110) 1969

45:

1. Baby I Know It/Peace Of Mind (Decca 32607) 1970

Almost certainly a studio group and a short-lived one at that. Their album is now of minor interest to some collectors.

Zipper



Personnel:

- FRED COLE vcls A
- LORRY ERCK drms A
- JIM ROOS gtr A
- GREG SHADOAN bs A

ALBUM:

1. (A) ZIPPER (Whizeagle W 0001) 1975 R1/2

NB: (1) came in a cover consisting of two stickers held together with tape!

A loud, raw hard rock album from Portland, Oregon. Fred Cole had earlier been in The Lollipop Shoppe and The Weeds, and is currently in Dead Moon. Of the other members, Jim Roos became a computer programer and plays in many different and successful Northwest bands. Lorry Erck is a skilled welder, continues to play music and is currently a partner in RSE, a production company involved in Pro Audio applications. Greg Shadoan also works as a computer engineer and is currently playing with The Tom Feeny band. (Clark Faville)

The Zone V

45:

1. I Cannot Lie/Black Jacket Woman (Caravan 21449) Mar. 1968

The 'A' side to this 45 can also be heard on *Highs In The Mid-Sixties, Vol. 13: Texas, Part Three*, although the band

came from Shickshinny, Pa.. With some snotty punk vocals and ringing guitar work it should appeal to fans of the genre. *I Cannot Lie* also appears on *Yeah Yeah Yeah* CD and *Teenage Shutdown Vol. 9: Teen Jangler Blowout!*.

(Max Waller/Mike Markesich)

Zoo

Personnel:

- MURPHY' CHOCOLATE
- MOOSE' CARFAGNA gtrs A
- TERRY GOTTLIEB bs A
- IRA WELSLEY vcls A
- MIKE FLICKER drms A
- HOWARD LEESE ld gtr A

ALBUM:

1. (A) PRESENT CHOCOLATE MOOSE (Sunburst 7500) 1968

NB: (1) has had a limited repressing and reissued on Big Beat (CDWIKM 123) in 1993.

45:

1. Sunset Strip/One Night Man (Sunburst 775) Dec. 1968

Although this band may not have originated from California, they were based there. The first album is on an Ed Cobb label and he produced and co-arranged it. It's an interesting album of rock with vestiges of mid-sixties punk and some psychedelia, indeed, the most psychedelic and relevant cuts to this book are *Love Machine*, *Have You Been Sleepin* and *From A Camel's Hump*. It is now a minor collectors' item. Leese went on to play with Heart for whom Flicker was a producer.

The non-LP 45 is not as good though the raucously sung funk-edged *Sunset Strip* is redeemed by a searing guitar break and wah-wah'd outro.

(Vernon Joynson / Max Waller)

The Zoo

45:

1. She Said, She Said - Good Day Sunshine/Where Have All The Good Times Gone? (Cameo Parkway 147) 1967

An entirely different group from Akron, Ohio. This **Zoo** was actually a later incarnation of The Beau Denturies and this 45 was also released on Encore as Yellow Pages. *Where Have All The Good Times Gone?* later resurfaced on *A Journey To Tyme, Vol. 4* and *Mindrocker, Vol. 11*.

(Vernon Joynson / Max Waller)

Zoo

45s:

1	Gonna' Miss Me / Sometimes	(PKC 1013)	1967

Another **Zoo**, from Milwaukee, with one rare and excellent 45. Check out their frantic version of the 13th Floor Elevator classic on *Teenage Shutdown 7: Get A Move On* and the introverted flip on *Teenage Shutdown 6: I'm Down Today*.

(Max Waller/Mike Markesich)

Zookie and The Potentates

45s:
& Acetates

1. She's Not Worth All That (one-sided acetate) (Nu-Sound) 196?
2. She's Not Worth All That (long version) (one sided acetate) (Nu-Sound) 196?
3. Turn Your Love On Me (one-sided acetate) (Nu-Sound) 196?
4. Turn Your Love On Me (long version) (one-sided acetate) (Nu-Sound) 196?
5. * Sugar Cane (one-sided acetate) (Bell) 196?
6. Bachelors Got It Made/Telephony (Nu-Sound 711) 196?

* as Zookie And His Potentates.

A garage band from Michigan who have two previously unreleased cuts:- *She Ain't Worth All That* and *Sugarcane* - included on *Thee Unheard Of* compilation. Both are well worth a spin. *She's Not Worth All That* has some nice guitar touches and *Sugarcane* is a real hard rocker, an early taste of what would become heavy metal music in later years.

Zorba and The Greeks

45s:

1	One And Only Girl / You Had Your Chance	(Golden State GSR-597-A-1/2)	Nov 1966
2	Shockwave / Memories Of You	(Golden State GSR-597-B-1/2)	Nov 1966

A Roseburg, Oregon band who made a trip to the Bay Area, laid down four tracks and had them pressed simultaneously as a pair of 45s for self-distribution, on Leo De Gar Kulka's Golden State studios' custom label.

Unavailable for the Big Beat compilations featuring Golden State recordings, the bouncy organ-pop-punker *One And Only Girl* has cropped up since on *Fuzz, Shaykes And Flakes Vol. 2*.

(Max Waller/Alec Palao)

Zoser

Personnel incl:

- DARREL SLEEN

45:

1. Together/Dark Of The Morning (Hexagon 9445-3328) 1970

From Minneapolis, this 45 is featured on *Litters' Rare Tracks* LP on Eva. The assumption is that they were connected to the Litter in some way since they were also produced by Warren Kendrick. That may be the only link since we already know that The Electras/Twas Brillig was a separate outfit and no definite details have emerged on this lot. The style here is pretty mellow rock and seems to have little in common with The Litter.

You can also find *Dark Of The Morning* is also on *A Lethal Dose Of Hard Psych*.

(Max Waller)

Zuckerman's Dream

45:

1. The Revolution's Over/Love Is Such An Easy Word To Say (Columbia 4 44831) 1969

NB: (1) also issued as a mono/stereo promo 45 *The Revolution's Over* (Columbia 4-44831) 1969.

Poignant orchestrated folk-pop with flute - a folkie protest about society's changing values and the hypocrisy of it all - *The Revolution's Over* is a sad comment on the end of an exciting decade of youth's self-discovery and assertion. The flip is brassy harmony pop.

(Max Waller)

Zuma

45:

1. The Night Of The Phantom/You're A Bad Habit (Zuma 777) 196?

This Fort Worth mob covered the Larry and The Blues Notes' song in a slower style with a girl vocalist and *Night Of The Sadist* lyrics. They also recorded under the name Cutty Sark.

Andy Zwerling

Personnel:

LENNY KAYE	gtrs, bs, keyb'ds, bcking vcl	A
ANNE MARIE MICKLO	bcking vcl	A
LISA ROBINSON	bcking vcl	A
RICHARD ROBINSON	gtrs, bs	A
ANDY ZWERLING	gtrs, celeste, vcls	A

ALBUM:

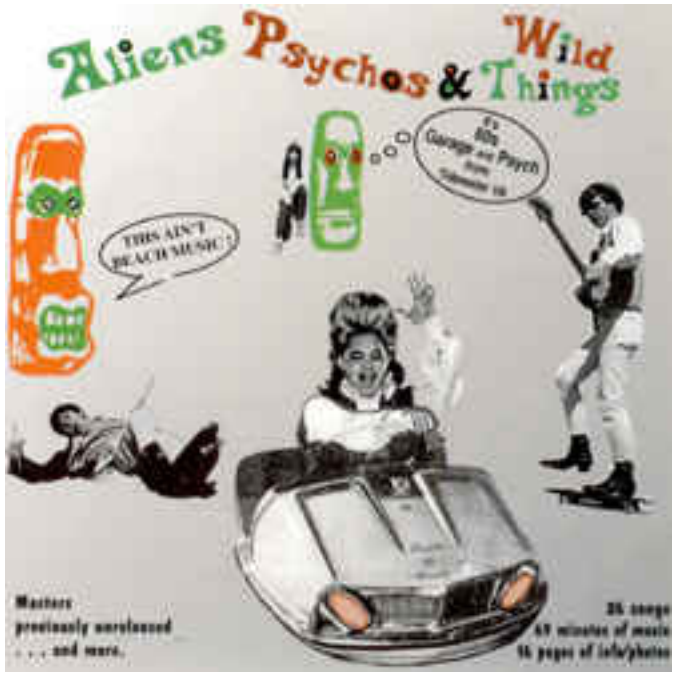
1(A) SPIDERS IN THE NIGHT (Kama Sutra KSBS 2036) 1971

An interesting folk/rock singer songwriter, whose only album was produced by Lenny Kaye and Richard Robinson. Nice dreamy arrangements, good vocal parts and unusual lyrics. *Turtles V Green Ants*, *Sifting Around In A Haze* and the title track deserve to be discovered. Lenny Kaye would later play with Patti Smith and is also known for preparing the original *Nuggets* compilation.

(Stephane Rebeschini)

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Aliens, Psychos And Wild Things



(Arcania International) 2000

1. The Satellites - *When Will You Stay*
2. The Satellites - *The Next Boy*
3. The Wild Cherries - *I Cried Once*
4. The Wild Cherries - *Baby Baby*
5. The Heart Attacks - *Babba Diddy Baby*
6. The Swinging Machine - *Do You Have To Ask*
7. The Swinging Machine - *Comin' On Back Home*
8. Lenis Guess - *Workin' For My Baby*
9. The Wild Thing - *Weird Hot Nights*
10. The Swinging Machine - *Do You Have To Ask*
11. The Proverbial Knee Hi's - *Crying For Her*
12. The Proverbial Knee Hi's - *Watch Out*
13. Rude Awakening - *Certain Girl*
14. Denis and The Times - *Flight Patterns*
15. The Reactors - *1-A*
16. The Banana - *There She Goes Again*
17. The Banana - *She's Gone*
18. Dean Kohler - *Gooseberry Pie*
19. The Beachnuts - *What Makes You Think*
20. The Psychos - *Black River*
21. The Aliens - *Love Someone*
22. The Journey Back - *Runaway Baby*
23. The Journey Back - *Synthetic People*
24. New Direction - *Springtime Lady*
25. The Steele Peele Five - *Frankie's Got It*
26. unknown - *Bonus Track*

Return to:
[Borderline Home Page]

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Michigan Rocks



(Seeds & Stems Records 77001) 1977.

Side One

1. MC5 - *Kick Out The Jams*
2. Stooges - *1969*
3. Bob Seger System - *Heavy Music*
4. Detroit - *Rock & Roll*
5. Frost - *Rock & Roll Music*

Side Two

1. Amboy Dukes - *Journey To The Center Of The Mind*
2. Mitch Ryder - *Long Hard Road*
3. Third Power - *Persecution*
4. SRC - *I'm So Glad*
5. Rationals - *Respect*

Return to:
[Borderline Home Page]

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Highs In The Mid Sixties Vol. 1 - LA '65 Teenage Rebellion



(AIP AIP 1003) 1983

Side One

1. Avengers - *Be A Cave Man*
2. Colony - *All I Want*
3. Sean and The Brandywines - *She Ain't No Good*
4. Epics - *Louie Go Home*
5. Limey and The Yanks - *Guaranteed Love*
6. Standells - *Someday You'll Cry*
7. Spats - *Tell Ya All About It, Baby*
8. Grains Of Sand - *That's When Happiness Began*

Side Two

1. Gypsy Trips - *Ain't It Hard*
2. Rumors - *Hold Me Now*
3. Warden and His Fugitives - *The World Ain't Changed*
4. Road Runners - *Goodbye*
5. 4 Making Do - *The Simple Life*
6. Answer - *I'll Be In*
7. Starfires - *Linda*
8. Lyrics - *They Can't Hurt Me*

Return to:
[Borderline Home Page]

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The Quill Records Story - The Best Of Chicago Garage Bands 

(Collectables COL-CD-0662) 1997

1. The Exterminators - *Voo-Doo*
2. The Exterminators - *Declaration Of Independence '65*
3. The Ricochetts - *Losing You*
4. Chances R - *I'll Have You Cryin'*
5. Ronnie Rice and The Gents - *Warm Baby*
6. Ronnie Rice and The Gents - *La-Do-Da-Da*
7. The High-Schoolers - *The Graduation Song*
8. The Proper Strangers - *Joyce*
9. The Proper Strangers - *One In A Million*
10. Jimmy Watson and The Original Royals - *I Wanna Do It*
11. Jimmy Watson and The Original Royals - *A Heart Is Made Of Many Things*
12. The Exceptions - *As Far As I Can See*
13. The Exceptions - *Business As Usual*
14. The Commons Ltd. - *I'm Going To Change The World*
15. The Delights - *Every Minute, Every Hour, Every Moment*
16. The Delights - *Just Out Of Reach*
17. The Riddles - *It's One Thing To Say*
18. The Prophets - *Yes I Know*
19. The Prophets - *Sad On Me*
20. The Night Flight - *Without You*
21. The Night Flight - *To Color Turn*
22. The Skunks - *Don't Ask Why*
23. The Rooks - *Ice And Fire*
24. The Rooks - *Turquoise*
25. The Rooks - *Free Sunday Paper*

Return to:
[Borderline Home Page]

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Psychedelic Crown Jewels Vol. 3



(Gear Fab GF-155) 2000

1. The Psychotics - *(I'm) Determined*
2. The Cobblestones - *Down With It*
3. The Shades - *I Need You*
4. The Apolloes - *Laugh In My Face*
5. The Wylde Heard - *Stop It Girl*
6. The Chimes - *#38*
7. The Barking Spyders - *I Want Your Love*
8. The Sole Survivors - *Love Her So*
9. The Cobblestones - *Flower People*
10. Five Bucs - *I'll Walk Alone*
11. Purple Passage - *Beyond Reality*
12. The Pebbles - *Endless Tears*
13. The King's English - *It Could Be Bad*
14. The Ceptors - *I Can't Make It*
15. The Shades - *With My Love*
16. The Wylde Heard - *Take It On Home*
17. String and The Beans - *Come Back To Me*
18. The Apolloes - *Hey*
19. The Different Parts - *Why*
20. The Chocolate Telephone Pole - *Let's Tranquilize With Color*
21. The Movement - *Just A Driftin'*
22. Group Therapy - *Silhouetted Summer Dream*
23. The Cobblestones - *I'll Hide My Head In The Sand*
24. The Swingin' Apolloes - *Chained And Bound*
25. Bed Of Roses - *Quiet*
26. The Whazoos - *Inside Of Me*
27. The Muffetts - *Lost*

Return to:
[Borderline Home Page]

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Sixties Archive Vol. 3 - Louisiana Punk



(Eva EVA B7) 199?
NB: Reissue of *Louisina Punk From The Sixties*, with additional material, but minus Tiaras - *Southern Love*, and Unknown Band - *Down Home Girl / The Train*.

Track List:

1. Better Half-Dozen - *I' Gonna Leave You*
2. Better Half-Dozen - *I Could Have Loved Her*
3. Threshold Of Sound - *She's Mine*
4. Little Bits - *Girl Give Me Love*
5. Echoes Of Carnaby St. - *No Place Or Time*
6. Jimmy and The Offbeats - *Miracle Worker*
7. Dr. Spec's Optical Illusion - *Tryin' To Mess My Mind*
8. Dr. Spec's Optical Illusion - *She's The One*
9. Tiaras - *Sticks And Stones*
10. Roamin' Togas - *Bar The Door*
11. Young Men - *Go Away Girl*
12. Souls Of The Slain - *7 And 7 Is*
13. Souls Of The Slain - *Can't Go On*
14. Bad Roads - *Too Bad*
15. Bad Roads - *Blue Girl*
16. Persian Market - *Flash In The Pan*
17. Playgue - *I Gotta Be Goin'*
18. Bad Boys - *Love*
19. Ron Gray and The Countdowns - *No More*
20. Gaunga Dyns - *Stick With Her*
21. Gaunga Dyns - *No One Cares*
22. One Way Street - *Tears In My Eyes*
23. One Way Street - *I See The Light*
24. Surrealistic Pillar - *I Like Girls*
25. Bad Roads - *Till The End Of The Day*
26. Moon Dawgs - *Keep On Pushing*
27. Joe Deghinda - *Smokestack Lightning*
28. Satans - *Makin' Deals*

29. Satans - *Lines And Squares*

Return to:
[Borderline Home Page]

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Psychedelic Crown Jewels Vol. 2 - '60s Garage Unknowns



(Gear Fab GF-123) 1999

1. The Counselors - *Love Go Round*
2. Joel Tessler - *Why*
3. The Northbridge Co. - *Strange Land, Strange People*
4. **unknown** - *Come Back To Me Baby*
5. The Rockin' Roadrunners - *Urban Meadows*
6. The Mark V - *Over You*
7. The Marauders - *Our Big Chance*
8. The Baroque Monthly - *You Are Your Only Mystery*
9. The Jelly Bean Bandits - *Salesman*
10. The Menn - *Things To Come*
11. The Hustlers - *If You Try*
12. The Sons Of Joseph - *It Won't Rain On Me*
13. The Checkmates - *Talk To Me*
14. The Rogues, Inc. - *People Say*
15. The Illusions - *Shadows Of You*
16. The Prime Mover - *When You Made Love To Me*
17. The Grapes Of Wrath - *Have A Good Time On Me*
18. The Off-Beats - *Tired Of Crying*
19. The Gang Of Saints - *Yes, It's Too Bad*
20. Substantial Evidence - *Death Angel*
21. The Phantoms - *The Story Of A Rich Man*
22. The Barons - *Drawbridge*
23. The Joint Effort - *The Third Eye*
24. The Kracker Barrell Komplex - *Different Than Me*
25. The Rockin' Roadrunners - *Go Away*
26. The Stix & Stones - *Bad News*
27. The Individuals - *She's Gone Away*

28. The Jaguars - *Two Can Play*
29. The Viceroys - *Five Steps To Hell*

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[Borderline Home Page]

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Psychedelic Crown Jewels - Vol. 1



(Gear Fab GF 104) 1997

1. Cykle - *Walkout (Of My Mind)*
2. Majic Ship - *Sioux City Blues*
3. The Morning Dew - *Sing Out*
4. The Bow Street Runners - *Watch*
5. Fifty Foot Hose - *Red The Sign Post*
6. The Baroques - *Mary Jane*
7. The Movin' Morpho Men - *What's Happened To Me*
8. The Mystic Tide - *You Know It's True*
9. Flat Earth Society - *Feelin' Much Better*
10. The Lemon Drops - *Talk To The Animals*
11. Faine Jade - *The Ballad Of The Good Guys*
12. Bohemian Vendetta - *All Kinds Of Highs*
13. The Zakary Thaks - *Can't You Hear Daddy's Footsteps*
14. Afterglow - *Morning*
15. The Liberty Bell - *That's How It Will Be*
16. Painted Faces - *Black Hearted Susan*
17. The Maze - *Whispering Shadows*
18. Odyssey - *Churchyard*
19. The Human Expression - *Who Is Burning*
20. The Illusion - *I Love You, Yes I Do*
21. **The Freudian Complex** - *Lake Baikal*
22. Cykle - *It's Her*
23. Majic Ship - *Life's Lonely Road*

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Glimpses, Vol's 1 & 2 

(Wellington #16) 19??

1. The Balloon Farm - *A Question Of Temperature*
2. The Illusion - *City Of People*
3. The Ninth Street Bridge - *Wild Illusions*
4. Mouse & The Traps - *Maid Of Sugar, Maid Of Spice*
5. Nite People - *Hot Smoke And Sassafras*
6. The Marauders - *Out Of Sight, Out Of Mind*
7. The Buckinghams - *Don't Want To Cry*
8. The Wellington Arrangement - *Love*
9. The Yorkshires - *And You're Mine*
10. The Troyes - *Rainbow Chaser*
11. The Roy Sorensen Group - *If You Could Read Me*
12. West Minist'r - *My Life*
13. The Ruins - *The End*
14. Galaxies IV - *Don't Lose Your Mind*
15. The Pastels - *'Cause I Love You*
16. The Baroques - *I Will Not Touch You*
17. Better Sweet - *Like The Flowers*
18. Count & The Colony - *Can't You See*
19. The Marauders - *Nightmare*
20. The Barracuda - *The Dance At St. Francis*
21. West Minist'r - *Bright Lights, Windy City*
22. Hoppi and The Beau Heems - *I Missed My Cloud*
23. The Mystic Tide - *Mystery Ship*
24. The Troyes - *Help Me Find Myself*
25. The Continental Co-Ets - *I Don't Love You No More*
26. The Baroques - *Remember*
27. The Troyes - *Love Comes, Love Dies*

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Gone, Vol. 1 - Colour Dreams 

(Antar GONE 1) 1985

Side One

1. Bump - *Winston Build The Bridge*
2. The Deep - *Color Dreams*
3. The Iguanas - *I Can Only Give You Everything*
4. Madson - *I Saw What You Did*
5. The Marshmallow Steamwhovel - *Mr. Mould*
6. The Psychopaths - *'Till The Stroke Of Dawn*
7. The Church Mice - *Babe We're Not Part Of Society*

Side Two

1. Good Feelings - *Shattered*
2. Front Page News - *Thoughts*
3. The Barocks - *I Will Not Touch You*
4. Dayvid - *Forty Miles*
5. The Liverpool Set - *17 Tears To The End*
6. The Grains Of Sand - *Passing Through The Night*
7. The Cherry Slush - *I Cannot Stop You*

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Turds On A Bum Ride Vol. 1 & 2  

(Habla HBCD 2102-1/2) 1989

Disc 1

1. MC5 - *I Just Don't Know*
2. Music Machine - *No Girl Gonna Cry*
3. Id - *Boil The Kettle Mother*
4. Blues Magoos - *Jingle Bells*
5. Macabre - *Lazy Lady*
6. Von Ruden - *The Spider & The Fly*
7. **Northwest Co.** - *Get Away From It All*
8. Ron-De-Vous - *A Trip So Wild*
9. Silk Winged Alliance - *Hometown*
10. Shadows Of Knight - *I'm Gonna Make You Mine*
11. Rabbit Mackay - *Tendency To Be Free*
12. The Sparkles - *I Want To Be Free*
13. The Jelly Bean Bandits - *Poor Precious Dreams*
14. The Monks - *Complication*
15. Terry Knight & The Pack - *Numbers*
16. MC5 - *Looking At You*
17. Sons Of Adam - *Baby Show The World*
18. Capt. Groovy & His Bubblegum Army - *Dark Part Of My Mind - Part 1*
19. Animated Egg - *Sock It My Way*
20. Orphan Egg - *Falling*
21. The Novells - *Love*
22. The Orient Express - *For A Moment*
23. Zodiac - *Aries*
24. **Little Storm** - *Hanana*
25. New York Public Library - *Love Me Two Times* (UK)

Disc 2

1. The Doors - *Go Insane*
2. Lollipop Shoppe - *Mr. Madison Avenue*

3. The Galaxies IV - *Don't Lose Your Mind*
4. Ohio Express - *First Grade Reader*
5. The Baroques - *Iowa, A Girls Name*
6. Orient Express - *Train To Bombay*
7. Orphan Egg - *It's Wrong*
8. Hamilton Streetcar - *Silver Wings*
9. Blues Magoos - *Who Do You Love*
10. Electric Prunes - *Hey Mr. President*
11. Fever Tree - *Man Who Paints The Pictures*
12. Kim Fowley - *Animal Man*
13. Mom's Boys - *Up And Down*
14. Bobby Jameson - *Vietnam*
15. Max Frost & The Troopers - *Lonely Man*
16. The Koala - *Poor Discarded Baby*
17. Mijal And White - *I'm Been You*
18. Crystal Rain - *You And Me*
19. Neighb'rood Childr'n - *Changes Brought To Me*
20. The Bermuda Jam - *Good Trip Lollipop*
21. **Bonus Track**
22. Von Ruden - *Judy*

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Psychedelic Experience 

(Lysergia 25-1) 1996 vinyl. (Limited Edition of 300)

1. Haymarket Riot - *Trip On Out*
2. Premiers - *Get On This Plane*
3. Flower Power - *You Make Me High*
4. Bow St. Runners - *Electric Sitar*
5. Sugar Cube Blues Band - *My Last Impression*
6. Black Rose - *Love Handles*
7. Mammoth - *The Mammoth*
8. The Deep - *Psychedelic Moon*
9. Inexpensive Handmade Look - *What Good Is Up?*
10. Jason Merrick & The Finders - *I'm Not What You Are*
11. Loose Enz - *The Black Door*
12. Stu Mitchell - *Acid*
13. Shiva's Headband - *Song For Peace*
14. The Baroques - *Remember*

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Highs In The Mid-Sixties Vol. 2 - L.A. '66 Riot On Sunset Strip



(A.I.P. AIP 10004) 1983

Side One

1. Terry Randall - *S.O.S.*
2. People Of Sunset Strip - *Sunset Symphony*
3. Sandals - *Tell Us Dylan*
4. Chymes - *He's Not There Anymore*
5. Bees - *Trip To New Orleans*
6. Roosters - *One Of These Days*
7. Tangents - *Hey Joe, Where You Gonna Go?*
8. Ken and The Fourth Dimension - *Rovin' Heart*

Side Two

1. W.C. Fields Memorial Electric String Band - *I'm Not Your Stepping Stone*
2. Satans - *Lines And Squares*
3. Dirty Shames - *I Don't Care*
4. No-Na-Mees - *Gotta Hold On*
5. Opus 1 - *Back Seat '38 Dodge*
6. Second Helping - *Let Me In*
7. Grim Reepers - *Two Souls*
8. Nite Walkers - *High Class*

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Psychedelic States - Florida Vol. 1



(Gear Fab GF-159) 2000

1. The Canadian Rogues - *Keep In Touch*
2. The Berkley Five - *You're Gonna Cry*
3. The Burlington Squires - *World*
4. The Shades, Inc. - *Who Loved Her?*
5. Dr. T. and The Undertakers - *Undertaker's Theme*
6. Mouse and The Boys - *Xcedrin Headache #69*
7. The Echoes Of Carnaby Street - *No Place Or Time*
8. Joshua Dyke - *Cheating*
9. The Fewdle Lords - *Farewell To Today And Tomorrow*
10. The Echo - *Shadows*
11. The Twelfth Night - *Grim Reaper*
12. The Maundy Quintet - *2's Better Than 3*
13. Blues Messengers - *High Wednesday (I'll Stay With You)*
14. The Outsiders - *She's Comin' On Stronger*
15. The Dark Horsemen - *You Lied*
16. The Squiremen - *Who In The World*
17. The Dead Beats - *Can't Go On This Way*
18. The Rare Breed - *I Talk To The Sun*
19. The Illusions - *I Know*
20. The Magic Circle - *She Means All The World To Me*
21. The Jackson Investment Company - *Not This Time*
22. Neighborhood Of Love - *Miss Blue Three Quarter*
23. Flower Power - *I Can Feel It*
24. The Members - *I'll Get By Without You*
25. The Mysteries - *Please Agree*
26. The Surprize - *I Will Make History*
27. The Wave-Riders - *Ain't It A Shame*
28. The Undertakers - *Searchin'*

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Scum Of The Earth



(Sound Stories SS 011) 1998

Disc One:

1. The Mach V - *If I Could*
2. The Charles - *Motorcycle*
3. The Bush - *Got Love If You Want It*
4. The Tigermen - *Tiger Girl*
5. The Fabulous Prophets - *Gertrude*
6. The Werp's - *Shades Of Blue*
7. The Counts IV - *Listen To Me*
8. The Try Cerz - *Almost There*
9. Gin Gillette - *Train To Satanville*
10. The Motivations - *The Birds*
11. The Crazy Teens - *Crazy Date*
12. The New Bangs - *Go-Go Kitty*
13. Dwight Douglas & The Jayhawkers - *Interstate 45*
14. The Opposite Six - *Church Key (Part 68)*
15. Bobby Jameson - *Okey Fanokey Baby*
16. Mad Mike & The Maniacs - *The Hunch*

Disc Two:

1. The Bugs - *Slide*
2. The Executioners - *You Won't Find Me*
3. The Outcry - *Can't You Hear (My Heartbeat)*
4. Evil - *Whatcha Gonna Do 'Bout It*
5. The Crusade - *Psychedelic Woman*
6. The Marauders - *Lovin'*
7. The Myrchents - *Indefinate Inhibition*
8. The Suedes - *13 Stories High*
9. Steve Purdy & The Studs - *The Weed*
10. Kai-Ray - *I Want Some Of That*
11. The Blue Echoes - *Tiger Talk*
12. Lefty & The Leadsmen - *Wildwood Fun*
13. Ronnie Cook & The Gaylads - *Goo Goo Muck*

14. The Soul-Men - *Roadhouse*
15. The Kings - *It's The LCB*
16. Bob Vidone & The Rhythm Rockers - *Weird*

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Tobacco A-Go-Go Vol. 2 

(Blue Mold BMLP 103) 1987

1. Paragons - *Abba*
2. Corsayers - *Hominy Grits*
3. Londons - *Old Man - A Thing Of Age*
4. Teenbeets - *I Should Wait*
5. Psychic Motion - *Big Teaser*
6. Marke V - *The Leader*
7. Martians - *Lawdy Miss Clawdy*
8. Young Ones - *Harbor Melon*
9. Marke V - *Pay*
10. Sacred Irony - *I See Love*
11. Abbreviations - *True Fine Lovin'*
12. Damascans - *Go 'Way Girl*
13. Teenbeets - *I Guess That's Why You're Mine*
14. Vigilantes - *Notice Me*
15. Bonnie Villes - *Naughty Girl*
16. Barracudas - *I'm A Man*

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Highs In The Mid-Sixties Vol. 5 - Michigan



(A.I.P. AIP 10007) 1983

Side One

1. Mussies - *12 O'clock July*
2. Roadrunners - *Roadrunner Baby*
3. Unknown - *Shake A Tail Feather*
4. Bossmen - *I'm Ready*
5. Underdogs - *Surprise, Surprise*
6. Run-A-Rounds - *I Couldn't Care Less*
7. Boss Five - *You Cheat Too Much*
8. Rationals - *Turn On*

Side Two

1. Quests - *Shadows In The Night*
2. Peter and The Prophets - *Don't Need Your Lovin'*
3. Jammers - *You're Gonna Love Me Too*
4. Undecided? - *I Never Forgot Her*
5. Rationals - *Little Girls Cry*
6. Legends - *I'll Come Again*
7. 4 Of Us - *Baby Blue*
8. Blues Company - *Experiment In Color*

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Hush Records Story

(Big Beat CDWIKD 154)

1. Syndicate Of Sound - *Little Girl*
2. Syndicate Of Sound - *Get Outta My Life*
3. Syndicate Of Sound - *Looking For The Good Times (The Robot)*
4. Syndicate Of Sound - *That Kind Of Man*
5. Syndicate Of Sound - *Rumors*
6. Syndicate Of Sound - *Say I Love You*
7. Syndicate Of Sound - *Mary (alternate version) (Marrie)*
8. Syndicate Of Sound - *Games*
9. Syndicate Of Sound - *Saturday Night*
10. Brogues - *Someday*
11. Brogues - *But Now I Find*
12. Brogues - *I Ain't No Miracle Worker*
13. Brogues - *Don't Shoot Me Down*
14. Brogues - *Someday (demo)*
15. W.M. Penn and The Quakers - *Believe Me*
16. W.M. Penn and The Quakers - *Hey Hey Hey Hey*
17. W.M. Penn and The Quakers - *Ghost Of The Monks*
18. W.M. Penn and The Quakers - *Care Free (demo)*
19. W.M. Penn and The Quakers - *Coming Up My Way*
20. Gerry and Leslie - *I Like That Girl*
21. Stop Sign - *Nothing Matters Now*
22. Diminished Fifth - *Doctor Dear*
23. Diminished Fifth - *Do You Hear*

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Psychedelic Microdots Of The Sixties, Vol. 1 - Orange Sugar And Chocolate 

(Sundazed SC 11005) 1989

1. The Brogues - *I Ain't No Miracle Worker*
2. The Brogues - *Don't Shoot Me Down*
3. We The People - *You Burn Me Up And Down*
4. We The People - *In The Past*
5. We The People - *My Brother The Man*
6. We The People - *By The Rule*
7. Lindy Blaskey and The Lavells - *You Ain't Tuff*
8. Lindy Blaskey and The Lavells - *Let It Be*
9. Southwest F.O.B. - *Smell Of Incense*
10. Fenwyck - *Mindrocker*
11. The Daybreakers - *Psychedelic Siren*
12. The Free For All - *Show Me The Way*
13. The More-Tishans - *(I've Got) Nowhere To Run*
14. Nobody's Children - *Good Times*
15. We The People - *Mirror Of Your Mind*
16. We The People - *Half Of Wednesday*
17. We The People - *Free Information*
18. We The People - *Too Much Noise*

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I Turned Into A Helium Balloon 

(Big Beat CDWIKD 130)

1. We The People - *Mirror Of Your Mind*
2. We The People - *The Color Of Love*
3. We The People - *You Burn Me Up And Down*
4. We The People - *St. John's Shop*
5. We The People - *In The Past*
6. We The People - *Half Of Wednesday*
7. We The People - *My Brother, The Man*
8. We The People - *Free Information*
9. We The People - *Too Much Noise*
10. We The People - *By The Rule*
11. We The People - *Alfred, What Kind Of Man Are You?*
12. We The People - *Beginning Of The End*
13. The Brogues - *I Ain't No Miracle Worker*
14. The Brogues - *Don't Shoot Me Down*
15. Lindy Blaskey and The Lavelles - *Let It Be*
16. Lindy Blaskey and The Lavelles - *You Ain't Tuff*
17. Boston Tea Party - *Spinach*
18. Boston Tea Party - *Words*
19. Fenwyck featuring Jerry Raye - *I'm Spinning*
20. Fenwyck featuring Jerry Raye - *Mindrocker*
21. Fenwyck featuring Jerry Raye - *State Of Mind*
22. Fenwyck featuring Jerry Raye - *Away*
23. Fenwyck featuring Jerry Raye - *I Wanna Die*
24. Fenwyck featuring Jerry Raye - *Iye*
25. Free For All - *Show Me The Way*
26. Daybreakers - *Psychedelic Siren*
27. Tikis - *Somebody's Son*
28. Front Page News - *Thoughts*
29. Knickerbockers - *Lies (Demo)*
30. Knickerbockers - *My Feet Are Off The Ground (Demo)*

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[Borderline Home Page]

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Pebbles, Vol. 10

(BFD 5027) 1980

Side One

1. The Next Five - *Talk To Me Girl*
2. The Moon Rakers - *You'll Come Back*
3. Peter Wheat & The Breadmen - *Baby What's New*
4. The Marauders - *Since I Met You*
5. The Ides Of March - *Roller Coaster*
6. The Foggy Notions - *Need A Little Lovin'*
7. The Ugly Ducklings - *Just In Case You're Wondering*
8. Raga and The Talas - *My Group And Me*

Side Two

1. Leo & The Prophets - *Tilt-A-Whirl*
2. The Human Expression - *Love At Psychedelic Velocity*
3. The Wig/Wags - *I'm On My Way Down The Road*
4. Steve Walker & The Bold - *The Train Kept A Rollin'*
5. Things To Come - *I'm Not Talkin'*
6. The Five Americans - *Slippin' And Slidin'*
7. The Groupies - *Primitive*
8. The Brogues - *Don't Shoot Me Down*

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Highs In The Mid-Sixties Vol. 4 - Chicago



(A.I.P. AIP 10006) 1983

Side One

1. Little Boy Blues - *The Great Train Robbery*
2. Omens - *Searching*
3. Shaprels - *Dare I Weep, Dare I Mourn*
4. Boyz - *Come With Me*
5. Misty Blues - *I Feel No Pain*
6. Reasons Why - *All I Really Need Is Love*
7. Buzzsaw - *I Live In The Springtime*
8. Todds - *I Want Her Back*

Side Two

1. Group, Inc. - *Like A Woman*
2. Foggy Notions - *Take Me Back And Hold Me*
3. Pattens - *Say Ma, Ma*
4. Malibus - *La Da Da*
5. Delights - *Long Green*
6. Untamed - *Someday Baby*
7. Dalek: The Blackstones - *Never Feel The Pain*
8. Warner Brothers - *Please Mr. Sullivan*

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Pebbles Vol. 6 - Chicago 1 

(AIP CD 5023) 1994

1. The Omens - *Searching*
2. The Furniture - *I Love It Baby*
3. The Huns - *Winning Ticket*
4. Buzzsaw - *I Live In The Springtime*
5. The Todds - *I Want Her Back*
6. Group Inc. - *Like A Woman*
7. The Pattens - *Say Ma, Ma*
8. Haymarket Riot - *Trip On Out*
9. The Delights - *Long Green*
10. The Untamed - *Someday Baby*
11. Dalek/Engham: The Blackstones - *Never Feel The Pain*
12. Dean Carter - *Rebel Woman*
13. The Shady Daze - *I'll Make You Pay*
14. Little Boy Blues - *You Don't Love Me*
15. Nobody's Children - *Girl, I Need You*
16. The Buckinghams - *I've Been Wrong*
17. Last Knight - *Shadow Of Fear*
18. The End - *Memorandum*
19. Dean Carter - *Jailhouse Rock*
20. The Foggy Notions - *Need A Little Lovin'*
21. The Cavedwellers - *Run Around*
22. The Warner Bros. - *Please Mr. Sullivan*

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Green Crystal Ties Vol. 6 - Rarities From The Psychedelic Vaults



(Collectables COL-CD-0726) 1998

1. The Human Expression - *Optical Sound* (demo)
2. The Human Expression - *Calm Me Down* (demo)
3. Sunset Love - *Run To The Sun*
4. Sunset Love - *Reach Out*
5. The Frantics - *Relax Your Mind*
6. The Frantics - *Just For A While*
7. Seompi - *Summer's Coming On Heavy*
8. Seompi - *Slide Slide*
9. Buzzsaw - *Saturn Is Just A Few Days Away*
10. Buzzsaw - *Death Calls*
11. Watermelon - *Popsicle Girl*
12. Watermelon - *You Got It*
13. The Love Flowers - *Peace And Love*
14. The Love Flowers - *Nirvana*
15. The Arkay IV - *Demotion*
16. The Arkay IV - *Valley Of Conneaut Creek*
17. The Morning Dew - *Someday*
18. The Morning Dew - *Flying Above Myself*

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[Borderline Home Page]

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Mayhem & Psychosis, Vol. 1 

(Roxy XS-LP 100) 198?

Side One

1. The Jelly Bean Bandits - *Generation*
2. The Holocaust - *Savage Affection*
3. The Galaxies IV *Don't Lose Your Mind*
4. The Magic Mushrooms - *I'm Gone*
5. The Monocles - *The Spider And The Fly*
6. The Magic Plants - *I'm A Nothing*
7. The Hysterics - *Everything's There*
8. The Bruthers - *Bad Way To Go*
9. The Liverpool Set - *Seventeen Tears To The End*
10. The Lether Boy - *I'm A Leather Boy*

Side Two

1. The Front Line - *Got Love*
2. The All Night Workers - *Why Don't You Smile*
3. The Cavemen - *It's Trash*
4. The Beatin' Path - *The Original Nothing People*
5. Dirty Wurds - *Why*
6. Faine Jade - *It Ain't Me*
7. The Blue Things - *The Orange Rooftop Of Your Mind*
8. The Chob - *We're Pretty Quick*
9. The Elecktras - *Dirty Ol' Man*
10. The Id - *Boil The Kettle Mother*

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Mayhem & Psychosis, Vol. 1 

(Laroche L0020 CD) 1998

Track List

1. The Jelly Bean Bandits - *Generation*
2. The Holocaust - *Savage Affection*
3. The Galaxies IV *Don't Lose Your Mind*
4. The Magic Mushrooms - *I'm Gone*
5. The Monocles - *The Spider And The Fly*
6. The Magic Plants - *I'm A Nothing*
7. The Hysterics - *Everything's There*
8. The Bruthers - *Bad Way To Go*
9. The Liverpool Set - *Seventeen Tears To The End*
10. The Leather Boy - *I'm A Leather Boy*
11. The Front Line - *Got Love*
12. The All Night Workers - *Why Don't You Smile*
13. The Cavemen - *It's Trash*
14. The Beatin' Path - *The Original Nothing People*
15. Dirty Wurds - *Why*
16. The Blue Things - *The Orange Rooftop Of Your Mind*
17. The Chob - *We're Pretty Quick*
18. The Id - *Boil The Kettle Mother*
19. The Chocolate Moose - *Chocolate Moose Theme*
20. Little Boy Blues - *Great Train Robbery*
21. The Bare Facts - *Bad Part Of Town*
22. The Spades - *You're Gonna Miss Me*
23. Ravin' Blue - *Love*
24. The Ruins - *The End*
25. Nobody's Children - *Colors & Shapes*
26. The Third Stone - *True Justice*
27. The Changing Tymes - *Go Your Way*
28. The Barons - *Now You're Mine*
29. The Young Men - *Go!*
30. Riders Of The Mark - *Electronic Insides Of Doktor Krieg*

Return to:

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Buzz Buzz Buzzzzzz Vol. 2



(Arf! Arf! AACC 085) 2000

1. Mercy - *Fire Ball*
2. Cords - *Ghost Power*
3. Buff Organisation - *Upside Down World*
4. Lost Ones - *Trouble In The Streets*
5. Chancellors - *5 Minus 3*
6. Cobblestones - *Down With It*
7. Peter Pan and The Good Fairies - *Kaleidoscope*
8. Electrified People - *One Thousand Dimension In Blue*
9. Bobby Arlin - *Mushroom Machine (Part 2)*
10. Looking Glases - *Miganda Bus*
11. Jimmy Gordon - *Test Pattern*
12. Michael John and The Pendulums - *You're Wrong Girl*
13. Scotland Yardleys - *Some Guys Have It (Some Guys Never Will)*
14. Gates Of Eden - *Elegy*
15. Hal Blaine - *Wiggly* (45 mix)
16. Inner Lite - *Tabula Rasa*
17. Electric Tomorrow - *Electric Tomorrow*
18. Rock Revival - *Down In The South*
19. Rock Revival - *Motorcycle Meridith*
20. Rock Revival - *Hot Boogie Gone Cold*
21. Pump - *Pappy's Rug* (alt mix)
22. Crazy Elephant - *Dark Part Of My Mind*
23. Blizzard - *Health*
24. Demons Of Negativity - *Ressurection* (inst mix)
25. Vessel - *Beginning Of The End*
26. Family Souls - *Cyke*
27. Projection Company - *Kimeaa*
28. unknown - *Bonus Mystery Track*

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A Psychedelic Six-Pack Of Sound



(Summit 410) 1968
Ltd reissue of 500 copies: (Lüstbütt TM 2730)

Side One

1. The Sounds Of Us - *True*
2. The Sounds Of Us - *What Would You Say*
3. The Coming Generation - *Without You*
4. The Coming Generation - *Down To The City*
5. The Rising Tides - *Little Girls*
6. The Rising Tides - *The Girl Made Good*

Side Two

1. The Mavericks - *If You Had Just Been Good*
2. The Mavericks - *Trains*
3. The Sound Of Fury - *I Don't Need You*
4. The Sound Of Fury - *I Can't See You*
5. The Eight Day - *Ten Below*
6. The Eight Day - *What You're Doin' To Me*

Return to:
[Borderline Home Page]

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Buzz Buzz Buzzzzzz Vol. 1



(Arf! Arf! AACC 084) 2000

1. Jimmy Gordon - *Buzzzzzz*
2. Last Heard - *East Side Sound*
3. Growing Society - *The Big Red Tomato*
4. Sun Lightning Incorporated - *Quasar*
5. The Hot Dog Stand - *Zilch*
6. Soundz - *Freak Out (Part 2)*
7. Sunliners - *Well One*
8. Galaxies IV - *Piccadilly Circus*
9. Mugwump Establishment - *Mondo Hollywood Freakout*
10. Royal Guardsmen - *Om*
11. Inner Lite - *All The Way In*
12. Peter Pan and The Good Fairies - *Balloons*
13. Disturbers - *Free And Easy*
14. Peepl-Please - *Take My Life*
15. Swamp People - *The Swamp*
16. Electric Tomorrow - *Sugar Cube*
17. Electrified People - *Electrified People*
18. New Breed - *One More For The Good Guys*
19. Nobody's Children - *I Need You (instrumental)*
20. Challengers - *The Challengers Take A Ride On The Jefferson Airplane*
21. Significant Other - *Ode To Carrabasset Fats*
22. Cords - *Cords, Inc.*
23. Celebrated Renaissance Band - *Vibration*
24. Wanderers - *B.S.R.S*
25. Tea Company - *Don't Make Waves*

Return to:
[Borderline Home Page]

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Mindrocker Vol. 12



(Line IMLP 4.00035 J) 1984
(reissued 1986)

Side One

1. Fever Tree - *I Can Beat Your Drum*
2. Fever Tree - *Hey Mister*
3. Statesiders - *She Belongs To Another*
4. Statesiders - *Patterned The Same*
5. Bob and The Avarones - *Patti*
6. Nooney Rickett and The Nooney Rickett Four - *Bye Bye Baby*
7. Rock 'N' Roll Gypsies - *Love-In*

Side Two

1. New Colony Six - *Cadillac*
2. Others - *My Friend The Wizard*
3. Jeannie Piersol - *Gladys*
4. Parrish and Wilde - *Don't Fight It*
5. Country Gentlemen - *Saturday Night*
6. Joey Covington - *Boris The Spider*
7. Hoppi and The Beau Heems - *I Missed My Cloud*

Return to:
[Borderline Home Page]

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Highs In The Mid-Sixties Vol. 3 - L.A. '67 Mondo Hollywood A Go-Go



(A.I.P. AIP 10005) 1983

Side One

1. Giant Sunflower - *February Sunshine*
2. Limey and The Yanks - *Out Of Sight, Out Of Mind*
3. Search - *Climate*
4. Research 1-6-12 - *I Don't Walk There Anymore*
5. Lyrics - *Wake Up To My Voice*
6. Kim Fowley - *The Canyon People*
7. Flower Children - *Mini-Skirt Blues*
8. Somebody's Chyldren - *I'm Going Back To New York City*

Side Two

1. Hunger - *Colors*
2. Fantastic Zoo - *Light Show*
3. Time Of Your Life - *Ode To A Bad Dream*
4. Human Expression - *Everynight*
5. Hamilton Streetcar - *Invisible People*
6. Grains Of Sand - *Golden Apples Of The Sun*
7. Painted Faces - *I Think I'm Going Mad*
8. Love Exchange - *Swallow The Sun*

Return to:
[Borderline Home Page]

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Psychedelic Unknowns Vol. 8



(Scrap SCRAP-8CD) 1998

1. The Loved Ones - *Ever Lovin' Man*
2. The Ladds - *Survival*
3. Tony Rivers & The Castaways - *I Love You*
4. Hoppi & The Beau Heems - *When I Get Home*
5. The Spirit - *No Time To Rhyme*
6. The Villians - *Don't Ever Leave Me*
7. The Jujus - *I'm Really Sorry*
8. Limey & The Yanks - *Gather My Things And Go*
9. The Poor Boys - *I Will Be Free*
10. The Rubber Maze - *Mrs. Griffith*
11. Tony & Terry - *I Want You*
12. The 'D' Men - *So Little Time*
13. The Ill Winds - *Fear Of The Rain*
14. The Doughboys - *Rhoda Mendelbaum*
15. The Harbingers - *Tompkin's Square*
16. The Avant Garde - *Honey And Gall*
17. The Chosen Lot - *Time Was*
18. The Sound Offs - *The Angry Desert*
19. The Fatimas - *Sandstorm*
20. The Decades - *On Sunset*

Return to:
[Borderline Home Page]

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U-Spaces: Psychedelic Archaeology Vol. 1



(No Label CDR) 1999
NB: This is a CDR compilation generated by the U-Spaces email discussion group.

1. West Coast Natural Gas - *A Favor*
2. Rochelle Rosenthal and The Kickball Queen - *Lottery*
3. The Sandals - *House Of Painted Glass*
4. Kim Fowley - *Strangers From The Sky*
5. Aorta - *Strange*
6. American Blues - *Say So*
7. Mary Maiden - *The Scarlet Letter*
8. Neal Ford and The Fanatics - *Mary Wanna Marry Me*
9. The David - *People Seeing, People Saying*
10. The Chosen Few - *The Earth Above, The Sky Below*
11. The Mass - *Raining Sorrow*
12. Hot Water - *Reaction*
13. West Coast Natural Gas - *Go Run And Play*
14. Natural Gas - *Sunny Days*
15. Jefferson Lee - *Pancake Eyes*
16. Sound Sandwich - *Zig Zag News*
17. Groundspeed - *L-12 East*
18. **Aphrodite's Child** - *Magic Mirror* (Greece)
19. Gregorians - *Dialated Eyes*
20. Chapter VI - *Oracle*
21. Stone Hedge - *Desiree*
22. Mind Garage - *Asphalt Mother*
23. The Raik's Progress - *Why Did You Rob Us Tank?*
24. Layng Martine Jr. - *Surabian Lament*

U-Spaces

An e-mail discussion group on psychedelic music, primarily from the 60's.

Psychedelic Archaeology is a series devoted to unearthing psychedelic gems and distributing them to the members in this group through trade.

Every effort was made to only include original psychedelic singles which have never been reissued since their initial release date.

Sound quality varies. Many tracks have audible vinyl pops and / or tape hiss depending upon the original source used for this compilation.

This collection is meant to inspire archivists to locate clean masters of these recordings and release them in a proper format. THIS CD IS NOT MEANT FOR SALE OR PROFIT!

To Join U-SPACES, send an email to VelvetFogg@aol.com or go to http://members.aol.com/VelvetFogg/HTML/U-SPACE.htm

Return to:
[Borderline Home Page]

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Penny Arcade, Dunhill Folk Rock, Vol. 2



(Big Beat WIK 77) 1988

Side One

1. The Iguanas - *This Is What I WAs Made For*
2. The Grass Roots - *Let's Live For Today*
3. Willie and The Wheels - *Skateboard Craze*
4. Mamas and Papas - *Strange Young Girls*
5. Barry McGuire - *This Precious Time*
6. MFQ - *Don't You Wonder*
7. Terry Black - *How Many Girls* (Canada)
8. Jerry Yester - *Ashes Have Turned*

Side Two

1. MFQ - *Night Time Girl*
2. Thomas Group - *Penny Arcade*
3. Hal Blaine - *Secret Agent Man*
4. Mamas and Papas - *No Salt On Her Tail*
5. .Barry McGuire - *California Dreamin*
6. The Grass Roots - *You're A Lonely Girl*
7. The Lamp of Childhood - *No More Running Around*
8. Jerry Yester - *I Can Live Without You*

Return to:
[Borderline Home Page]

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WONE - The Dayton Scene



(Prism PR-1966) 1966

Side One

1. The Travelers - *Beachboy*
2. Julietta's Valiants - *Love Me Not Tomorrow*
3. Jerry and The Others - *Don't Cry To Me*
4. Citations - *Good Love*
5. The Warlocks - *You Should've Listened*
6. The Vondells - *A Loser*

Side Two

1. The X-Cellents - *Walk Slowly Away*
2. The Forums - *Bring It On Back*
3. The Raging Winds - *Tell Me Who*
4. The Dawks - *A Good Thing*
5. The Harrisons - *I Know That I Love You*
6. The Gillian Row - *Gloria*

Return to:
[Borderline Home Page]

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ivor@delerium.co.uk

Gathering Of The Tribe 

(TRCD GOTT 1) 19??

1. The Smoke - *Mainstream*
2. Lemon Fog - *Yes I Cry*
3. Northwest Company - *Get Away From It All*
4. Royal Flairs - *Suicide*
5. The Nomads - *Situations*
6. Guess Who - *It's My Pride*
7. Fredrick - *5 O'Clock Traffic*
8. Lemon Fog - *Summer*
9. Guess Who - *Clock On The Wall*
10. Scott Richard Case - *Badazz Shuffle*
11. Quiet Jungle - *Everything*
12. British North American Act - *Don't Run Away*
13. Guess Who - *I'd Rather Be Alone*
14. Dynamic Dischords - *Passageway*
15. Flowerz - *Flyte*
16. Flowerz - *Talkin 'Bout Love*
17. Shaynes - *From My Window*
18. Bounty Hunters - *The Sun Went Away*
19. Bounty Hunters - *Somewhere*
20. Bucaneers - *I'm A Fool*
21. Bright Image - *People In The Town*
22. Kindred Spirit - *Blue Avenue*
23. Lincoln Street Exit - *Sunny Sunday Dream*
24. Lincoln Street Exit - *Whatever Happened To Baby Geesus*

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[Borderline Home Page]

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Green Crystal Ties Vol. 9 - The Great Lost Psychedelic Garage Bands



(Collectables COL-CD-0729) 1998

1. The Lemon Drops - *It Happens Everyday*
2. The Lemon Drops - *I Live In The Springtime*
3. The Nuchez - *Open Up Your Mind*
4. The Human Expression - *Readin' Your Will*
5. The Human Expression - *Everynight*
6. The Kreeg - *For Your Love*
7. The Kreeg - *I'm Over You*
8. The Morning Dew - *Sycamore Dreamer* (prev. unreleased version)
9. The Morning Dew - *Our Last Song* (prev. unreleased version)
10. The Outcasts - *Walk On By*
11. The Penthouse 5 - *It's All My Own Bizarre Dream*
12. The Deep - *Pink Ether*
13. The Deep - *Psychedelic Moon*
14. The Pagens - *Mystic Cloud*
15. The Lemon Fog - *Summer*
16. The Lemon Fog - *Lemon Fog*
17. Smokin' Bananas - *Will You Love Me Tomorrow*
18. Smokin' Bananas - *Wait Wait*

Return to:
[Borderline Home Page]

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Acid Dreams Epitaph 

(Head 2696) 199?

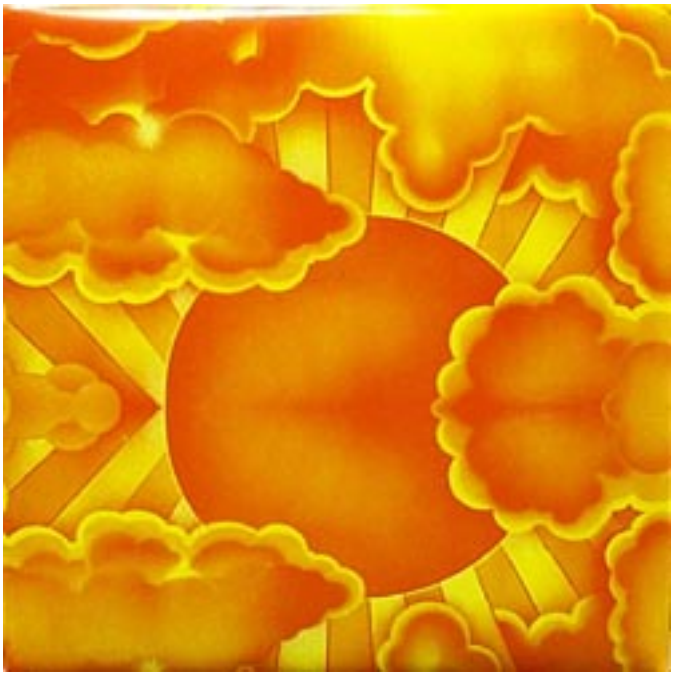
1. Rogues - *Train Kept A Rolling*
2. Shag - *Stop And Listen*
3. Fabs - *Dinah Wants Religion*
4. Crystal Chandelier - *Suicidal Flowers*
5. Larry and The Blue Notes - *Night Of The Sadist*
6. Phil and The Frantics - *I Must Run*
7. Randy Alvey and The Green Fuz - *Green Fuzz*
8. **A Word From Our Sponsor**
9. Regiment - *My Soap Won't Float*
10. Godfrey - *Let's Take A Trip*
11. Keggs - *To Find Out*
12. Beaux Jens - *She Was Mine*
13. Elite - *My Confusion*
14. Soul Inc. - *I Belong To Nobody*
15. Driving Stupid - *Horror Asparagus Stories*
16. Journey Men - *She's Sorry*
17. Tree - *No Good Woman*
18. Satyrs - *Yesterdays Hero*
19. Phil and The Frantics - *Til You Get What You Want*
20. Alarm Clocks - *Reason To Complain*
21. Yesterdays Children - *Wanna Be With You*
22. Grodes - *Cry A Little Longer*
23. Spades - *We Sell Soul*
24. Avengers - *Open Your Eyes*
25. Dearly Beloved - *Flight*
26. Preachers - *Who Do You Love*
27. Sweet Acids - *Creature*
28. Wilde Knights - *Beaver Patrol*
29. Split Ends - *Rich With Nothing*
30. Lemon Fog - *Summer*

31. Kindred Spirit - *Blue Avenue*

Return to:
[Borderline Home Page]

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Acid Dreams - The Complete 3 LP Set



1. Balloon Farm - *Questioon Of Temperature*
2. Music Machine - *You Love Me Again*
3. Painted Faces - *Anxious Color*
4. Velvet Illusions - *Velvet Illusions*
5. Unrelated Segments - *Cry Cry Cry*
6. Outcasts - *Set Me Free*
7. Murphy & The Mob - *Born Loser*
8. Sparkles - *No Friend Of Mine*
9. **Painted Ship** - *Frustration*
10. Mouse & The Traps - *Maid Of Sugar*
11. Macabre - *Be Forwarned*
12. Calico Wall - *I'm A Living Sickness*
13. Velvet Illusions - *Acid Head*
14. White Lightning - *William*
15. Outcasts - *1523 Blair*
16. Zakary Thaks - *I Need You*
17. **Painted Ship** - *Little White Lies*
18. Swamp Rats - *Louie Louie*
19. Unrelated Segments - *It's Unfair*
20. Shy Guys - *Black Lightning Light*
21. Bourbons - *Dark Corner*
22. Mind's Eye - *Help I'm Lost*
23. Stereo Shoestring - *On The Road South*
24. Zakary Thaks - *Can You Hear*
25. Caretakers Of Deception - *Cuttin' Grass*
26. Remaining Few - *Painted Air*
27. Teddy & His Patches - *Suzy Creamcheese*
28. Indian Puddin' & Pipe - *Hashish*
29. Rogues - *Train Kept A Rolling*
30. Shag - *Stop And Listen*
31. Fabs - *Dinah Wants Religion*

32. Crystal Chandelier - *Suicidal Flowers*
33. Larry and The Blue Notes - *Night Of The Sadist*
34. Phil and The Frantics - *I Must Run*
35. Randy Alvey and The Green Fuz - *Green Fuzz*
36. **A Word From Our Sponsor**
37. Regiment - *My Soap Won't Float*
38. Godfrey - *Let's Take A Trip*
39. Keggs - *To Find Out*
40. Beaux Jens - *She Was Mine*
41. Elite - *My Confusion*
42. Soul Inc. - *I Belong To Nobody*
43. Driving Stupid - *Horror Asparagus Stories*
44. Journey Men - *She's Sorry*
45. Tree - *No Good Woman*
46. Satyrs - *Yesterdays Hero*
47. Phil and The Frantics - *Til You Get What You Want*
48. Alarm Clocks - *Reason To Complain*
49. Yesterdays Children - *Wanna Be With You*
50. Grodes - *Cry A Little Longer*
51. Spades - *We Sell Soul*
52. Avengers - *Open Your Eyes*
53. Dearly Beloved - *Flight*
54. Preachers - *Who Do You Love*
55. Sweet Acids - *Creature*
56. Wilde Knights - *Beaver Patrol*
57. Split Ends - *Rich With Nothing*
58. Lemon Fog - *Summer*
59. Kindred Spirit - *Blue Avenue*

Return to:
[Borderline Home Page]

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The Tucson Sound 1960-68 - Think Of The Good Times 

(Bacchus Archives BA 002 LP) 198?

Side One

1. King Rock & The Knights - *Scandal*
2. The Occasionals - *Break-Away*
3. The Clashmen - *Boondocker*
4. The Travelers - *Everywhere I Go*
5. Richard Stormy - *Something Different*
6. Ric-A-Shays - *Turn On*
7. The Lewallen Brothers - *It Must Be Love*
8. Quinstrells - *I Got A Girl*
9. The Bassmen - *The Last Laugh*
10. The Missing Links - *You Make Me Feel Good*

Side Two

1. The Stumps - *Think Of The Good*
2. The Reasons Why - *Dark Side*
3. Butterscotch - *309*
4. The Five Of Us - *Let Me Explain*
5. The Five Of Us - *Need Me Like I Need You*
6. The Human Beings - *An Inside Look*
7. Sotweed Factor - *Bald Headed Woman*
8. Sotweed Factor - *Say It Is Not So*
9. Dearly Beloved - *Flight Thirteen*

Return to:
[Borderline Home Page]

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Green Crystal Ties Vol. 3 - Gloria Meets 96 Tears



(Collectables COL-CD-0723) 1998

1. The Beefeaters - *Don't Hurt Me*
2. The Beefeaters - *Change My Mind*
3. The U.S. Britons - *Come On*
4. The U.S. Britons - *I'll Show You A Man*
5. The Chevelle V - *Come Back Bird*
6. The Chevelle V - *I'm Sorry Girl*
7. The Deboniars - *Lonely Is The Summer*
8. Yesterday's Children - *Love And Things*
9. Yesterday's Children - *Gloria*
10. The Stumblin Blox - *It's Alright*
11. The Bonnevilles - *96 Tears*
12. The Keymen - *Little Latin Lupe Lu*
13. The Keymen - *Shop Around*
14. The Lewallen Brothers - *Tough He Was*
15. The Lewallen Brothers - *Only A Dream*
16. The Sidewinders - *Tears From Laughing*
17. The Sidewinders - *Charley Aikens*
18. The Infinite Pyramid - *On A Windowsill*

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[Borderline Home Page]

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Green Crystal Ties Vol. 7 - Mind-Expanding Punk Of The 60s



(Collectables COL-CD-0727) 1998

1. The Tidal Waves - *Action (Speaks Louder Than Words)*
2. The Tidal Waves - *Farmer John*
3. The Tidal Waves - *Farmer John* (different group)
4. The Tidal Waves - *Laugh* (different group)
5. Tony Lane And The Fabulous Spades - *Baby Please Don't Go*
6. Tony Lane And The Fabulous Spades - *Baby, What You Want Me To Do*
7. The Outcasts - *Boom Boom Boom*
8. The Outcasts - *Gloria*
9. The Basement Wall - *We Ain't Got Nothing Yet*
10. The Basement Wall - *Louie Louie*
11. The Fugitives - *You Can't Catch Me*
12. The Fugitives - *On The Run*
13. The Lewallen Brothers - *Wine, Wine, Wine*
14. The Missing Links - *Don't Let The Sun Catch You Crying*
15. The Sting Rays - *Eight Days A Week*
16. The Sting Rays - *Baby, If I Loved You*
17. The Kings Court - *In The Midnight Hour*
18. The Kings Court - *Don't Put Me On*

Return to:
[Borderline Home Page]

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New Mexico Punk From The Sixties 

(Eva 12047) 198?
NB: Reissued together with *Florida Punk Groups From The Sixties* on CD as *Sixties Archives, Vol. 4*.

Side One

1. Kreeg - *How Can I*
2. Kreeg - *Impressin'*
3. Era Of Sound - *Girl In The Mini Skirt*
4. Burgundy Runn - *Stop!*
5. Plague - *Go Away*
6. Movin' Morfomen - *Run Girl Run*
7. Lincoln St. Exit - *Sunny Sunday Dream*
8. Lincoln St. Exit - *The Bummer*

Side Two

1. Fe-Fi-Four Plus 2 - *I Wanna Come Back*
2. Fe-Fi-Four Plus 2 - *Double Crossin' Girl*
3. Grass - *I'm Getting Tired*
4. Outer Limits - *Don't Need You No More*
5. Nobody's Children - *St. James Infirmary*
6. Axis Brotherhood - *Signed D.C.*
7. Chob - *We're Pretty Quick*
8. Chob - *Ain't Gonna Eat Out My Heart Anymore*

Return to:
[Borderline Home Page]

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Sixties Archive Vol. 4 - Florida & New Mexico Punk



(Eva B6) 199?
NB: This is a reissue of Eva's *Florida Punk Groups From The Sixties* and *New Mexico Punk*, minus one cut - The Shy Guys - *Goodbye To You*.

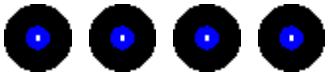
Track List:

1. Tasmanians - *Baby*
2. Tasmanians - *Love Love Love*
3. Plastic Blues Band - *Gone*
4. Plastic Blues Band - *Dead Seed*
5. Mark Markham and The Jesters - *Goin' Back To Marlboro Country*
6. Mark Markham and The Jesters - *I Don't Need You*
7. Talula Babies - *Hurtin' Kind*
8. Talula Babies - *Mine Forever*
9. Mods - *Empty Heart*
10. Mods - *Sweets For My Sweets*
11. Esquires - *Heartaches Stay The Night*
12. Esquires - *Heat*
13. Palace Guards - *No Comin' Back*
14. Palace Guards - *Gas Station Boogaloo Downtown*
15. Shy Guys - *Black Lightening Light*
16. Kreeg - *How Can I*
17. Kreeg - *Impressin'*
18. Era Of Sound - *Girl In The Mini Skirt*
19. Burgundy Runn - *Stop!*
20. Plague - *Go Away*
21. Movin' Morfomen - *Run Girl Run*
22. Lincoln St. Exit - *Sunny Sunday Dream*
23. Lincoln St. Exit - *The Bummer*
24. Fe-Fi-Four Plus 2 - *I Wanna Come Back*
25. Fe-Fi-Four Plus 2 - *Double Crossin' Girl*
26. Grass - *I'm Getting Tired*

27. Outer Limits - *Don't Need You No More*
28. Nobody's Children - *St. James Infirmary*
29. Axis Brotherhood - *Signed D.C.*
30. Chob - *We're Pretty Quick*
31. Chob - *Ain't Gonna Eat Out My Heart Anymore*

Return to:
[Borderline Home Page]

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Filling The Gap 

(Obscure World Rec. 001) 19?? (Limited edition of 300 copies)

Side One

1. Lincoln St. Exit - *The Bummer*
2. Lincoln St. Exit - *Sunny Sunday Dream*
3. Lincoln St. Exit - *Whatever Happened To (Part I & II)*
4. Writing On The Wall - *Man Of Reknown*
5. Writing On The Wall - *Lucifer Corpus*
6. Writing On The Wall - *Child Of The Crossing*

Side Two

1. Blues Magoos - *Who Do You Love*
2. Blues Magoos - *Dante's Inferno*
3. Blues Magoos - *People Had No Faces*
4. Blues Magoos - *So I'm Wrong*
5. Blues Magoos - *Let Your Love Ride*
6. Blues Magoos - *Jingle Bells*
7. Thee Sixpence - *Heart Full Of Rain*
8. Thee Sixpence - *In The Building*

Side Three

1. White Light - *Vdfm*
2. White Light - *Crashin*
3. Bohemian Vendetta - *Enough*
4. Glass Family - *I'm Losing It*
5. Frederic - *5 O'Clock Traffic*
6. White Light - *White Light (part I)*
7. White Light - *White Light (part II)*

Side Four

1. Negative Space - *Light My Fire*
2. Pacific Sound - *Ballad Of Jimi*
3. Shadows Of Knight - *Taurus*
4. Headstones - *What People Say*

5. Headstones - *Carry Me On*
6. Headstones - *Buying Time*
7. Mariani - *Re-Birth-Day*
8. Mariani - *Memories*

Side Five

1. Lollipop Shoppe - *Mr. Maison Avenue*
2. Lollipop Shoppe - *Who's It Gonna Be*
3. Weeds - *It's Your Time*
4. Weeds - *Stop*
5. Weeds - *Little Girl*
6. Teddy & The Patches - *From Day To Day*
7. Twentieth Century Zoo - *Station Of Fate*
8. We The People - *My Brother The Man*

Side Six

1. Human Beinz - *Mr. Soul*
2. Seeds - *Wild Blood*
3. 49th Parallel - *Labourer*
4. 49th Parallel - *You Do Things*
5. 49th Parallel - *Citizen Freak*
6. Magic Mushrooms - *Let The Rain May Be*
7. Crome Cyrcus - *Lord In Black*

Side Seven

1. Rusty Evans - *Grains Of Sand*
2. Peanut Butter Conspiracy - *No Communication*
3. Peanut Butter Conspiracy - *Crystal Tear*
4. Peanut Butter Conspiracy - *Angels From Hell*
5. Mayo Thompson's Saddlesore - *Old Tom Clark*
6. St. Stephen - *Inside The Coloured Heaven*
7. St. Stephen - *Moon In Blue*
8. Human Beinz - *Evil Hearted You*

Side Eight

1. Homer - *Sunrise*
2. Homer - *Dandelion Wine*

3. Tripsichord - *Times And Seasons*
4. Tripsichord - *Sunday The Third*
5. Kak/Gary Lee Yoder - *Flight From The East*
6. Children Of The Mushroom - *August Mademoiselle*
7. Stonegarden - *Oceans Insie Of Me*

Return to:
[Borderline Home Page]

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The Garage Zone, Vol. 1

(Moxie MLP 16) 198?

Side One

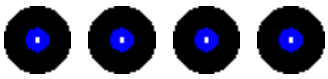
1. Jade - *I'm Leaving You*
2. Beau Allen - *Give Me Your Love*
3. 4th Amendment - *Always Blue*
4. Eric & The Norsemen - *Get It On*
5. The Society - *High & Mighty*
6. Mercy Boys - *Spoonful*
7. Bruthers - *Bad Love*
8. Michel & The French Canadians - *Cause I Believe* (Canada)

Side Two

1. Belfast Gypsies - *People Let's Freak Out*
2. Belfast Gypsies - *Portland Town*
3. David & The Boys Next Door - *Land Of Love*
4. Destiny's Children - *For Me*
5. Destiny's Children - *The Collectors*
6. Lincoln St. Exit - *Sunny Sunday Dream*
7. Silk Winged Alliance - *Hometown*
8. Silk Winged Alliance - *Flashback*

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The Garage Zone Box Set 

Limited Edition of 250 copies, containing the four Garage Zone compilation albums, plus a bonus 7" EP.

Contents:

1. The Garage Zone, Vol. 1
2. The Garage Zone, Vol. 2
3. The Garage Zone, Vol. 3
4. The Garage Zone, Vol. 4

Bonus EP Tracks

1. Mystic Number National Bank - *I Put A Spell On You*
2. Sanshers - *Kansas City*
3. Clockwork Oranges - *Ready Steady*
4. Magic Reign - *Jefferson Street*
5. The Mops - *Unknown Title*
6. The Mops - *Unknown Title*

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Psychedelic Unknowns, Vol. 7



LP: (Scrap SCLP 2) 198?, CD: (Scrap SCRAP-7CD) 1998.
NB: Both formats feature the same tracks.

Side One

1. The Knights Of Day - *Everybody Needs Somebody To Love*
2. The Furniture - *I Love It Baby*
3. The Guess Who - *Believe Me*
4. The New Breed - *Want-Ad Reader*
5. The Rainy Daze - *Make Me Laugh*
6. Roads End - *Why*
7. First Crow To The Moon - *The Sun Lights Up*
8. The Magic Mushrooms - *Never More*
9. The Badd Boys - *I Told You So*
10. The One Way Street - *I See The Light*

Side Two

1. The Energy Package - *This Is The Twelth Night*
2. The Little Bit Of Sound - *Girls Who Paint Designs*
3. The Boss Tweeds - *A Wristwatch Band*
4. The 1910 Fruitgum Co. - *Reflections*
5. The Human Instinct - *The Death Of The Seaside*
6. The Stained Glass - *A Scene In Between*
7. The Sounds Of Time - *To Understand Mankind*
8. Smokestack Lightnin' - *Look What You've Done*
9. The Esko Affair - *Morning Dull Fires*

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Louisiana Punk From The Sixties 

(Eva 12051) 198?
NB: Reissued on CD as *Sixties Archives, Vol. 3* with extra material, but minus, Tiaras - *Southern Love*, and Unknown Band - *Down Home Girl* / *The Train*.

Side One

1. Better Half-Dozen - *I' Gonna Leave You*
2. Better Half-Dozen - *I Could Have Loved Her*
3. Threshold Of Sound - *She's Mine*
4. Little Bits - *Girl Give Me Love*
5. Echoes Of Carnaby St. - *No Place Or Time*
6. Jimmy and The Offbeats - *Miracle Worker*
7. Dr. Spec's Optical Illusion - *Tryin' To Mess My Mind*
8. Dr. Spec's Optical Illusion - *She's The One*

Side Two

1. Tiaras - *Sticks And Stones*
2. Tiaras - *Southern Love*
3. Roamin' Togas - *Bar The Door*
4. Young Men - *Go Away Girl*
5. Souls Of The Slain - *7 And 7 Is*
6. Souls Of The Slain - *Can't Go On*
7. Unknown Band - *Down Home Girl*
8. Unknown Band - *The Train*

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Texas Flashback, Vol. 1 - Dallas 

(Texas Archive Recordings) 1986

Side One

1. Changing Times - *She Don't Know*
2. Changing Times - *About Me And You*
3. Changing Times - *Near You Babe*
4. Batman Commercial
5. Changing Times - *Life's A Game*
6. Changing Times - *Just Look Back*
7. Menerals - *My Flash On You*

Side Two

1. Living End - *Making Time*
2. Living End - *Captain Soul*
3. Living End - *Talkin Bout You*
4. Rolling Stones Comercial
5. Living End - *Empty Heart*
6. Living End - *Unknown Destination*
7. Mankind - *Little Girl*

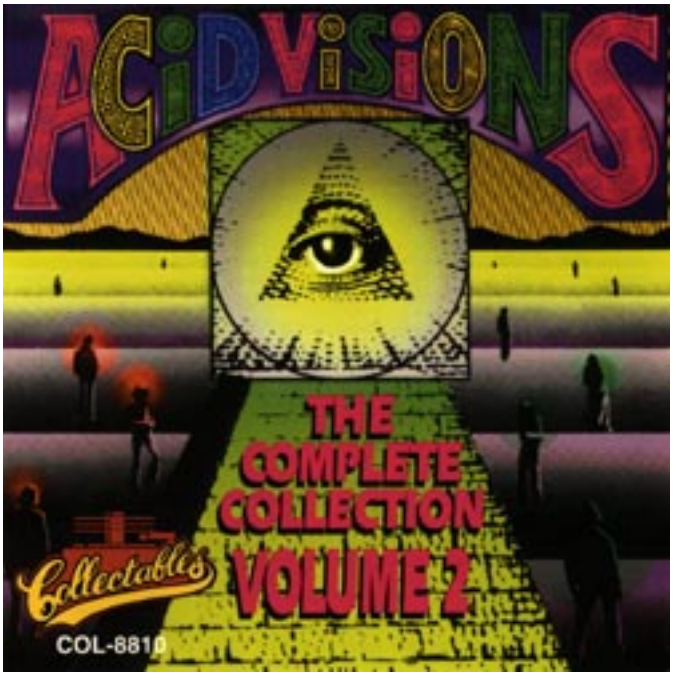
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Acid Visions - Complete Collection, Vol. 2



(Collectables COL-CD-8810) 1993



Disc One

1. The Beefeaters - *Don't Hurt Me*
2. The Livin End - *All Alone*
3. The Livin End - *Get Off Of My Cloud*
4. The Chevelle V - *Come Back Bird*
5. The Stumbling Blox - *It's Alright*
6. The Royal Knights - *I Wanna Know*
7. The Beefeaters - *Change My Mind*
8. The Chevelle V - *I'm Sorry Girl*
9. The Highlifes - *No One To Tell Her*
10. The Highlifes - *Lucille*
11. Sounds Unlimited - *Keep Your Hands Off It*
12. Sounds Unlimited - *About You*
13. The Outcasts - *I'm In Pittsburg And It's Raining*
14. The Outcasts - *Smokestack Lightning*
15. The Outcasts - *Route '66*
16. The Outcasts - *Sweet Mary*
17. The Outcasts - *I'll Set You Free*
18. The Outcasts - *The Birds*
19. The Esquires - *Judgement Day*
20. The Esquires - *These Are Tender Years*
21. The Esquires - *Come On, Come On*
22. The Esquires - *Time Don't Mean So Much*
23. The Esquires - *Loneliness Is Mine*
24. The Esquires - *Come On, Come On (Reprise)*

Disc Two

1. The Livin End - *Roadrunner*
2. The Centuries - *Johnny B. Goode*
3. The Chevelle V - *Koko Joe*
4. The Outcasts - *My Love*
5. The Outcasts - *Every Day*
6. The Outcasts - *Hard Lovin' Baby*
7. The Sights and Sounds - *You Keep Me Hangin' On*
8. The Sights and Sounds - *Mystical Bells*
9. The Sights and Sounds - *Plastic People*
10. The Sights and Sounds - *Kind Of A Drag*
11. The Livin End - *Your Enemies*
12. The Outcasts - *What Price Victory*
13. The Love Flowers - *Peace And Love*
14. The Love Flowers - *Near Vanna*
15. The Love Flowers - *Who Are You*
16. The Penthouse 5 - *Vertigo Blue Sometime*
17. The Penthouse 5 - *It's All My Own Bizarre Dream*
18. The Penthouse 5 - *You're Gonna Make Me*
19. The Penthouse 5 - *Bad Girl*
20. The Penthouse 5 - *In His Shadow*
21. The Penthouse 5 - *Don't Mess Around With My Dream*

Disc Three

1. The Exotics - *Come With Me*
2. The Exotics - *Queen Of Shadows*
3. The Exotics - *I Was Alone*
4. The Exotics - *Fire Engine Red*
5. The Exotics - *Morning Sun*
6. The Exotics - *Hymn To Her*
7. The Exotics - *Alone Again*
8. The Exotics - *Come With Me To Chevrolet*
9. The Headstones - *Wish She Were Mine*
10. The Headstones - *24 Hours (Everyday)*
11. The Headstones - *Bad Day Blues*
12. Christopher & The Souls - *Diamonds, Rats And Gum*

13. The Cavaliers - *Congregation For Anti-Flirts, Inc.*
14. The Cavaliers - *Pride*
15. The Headstones - *My Kind Of Girl*
16. The Playboys Of Edingburg - *Wish You Had A Heart*
17. The Playboys Of Edingburg - *Look At Me Girl*
18. The Playboys Of Edingburg - *News Sure Travels Fast*
19. Jeanne Hatfield - *My Babe*
20. The Cavaliers - *See Weed*
21. The Fronts - *Catch A Thief*
22. The Fronts - *Slash & Drip*

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Psychedelic Microdots Of The Sixties, Vol. 2 - Texas Twisted 

(Sundazed SC 11009) 1991

1. The Living End - *Making Time*
2. The Living End - *Empty Heart*
3. The Changing Times - *She Don't Know*
4. The Changing Times - *Near You Babe*
5. The Menerals - *My Flash On You*
6. Southwest F.O.B. - *Green Skies*
7. The Living End - *Captain Soul*
8. The Changing Times - *About Me And You*
9. 13th Floor Elevators - *You're Gonna Miss Me*
10. 13th Floor Elevators - *Fire Engine*
11. 13th Floor Elevators - *You Really Got Me*
12. 13th Floor Elevators - *Roll Over Beethoven*
13. 13th Floor Elevators - *Mercy Mercy*
14. 13th Floor Elevators - *Tried To Hide*
15. 13th Floor Elevators - *Gloria*
16. 13th Floor Elevators - *Fire Engine*
17. 13th Floor Elevators - *You're Gonna Miss Me*
18. 13th Floor Elevators - *Roller Coaster*

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Acid Visions 

(Voxx VHM 200.008) 1983

Side One

1. The Great Believers - *Comin Up Fast, Part 1*
2. The Scotty McKay Quintet - *The Train Kept A-Rollin'*
3. A-440 - *Torture*
4. The Things - *I Don't Believe It*
5. The Stoics - *Enough Of What I Need*
6. Satori - *Time Machine*
7. Neal Ford & The Ramadas - *Life Is So Tough*

Side Two

1. Roy Head & The Great Believers - *Easy Lovin' Girl*
2. Johnny Winter - *Birds Can't Row Boats*
3. The Pandas - *Walk*
4. The Bad Roads - *Blue Girl*
5. The Things - *In Your Soul*
6. The Stoics - *Hate*
7. Amos Boynton & The ABC's - *The Ballad Of Bertha Glutz*

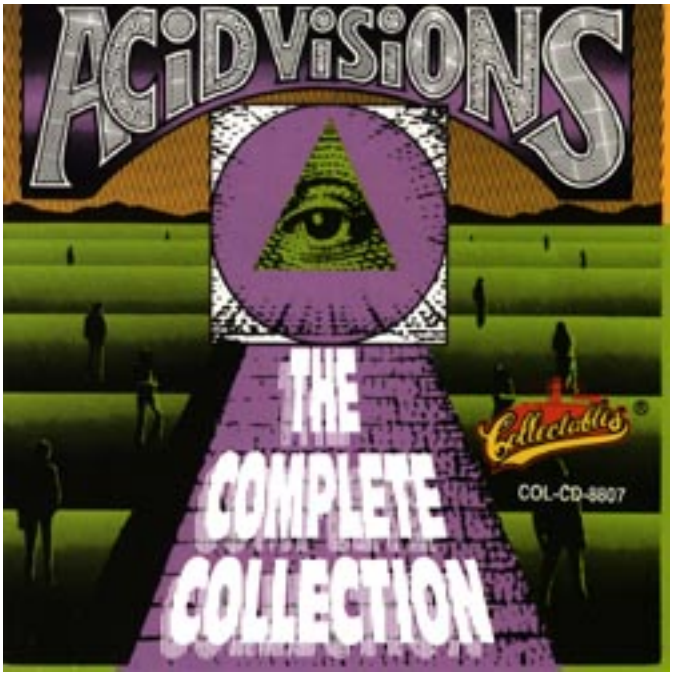
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Acid Visions - The Complete Collection Vol. 1



(Collectables COL-CD-8807) 1991



Disc One:

1. The Great Believers - *Comin' Up Fast, Part 1*
2. The Scotty McKay Quintet - *The Train Kept A-Rollin'*
3. A-440 - *Torture*
4. The Things - *I Don't Believe It*
5. The Stoics - *Enough Of What I Need*
6. Satori - *Time Machine*
7. Neal Ford & The Ramadas - *Life Is So Tough*
8. Roy Head & The Great Believers - *Easy Lovin' Girl*
9. Johnny Winter - *Birds Can't Row Boats*
10. The Pandas - *Walk*
11. The Bad Roads - *Blue Girl*
12. The Things - *In Your Soul*
13. The Stoics - *Hate*
14. Amos Boynton & The ABC's - *The Ballad Of Bertha Glutz*
15. The Fanatics - *I Can't Believe*
16. The Fanatics - *I Will Not Be Lonely*
17. The Sherwoods - *Bless Me Woman*
18. The Sherwoods - *I Know You Cried*
19. Thursday's Children - *You'll Never Be My Girl*
20. BLC - *I Don't Wanna Go*
21. The Things - *Loveless Lover*
22. Space Cadets - *Nothing'll Stand In My Way*
23. Space Cadets - *Love-Itis*
24. The Things - *Another Girl Like You*
25. The Warlocks - *Life's A Misery*
26. Homer - *Dandelion Wine*

27. Homer - *Sunrise*
28. **The Unknowns** - *Outside Looking In*

Disc Two:

1. The Weavils - *We're The Weavils*
2. The Black Sacks - *The Way I Feel*
3. The Black Sacks - *Take Out*
4. 13th Floor Elevators - *You're Gonna Miss Me* (live)
5. 13th Floor Elevators - *She Lives (In A Time Of Her Own)* (live)
6. Johnny Winter - *Hook You*
7. Sabana Breeze - *Slave*
8. Pearl Drivers - *Terminal Loser*
9. Pearl Drivers - *Riding On A Rainbow*
10. The Purple Haze - *Getting Harder All The Time*
11. The Surf Knights - *There's No Girl Like My Girl*
12. The Chapparrals - *So Good*
13. Purple Haze - *Electrocution*
14. Pearl Divers - *She Was The Doctor*
15. S.J. & The Crossroads - *Ooh Poo Pah Doo*
16. S.J. & The Crossroads - *The Darkest Hour*
17. Pure Jade Green - *Into The Sun*
18. Pure Jade Green - *How's He Gonna Find Me*
19. The Exorcism - *Lunar Madness*
20. The Iguanas - *I Can Only Give You Everything*
21. The Iguanas - *Leaving You Baby*

Disc Three:

1. Lemon Fog - *The Living Eye Theme*
2. Lemon Fog - *The Prisoner*
3. The Nomads - *Situations*
4. The Sherwoods - *I'll Be Gone*
5. The Sherwoods - *Ride Baby Ride* (unissued version)
6. The Pandas - *Girl From New York City*
7. The Reason's Why - *Don't Be That Way*
8. The Lavender Hour - *So Sophisticated*

9. The Crabs - *Chase Yourself*
10. The Interns - *Sally Met Molly*
11. Six Pents - *She Lied*
12. The Cicadellics - *We're Gonna Love This Way*
13. Kenny & The Casuals - *Everybody's Making It*
14. The Heart Beats - *Crying Inside*
15. The Heart Beats - *Choo Choo Train*
16. Thursday's Children - *Try Girl*
17. Thursday's Children - *Help, Murder, Police*
18. Saddlesore - *Pig Ankie Strut*
19. The Children - *Enough Of What I Need*
20. Two Boys In The Window - *If You Love Me Girl*
21. Blackwell - *Outside*

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James Patrick Page: Session Man, Vol. 2  

CD Version:

(AIPCD 1041) 1990

Track List:

1. The Sneekers - *Bald Headed Woman*
2. Wayne Gibson and Dynamic Sounds - *See You Later, Alligator*
3. The Zephyrs - *I Can Tell*
4. The Talismen - *Castin' My Spell*
5. Mickie Most - *The Feminine Look*
6. The Untamed - *I'll Go Crazy*
7. The Redcaps - *Talkin' Bout You*
8. Neil Christian and The Crusaders - *Honey Hush*
9. Neil Christian and The Crusaders - *I Like It*
10. Mickey Finn - *This Sporting Life*
11. The Blue Rondos - *Baby I Go For You*
12. Lulu and The Luvvers - *I'll Come Running*
13. Brenda Lee - *Is It True?*
14. The Pickwicks - *I Took My Baby Home*
15. The Lancastrians - *The World Keeps Going Round*
16. The Talismen - *Masters Of War*
17. The Primitives - *You Said*
18. The Scotty McKay Quintet - *The Train Kept A Rollin'* (USA)
19. Sean Buckley and The Breadcrumbs - *Everybody Knows*
20. Billy Fury Nothin' - *Shakin'*
21. The New Yardbirds - *White Summer* (live)

LP Version:



(AIP 10053) 1990



Side One

1. The Sneekers - *Bald Headed Woman*
2. Wayne Gibson - *See You Later, Alligator*
3. The Zephyrs - *I Can Tell*
4. The Talismen - *Casting My Spell*
5. Mickie Most - *The Feminine Look*
6. The Untamed - *I'll Go Crazy*
7. The Redcaps - *Talkin' Bout You*
8. Neil Christian - *Honey Hush*
9. Neil Christian - *I Like It*

Side Two

1. Mickey Finn - *This Sporting Life*
2. The Blue Rondos - *Baby I Go For You*
3. Lulu & The Luvvers - *I'll Come Running*
4. Brenda Lee - *Is It True*
5. The Pickwicks - *I Took My Baby Home*
6. The Lancastrians - *The World Keeps Going Round*
7. The Talisman - *Masters Of War*
8. The Primitives - *You Said*
9. Scotty McKay - *The Train Kept-A-Rollin* (USA)

Return to:
[Borderline Home Page]

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Texas Psychedelia From The Sixties 

(Eva 12057) 198?

Side One

1. Love - *It's The Marlin Baby*
2. The Iguanas - *Leaving You Baby*
3. The Iguanas - *I Can Only Give You Everything*
4. The Iguanas - *Black Suit*
5. Mechanical Switch - *Spongeman*
6. Mechanical Switch - *Everything Is Red*
7. The Sons Of Barbee Doll - *Psychedelic Seat*

Side Two

1. Yesterday's Obsession - *The Phycle*
2. Those Guys - *Lookin' At You Behind The Glasses*
3. Satori - *1,000 Micrograms Of Love*
4. The Conqueroo - *I've Got Time*
5. The Conqueroo - *1 To 3*
6. The Bourbons - *A Dark Corner*
7. The Bourbons - *Of Old Approximately*

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The Human Expression And Other Psychedelic Groups - Your Mind Works In Reverse



(Collectables COL 0713) 1998

1. The Front Page News - *Thoughts*
2. The Remaining Few - *In The Morning*
3. The Human Expression - *Your Mind Works In Reverse*
4. The Human Expression - *Calm Me Down*
5. The Human Expression - *Optical Sound*
6. Silk Winged Alliance - *Flashback*
7. Silk Winged Alliance - *Hometown*
8. The Remaining Few - *Painted Air*
9. The Cicadelics - *We're Gonna Love This Way*
10. Mechanical Switch - *Everything Is Red*
11. Mechanical Switch - *Mr. Spongeman*
12. Children Of The Mushroom - *You Can't Erase A Mirror*
13. Children Of The Mushroom - *August Mademoiselle*
14. The Kyks - *Where Are You?*
15. The Kyks - *When Love Comes Searching For Me*
16. The Rubber Band - *Forever Friday*
17. The Rubber Band - *Below Up Above Down*
18. The Gruve - *You're Gonna Love Me*
19. The Gruve - *Take Hi Five*
20. The Front Page News - *You Better Behave*

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Sixties Rebellion Vol. 8 - Mondo Mutiny #1: The Love 

(Way Back MMCD 65001) 1993

1. The Soul Benders - *7 And 7 Is*
2. The Alphabetical Order - *Little Red Book*
3. Axis Brotherhood - *Signed D.C.*
4. Thee Sixpence - *My Flash On You*
5. The Other Half - *Feathered Fish*
6. The Soules Of The Slain - *Can't Go On*
7. **Velvet Underground** - *She Comes In Colours* (Australia)
8. Five By Five - *7 And 7 Is*
9. The Rising Storm - *A Message To Pretty*
10. **Brown Paper Bag** - *Little Red Book*
11. The Menerals - *My Flash On You*
12. The Gonn - *Signed D.C.*
13. The Sons Of Adam - *Feathered Fish*
14. **The Haunted** - *Message To Pretty* (Canada)
15. The Flower Power - *Orange Skies*
16. **The Eags** - *Little Red Book*
17. **Mike Lyman & The Little People** - *Message To Pretty*
18. The Soules Of The Slain - *7 And 7 Is*
19. The Noblemen - *My Flash On You*
20. December's Children Ltd. - *Signed D.C.*

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Acid Visions - Complete Collection, Vol. 3



(Collectables COL-CD-8811) 1993

Disc One

1. The Novas - *And It's Time*
2. The Novas - *William Junior*
3. The U.S. Britons - *Come On*
4. The U.S. Britons - *I'll Show You A Man*
5. The Briks - *It Won't Be Long*
6. The Briks - *It's Your Choice*
7. The By Fives - *I Saw You Walking*
8. The Penthouse 5 - *The Years Have Passed*
9. The Word D - *Today Is Just Tomorrow's Yesterday*
10. The Word D - *Keep On Walking*
11. The Word D - *You're Gonna Make Me*
12. The Word D - *You're Always Running Around*
13. The Chessmen - *You're Gonna Be Lonely*
14. The Chessmen - *No More*
15. The Briks - *Over You*
16. The Briks - *Can You See Me*
17. The Briks - *Foolish Baby*
18. The Briks - *Baby, Let Me Take You Home*
19. The Briks - *Keep Down*
20. The Briks - *NSU* (live)
21. The Chaparrals - *Move On*
22. The Chaparrals - *One More Time*
23. The Chaparrals - *Wake Up, Girl*
24. The Chaparrals - *If Your Heart Were Mine*
25. The Chaparrals - *Get Off Of My Cloud*
26. The Chaparrals - *Satisfaction*
27. The Chaparrals - *So Good*

Disc Two

1. The Basement Wall - *Louie Louie*
2. The Basement Wall - *We Ain't Got Nothing Yet*
3. The Basement Wall - *Hungry*
4. The Basement Wall - *Double Shot Of My Baby's Love*
5. The Basement Wall - *Like A Rolling Stone*
6. The Basement Wall - *The Basement Exit*
7. The Briks - *Everybody Needs Somebody To Love*
8. The Briks - *Till The End Of The Day*
9. The Briks - *NSU* (studio version)
10. The Briks - *The Nazz Are Blue*
11. The Briks - *Heart Full Of Soul*
12. The Briks - *I'm A Man*
13. The Fugitives - *Louie Go Home*
14. The British Colonels - *Come Back*
15. The B.C.'s - *Oh Yeow!*
16. The Gypsies - *Oh Girl!*
17. The G's - *There's A Time*
18. The Chaparrals - *I'll Go Crazy*
19. The Debonairs - *Lonely Is The Summer*
20. The Loose Ends - *He's A Nobody*
21. The Loose Ends - *A Free Soul*
22. The Barons - *Live And Die*
23. The Dinks - *Penny A Tear Drop*
24. The Cellar Dwellers - *Bad Day*
25. The Mods - *It's For You*
26. The Liverpools - *Soho*

Disc Three

1. The Lemon Fog - *Summer*
2. The Lemon Fog - *Echoes Of Time*
3. The Lemon Fog - *Day By Day*
4. The Lemon Fog - *The Prisoner*
5. The Lemon Fog - *Yeah I Cry*
6. The Lemon Fog - *Girl From The Wrong Side Of Town*
7. The Lemon Fog - *The Living Eye Theme*
8. The Nomads - *My Little Red Book*
9. The Nomads - *Situations*
10. The Nomads - *Three O'Clock Meridan Webster Time*
11. The Nomads - *Mainstream*
12. The Nomads - *New Generation*
13. The Nomads - *I Walk Alone*
14. The Nomads - *I'll Be There*
15. S.J. & The Crossroads - *Funny Woman*
16. S.J. & The Crossroads - *London Girl*
17. Group Therapy - *Take Me Back*
18. The Centurys - *Back From Eternity*
19. The Centurys - *New Orleans*
20. The Centurys - *City Surfin'*

Return to:
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Florida Punk Groups From The Sixties 

(Eva 12026) 198?
NB: Reissued on CD together with *New Mexico Punk From The Sixties* as *Sixties Archives, Vol. 4*.

Side One

1. Tasmanians - *Baby*
2. Tasmanians - *Love Love Love*
3. Plastic Blues Band - *Gone*
4. Plastic Blues Band - *Dead Seed*
5. Mark Markham and The Jesters - *Goin' Back To Marlboro Country*
6. Mark Markham and The Jesters - *I Don't Need You*
7. Talula Babies - *Hurtin' Kind*
8. Talula Babies - *Mine Forever*

Side Two

1. Mods - *Empty Heart*
2. Mods - *Sweets For My Sweets*
3. Esquires - *Heartaches Stay The Night*
4. Esquires - *Heat*
5. Palace Guards - *No Comin' Back*
6. Palace Guards - *Gas Station Boogaloo Downtown*
7. Shy Guys - *Black Lightening Light*
8. Shy Guys - *Goodbye To You*

Return to:
[Borderline Home Page]

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New England Teen Scene Unreleased 1965 - 68 

(Arf! Arf! AA-060) 1996

1. The Morning After - *Things You Do*
2. ? - *Now And Then*
3. ? - *Figures Of Clay*
4. Innkeepers - *Trella*
5. Innkeepers - *People Say*
6. Terry and The Telstars - *Reasons*
7. Terry and The Telstars - *Stop And Think*
8. Roadrunners - *Luv*
9. Roadrunners - *You're Thinking Of Me*
10. Roadrunners - *Right Now*
11. Roadrunners - *Listen To Me*
12. Dry Ice - *Mary Is Alone*
13. Dry Ice - *Mr. Sawyer*
14. Underground Cinema - *Blackbird*
15. Underground Cinema - *Sunday Morning*
16. Underground Cinema - *Where Has The Time Gone?*
17. The Lonely Things - *Our Generation*
18. Lucky Charms - *Innocence*
19. Gay Blades - *No One Else But You*
20. Gay Blades - *All I Want*
21. Emeralds - *I Long For You*
22. Emeralds - *Mister You're A Better Man Than I*
23. Tremblers - *The Girl That I Once Knew*
24. Tremblers - *Windstrom*
25. ? - *Instrumental Track # 1*
26. ? - *Instrumental Track # 2*
27. Mystery Track
28. Dry Ice - *Mary Is Alone*
29. Dry Ice - *Lucy Mae*
30. Dry Ice - *Sunny Day*

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The Goldust Records Story (1965 - 1969) - From The Grass To The Outer Limits 

(Collectables COL-CD-0677)

1. The Outer Limits - *Walkin' Away*
2. The Outer Limits - *Don't Need You No More*
3. The Outer Limits - *The Waves*
4. The Outer Limits - *Don't Leave Me*
5. The Outer Limits - *Alone And Crying*
6. The Outer Limits - *Begin Your Crying*
7. The Grass - *Y'Love*
8. The Grass - *I'm Getting Tired*
9. The Morfomen - *Thinking Of You*
10. The Morfomen - *What I'm Going Through*
11. The Keymen - *Walkin' - Talkin'*
12. The Keymen - *What Am I To Do*
13. The Four Dimensions - *Sand Surfin'*
14. The Four Dimensions - *I Love You For What You Are*
15. Pat and Dodie - *The Doubles Of Our Hearts*
16. Pat and Dodie - *He's Gone From Me*

Return to:
[Borderline Home Page]

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Diggin' For Gold, Vol. 7, In The USA



(Smorgasbord Records EAT 7001) 199?

Side One

1. Thee Sixpence - *Long Days Care*
2. Delirium - *Never Coming Home*
3. The Wonders - *Oh Yeah!*
4. The Hi-Notes - *Without You Darling*
5. 4th Street Exit - *Strange One*
6. The Riots - *You're My Baby*
7. The Untouchables - *Don't Go I'm Beggin'*
8. Plain Brown Wrapper - *You'll Pay*

Side Two

1. Tommy Thompson and CHP. # 17 - *Beggar Man*
2. Billy & The Kids - *When I See You*
3. Mysterions - *Is It A Lie?*
4. Java Men - *Just Being With You*
5. The Moxies - *Please Don't Go*
6. The Bushmen - *I Need Your Lovin'*
7. The ID - *Rotten Apple*
8. Ron Gray - *Hold Back The Sunrise*

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Pebbles, Vol. 9

(BFD 5026) 1980

Side One

1. The Free For Alls - *Show Me The Way*
2. Byron & The Mortals - *Do You Believe Me*
3. The Endd - *Out Of My Hands*
4. The Knaves - *The Girl I Threw Away*
5. The Bugs - *Pretty Girl*
6. The Bucaneer's - *You're Never Gonna Love Me Anymore*
7. The Beckett Quintet - *No Correspondence*
8. The Outsiders - *I'm Not Trying To Hurt You*

Side Two

1. The Gestures - *Run Run Run*
2. The Bold - *Gotta Get Some*
3. The Banshees - *Project Blue*
4. New Colony Six - *At The River's Edge*
5. Beethoven's Fifth - *Come Down*
6. It's All Meat - *Feel It*
7. The Bad Roads - *Too Bad*
8. The Bad Roads - *Blue Girl*

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Pebbles, Vol. 4 (ESD)

(ESD 80372)

1. Soup Greens - *Like A Rolling Stone*
2. Grains of Sand - *She Needs Me*
3. Painted Faces - *Anxious Color*
4. We the People - *You Burn Me Up And Down*
5. New Colony Six - *At The River's Edge*
6. Remains - *You've Got A Hard Time Coming*
7. Vejtables - *Feel The Music*
8. Things To Come - *I'm Not Talkin'*
9. Rogues - *Train Kept A-Rollin'*
10. Teddy Boys - *Mona*
11. Grains of Sand - *Goin' Away Baby*
12. Brandywines - *She Ain't No Good*
13. Clefs of Lavender Hill - *Stop, Get A Ticket*
14. Choir - *It's Cold Outside*
15. Dutch Masters - *The Expectation*
16. Four Fifths - *If You Still Want Me*
17. Pat Farrell & the Believers - *Bad Woman*
18. Floyd Dakil Combo - *Dance Franny Dance*
19. Shandells - *Go Gorilla*
20. Gents - *If You Don't Come Back*
21. Q65 - *I've Got Nightmares* (Holland)
22. Golden Cups - *Love Is My Life* (Japan)
23. Roks - *Hey Joe*
24. Mad Sound - *To Masturbate*

Return to:
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Nuggets Box



(Rhino R2 75466) 1998

Disc One:

1. The Electric Prunes - *I Had Too Much To Dream (Last Night)*
2. The Standells - *Dirty Water*
3. The Strangeloves - *Night Time*
4. The Knickerbockers - *Lies*
5. The Vagrants - *Respect*
6. Mouse and The Traps - *A Public Execution*
7. The Blues Project - *No Time Like The Right Time*
8. The Shadows Of Knight - *Oh Yeah*
9. The Seeds - *Pushin' Too Hard*
10. The Barbarians - *Moulty*
11. The Remains - *Don't Look Back*
12. The Magicians - *An Invitation To Cry*
13. The Castaways - *Liar Liar*
14. The 13th Floor Elevators - *You're Gonna Miss Me*
15. Count Five - *Psychotic Reaction*
16. The Leaves - *Hey Joe*
17. Michael and The Messengers - *Romeo And Juliet*
18. The Cryan Shames - *Sugar And Spice*
19. The Amboy Dukes - *Baby Please Don't Go*
20. Blues Magoos - *Tobacco Road*
21. Chocolate Watchband - *Let's Talk About Girls*
22. The Mojo Men - *Sit Down, I Think I Love You*
23. The Third Rail - *Run Run Run*
24. Sagittarius - *My World Fell Down*
25. Nazz - *Open My Eyes*
26. The Premiers - *Farmer John*
27. The Magic Mushrooms - *It's-A-Happening*

Disc Two:

1. Music Machine - *Talk Talk*
2. The Del-Vetts - *Last Time Around*

3. The Human Beinz - *Nobody But Me*
4. Kenny and The Kasuals - *Journey To Tyme*
5. The Sparkles - *No Friend Of Mine*
6. The Turtles - *Outside Chance*
7. The Litter - *Action Woman*
8. The Elastik Band - *Spazz*
9. The Chocolate Watchband - *Sweet Young Thing*
10. Strawberry Alarm Clock - *Incense And Peppermints*
11. The Brogues - *I Ain't No Miracle Worker*
12. Love - *7 And 7 Is*
13. The Outsiders - *Time Won't Let Me*
14. The Squires - *Going All The Way*
15. The Shadows Of Knight - *I'm Gonna Make You Mine*
16. Kim Fowley - *The Trip*
17. The Seeds - *Can't Seem To Make You Mine*
18. The Remains - *Why Do I Cry*
19. The Beau Brummels - *Laugh, Laugh*
20. The Nightcrawlers - *The Little Black Egg*
21. The Gants - *I Wonder*
22. The Five Americans - *I See The Light*
23. The Woolies - *Who Do You Love*
24. Swingin' Medallions - *Double Shot (Of My Baby's Love)*
25. The Merry-Go-Round - *Live*
26. Paul Revere and The Raiders - *Steppin' Out*
27. Captain Beefheart and his Magic Band - *Diddy Wah Diddy*
28. The Sonics - *Strychnine*
29. Syndicate Of Sound - *(We Ain't Got) Nothin' Yet*
30. Max Frost and The Troopers - *Shape Of Things To Come*

Disc Three:

1. The Hombres - *Let It Out (Let It All Hang Out)*
2. The Golliwogs - *Fight Fire*
3. New Colony Six - *At The River's Edge*
4. The Daily Flash - *Jack Of Diamonds*
5. Lyme and Cybelle - *Follow Me*
6. The Choir - *It's Cold Outside*
7. The Rare Breed - *Beg, Borrow And Steal*

8. Sir Douglas Quintet - *She's A Mover*
9. The Music Explosion - *Little Bit O'Soul*
10. The E-Types - *Put The Clock Back On The Wall*
11. The Palace Guard - *Falling Sugar*
12. The Gestures - *Run, Run, Run*
13. The Rationals - *I Need You*
14. The Humane Society - *Knock, Knock*
15. The Groupies - *Primitive*
16. The Sonics - *Psycho*
17. The Lyrics - *So What!*
18. The Lollipop Shoppe - *You Must Be A Witch*
19. The Balloon Farm - *A Question Of Temperature*
20. Mouse and The Traps - *Maid Of Sugar - Maid Of Spice*
21. The Uniques - *You Ain't Tuff*
22. The Standells - *Sometimes Good Guys Don't Wear White*
23. The Mojo Men - *She's My Baby*
24. Unrelated Segments - *Story Of My Life*
25. The Third Bardo - *I'm Five Years Ahead Of My Time*
26. We The People - *Mirror Of Your Mind*
27. The Shadows Of Knight - *Bad Little Woman*
28. The Music Machine - *Double Yellow Line*
29. The Human Expression - *Optical Sound*
30. The Amboy Dukes - *Journey To The Center Of The Mind*

Disc Four:

1. The Chocolate Watchband - *Are You Gonna Be There (At The Love-In)*
2. The Leaves - *Too Many People*
3. The Brigands - *(Would I Still Be) Her Big Man*
4. The Barbarians - *Are You A Boy Or Are You A Girl*
5. Sam The Sham and The Pharaohs - *Wooly Bully*
6. The Strangeloves - *I Want Candy*
7. The Kingsmen - *Louie Louie*
8. The Knickerbockers - *One Track Mind*
9. Wailers - *Out Of Our Tree*
10. Harbinger Complex - *I Think I'm Down*
11. The Dovers - *What Am I Going To Do*
12. The Charlatans - *Codine*

13. The Mystery Trend - *Johnny Was A Good Boy*
14. Clefs Of Lavender Hill - *Stop - Get A Ticket*
15. The Monks - *Complication*
16. The Sonics - *The Witch*
17. The Electric Prunes - *Get Me To The World On Time*
18. The Other Half - *Mr. Pharmacist*
19. Richard and The Young Lions - *Open Up Your Door*
20. Paul Revere and The Raiders - *Just Like Me*
21. We The People - *You Burn Me Up And Down*
22. The Lemon Drops - *I Live In The Springtime*
23. Fenwyck - *Mindrocker*
24. The Rumors - *Hold Me Now*
25. The Underdogs - *Love's Gone Bad*
26. The Standells - *Why Pick On Me*
27. The Zakary Thaks - *Bad Girl*
28. Gonn - *Blackout Of Gretely*
29. The Bees - *Voices Green And Purple*
30. Davie Allan and The Arrows - *Blues Theme*

Return to:
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An Overdose Of Heavy Psych 

(Arf! Arf! 063) 1996

1. Orange Wedge - *From The Womb To The Tomb*
2. **Quiet Jungle** - *Everything*
3. Twentieth Century Zoo - *You Don't Remember*
4. Fumin Humins - *Relative Distance*
5. Crystal Rain - *You And Me*
6. ESB - *Mushroom People*
7. **Colder Children** - *Memories*
8. Kollection - *Savage Lost*
9. Kindred Spirit - *Blue Avenue*
10. **Blue-erebus** - *Plastic Year*
11. Shadows of Time - *Search Your Soul*
12. **Graf Zeppelin** - *You're In My Mind*
13. **Kiriae Crucible** - *Salem Witch Trial*
14. Boston Tea Party - *My Daze*
15. Paraphernalia - *Watch Out*
16. IRA - *Dooley vs. The Ferris Wheel*
17. Loose Enz - *Easy Rider*
18. Glass Sun - *Silence Of The Morning*
19. Firebirds/The 31 Flavors - *Reflections*
20. Firebirds/The 31 Flavors - *No Tomorrows*
21. Firebirds/The 31 Flavors - *Gypsy Fire*
22. Firebirds/The 31 Flavors - *Free Bass*
23. Firebirds/The 31 Flavors - *Free Fuzz*
24. Firebirds/The 31 Flavors - *Free Drum*

Return to:
[Borderline Home Page]

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Every Groovy Day



(Misty Lane Misty 050) 2000
Ltd numbered edition of 500.

Side One

1. Roman Rebellion - *Every Groovy Day*
2. Private Property Of Digil - *Sunshine Flames*
3. Lime - *Love A Go-Go*
4. Togas - *Babe, I'm In The Mood For You*
5. Cords - *I'll Do Just What I Want To Do*
6. Lost Souls - *Artificial Rose*
7. Critters - *Don't Let The Rain Fall Down On Me*
8. Magic Ring - *Little Mary Sunshine*
9. Pedestrians - *Think Twice*
10. Attila and The Huns - *The Vineyards Of My Time*

Side Two

1. Cult - *Fire And Flood*
2. Smithsonian Institute - *Boston Bay*
3. Burnside - *Take Her Hand*
4. Squiremen Four - *Bitter End*
5. North Bridge Co. - *Strange Land, Strange People*
6. Shags - *Talk To A Stranger*
7. Little John and Tony - *The Beginning Of The End*
8. Countdown 5 - *Elevator*
9. Roy Junior - *Looks Like The Sun Ain't Gonna Shine*
10. Poor - *Feelin' Down*

Return to:
[Borderline Home][Fuzz Acid & Flowers] [US Compilation Index]

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Basementsville! U.S.A.



(Misty Lane Misty 051) 2000
Numbered ltd. edition of 500

Side One

1. Hysterical Society - *I Know*
2. New Generation - *That's The Sun*
3. North Bridge Company - *Crying All Alone*
4. Gallows - *Too Many Fish In The Sea*
5. Abstract Sound - *Blacked Out Mind*
6. Ambertones - *If I Do*
7. Young Generation - *Don't Be Nice to Me*
8. The Rain - *I'm Free*
9. Mersey Sounds - *The Train*

Side Two

1. Whatt Four - *You're Wishin' I Was Someone Else*
2. Apostles - *Stranded In The Jungle*
3. Keymen - *What Am I To Do*
4. Will-o-bees - *If You're Ready*
5. Lonnie and The Legends - *Baby Without You*
6. Starfires - *There's Still Time*
7. Rigor Mortis - *Bandit*
8. Shandells, Inc. - *Just Cry*
9. Impalas - *Come On Up*

Return to:
[Borderline Home Page]

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Grab This And Dance!!! - 16 Untold Party Liners!

(Spectra Sound Records SSR 100)

1. Gregory Dee and The Avanties - *The Ground*
2. Ronnie and The Pomona Casuals - *Everybody Jerk*
3. Little Caesar and The Conspirators - *New Orleans*
4. Niteriders - *Whatever's Right*
5. Emperors - *Laughin' Linda*
6. Embermen - *Fat Girl*
7. Rockets Combo - *Topless A Go Go*
8. William Penn and The Quakers - *California Sun*
9. The Troup - *I'm Going Away*
10. Niteriders - *Satisfaction Guaranteed*
11. Stacy's 5th - *My Lovin' Baby*
12. Shademen - *That's Tuff*
13. Raiders - *You Gotta Have A Man*
14. Del Rays Inc. - *I'm A Lovin*
15. Undertakers - *Rosalyn*
16. Arondies - *Class Of '69*

Return to:
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Leaving It All Behind



(Misty Lane MISTY 049) 2000
Numbered ltd. edition of 500

Side One

1. Toads - *Leaving It All Behind*
2. Young Men - *A Young Man's Problem*
3. Cult - *I Don't Know*
4. Scepters - *Little Girls Were Made To Love*
5. Sounds Of Randall - *Wastin' My Time*
6. Improper Bostonians - *Victim Of Environment*
7. Sages - *I'm Not Going To Cry*
8. Keepers - *Lost Love*
9. L.A. Teens - *All I Really Want To Do*
10. Rain - *London*

Side Two

1. Castells - *Save A Chance*
2. Guilloteens - *For My Own*
3. Gallows - *Remember Mary?*
4. Private Property Of Digil - *Princess*
5. Specktrum - *Confetti*
6. Plague - *When I See That Girl Of Mine*
7. Lost Chords - *I Want To Be Her Man*
8. Michael and The Medallions - *I Wanna Talk To You*
9. Exchequers - *Is There Some Girl*
10. Others - *Lonely Street*

Return to:
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Psychosis From The 13th Dimension (16 Eccentric Heavy Psych Songs '67 - '73)



(Orange Swirl Recordings OSR-01) 1998
NB: Ltd edition CDR of 100.

1. Surprize - *Earth Oddyssey*
2. Savage Grace - *All Along The Watchtower*
3. Crazy Elephant - *In A Castle*
4. Osmosis - *Of War And Peace*
5. Calliope - *California Dreamin*
6. Sugar Creek - *A Million Years*
7. Ecology - *Black Mark On The Sea*
8. The Yankee Dollar - *Follow Your Dreams Way*
9. The Nickel Bag - *She Walks In Beauty*
10. Carolyn Hester - *Rise Like Phoenix*
11. Queens Nectarine Machine - *Mysterious Martha*
12. George Romanos - *Life Is A Dream*
13. Freak Scene - *A Million Grains Of Sand*
14. Phil Osophy - *Voodoo Child*
15. Snow - *Song Of The Sirens*
16. Uge - *Mad Charles*

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[Borderline Home Page]

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